

Centre College Music Program Handbook



Academic Year 2016-2017

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Centre College Institutional Mission Statement:

Centre College's mission is to prepare students, in a close and caring community, for lives of learning, leadership, and service in a global society.

Music Program Mission Statement:

The Music Program at Centre College seeks to provide a meaningful experience with music for every student. It offers such experience through solo and ensemble practice and performance, as well as courses that teach and refine critical listening and oral and written expression. Students acquire fluency with musical language and understanding of the influences of wider cultural and historical events on music. Students who engage with music at Centre must be prepared to advocate for the importance of music and the arts in a productive civil society and for lifelong appreciation and involvement with music.

1. Students will be perceptive listeners to and sophisticated, informed communicators about music in a humanistic, liberal arts context.
2. Students will understand the relationships among the history, theory, and practice of music.
3. Students will appreciate a variety of musical styles.
4. Students will be more accomplished, creative, and expressive musicians.
5. Students will be well prepared to enter the music profession or to gain entrance to reputable graduate programs in music.

Program Goals

Student Learning Objectives: What specific skill set/ knowledge base/range of abilities embody your program goals?

Students who major or minor in music will demonstrate:

1. the ability to hear, identify, and work with such musical elements as melody, rhythm, pitch, harmony, counterpoint, form, timbre, and texture.
2. the ability to read and realize musical notation fluently.
3. the ability to recognize and articulate an understanding of compositional processes, cultural and historical influences, and stylistic characteristics of music from a wide variety of genres and eras, including western art music, western popular and vernacular music, and non-western music.
4. familiarity with a wide selection of music literature and its associated eras, genres, and cultural sources, and the analytical tools required for performance and in-depth analyses of these diverse types of music.
5. the ability to use research tools and music technology independently for analysis and to express that analysis through performance, composition, and written and oral presentation.
6. a trajectory of continuing growth in applying basic musicianship skills independently to the preparation and presentation of expressive performances informed by the objectives listed above

I. General Information

A. Music Program Meetings

The music program holds a fall planning meeting just before the start of the academic year. All faculty, including part-time and adjunct instructors, are invited. Discussion covers topics such as curriculum, budgeting, student and faculty recitals, teaching, rehearsal schedules, program-sponsored concerts, etc.

The music program generally meets once a month during the academic year. The times and dates will be determined early each term. Full-time faculty and the elected student member(s) attend regularly and all part-time and adjunct faculty are welcome at all meetings. Agenda items may be submitted to the chair of the program by any member of the faculty or by any music student.

B. Applied Music Instruction and Course Requirements

The Centre College music program offers private instruction in the following areas: piano (classical, jazz), harpsichord, organ, voice, violin, viola, cello, double bass, banjo, mandolin, guitar (classical and popular), bass guitar, harp, flute, oboe, clarinet, bassoon, saxophone, trumpet, French horn, trombone, tuba, percussion, African drumming, and composition. A student wishing to study any other instrument should contact the chair of the program.

Students who take private instruction in music normally carry a course load of 12-16 hours in a long term, of which one unit is private instruction. (No music instruction is offered during the three-week CentreTerm in January.)

College regulations require that students be provided with a syllabus at the first lesson stating course objectives, requirements, and grading policies. The last should include information on how the final grade will be determined and how such factors as preparation, practice, performance, attendance, and jury will influence the final grade. A copy of the syllabus should be sent to the chair of the program and will be kept on file in the Grant Hall office.

Students are expected to purchase music as assigned by the instructor. If a student needs photocopies for study purposes, the cost of the photocopies is the student's responsibility.

Each instructor will require attendance at three concerts offered by the College in its various series: student performances, Norton Center performances, etc., in which the student does not participate. A written review of a concert might comprise part of the student's grade.

Students taking applied music normally participate in a music program or chamber music ensemble as well. All private vocal students must participate in a choral ensemble. Intermediate and advanced instrumentalists must participate in the orchestra or other music program ensemble as available. Intermediate and advanced pianists will be asked to accompany another student or a choral ensemble as part of their study or may participate in any college ensemble.

Studio Class attendance and performance are required as part of an applied music course.

C. Levels of Applied Music Instruction

Applied instruction is offered on four levels, each level spanning two long terms of study:

MUS 100 Level:	First year
MUS 200 Level:	Second year
MUS 300 Level:	Third year
MUS 400 Level:	Fourth year

All new students must register for applied music at the 100 level. Students may elect private lessons for the equivalent of 6.5 hours per term or for 13 hours per term for intermediate or advanced level performers. For the 1-credit, 6.5 hours of instruction there are eight 45-minute lessons plus one 3-minute lesson. The normal requirement is a minimum of four

hours of practice per week at the 100 and 200 levels, and six hours of practice per week at the 300 and 400 levels. For 2 credits, 13 hours, lessons are one hour in length each week. Practice time is determined by the instructor.

At the instructor's discretion and after discussion with the chair of the program, students at the 100 level in voice, piano, and guitar may be taught in small classes (minimum 5 students) rather than private lessons. Normally such classes are 60 minutes in length and meet twice a week for 9 weeks.

Senior level music majors, minors, or other advanced students at the 400 level may enroll in MUS 500 – Senior Recital. This two credit, applied music course provides 13 hours of instruction in a long term and replaces registration in MUS 400. No student should register for both MUS 400 and MUS 500 simultaneously for the same instrument or voice.

D. Applied Music Fees

1. Applied Music Fee

Students registering for applied music courses pay a \$300 fee per course, except for the following groups of students: 1) music scholarship holders and declared music minors pay a \$150 fee per 1 hour course (or \$300 for 2 credits of lessons); 2) declared music majors pay \$100 for one credit hour course or \$130 for two credit hour course. A third applied music course in one term requires the \$300 fee regardless of the student's status.

2. Faculty Pay

- a. Rate.** The current pay for adjunct instructors is \$40 per hour of applied instruction. Faculty who travel to Danville over 20 miles round trip are reimbursed at \$0.45 per mile for up to 9 round trips for 1-10 students, 18 round trips for more than 10 - 20 students, and 27 round trips for more than 20 students. Faculty will also be compensated for juries in terms when their students are required to perform, and be paid for their mileage.
- b. Schedule.** Payments are made twice each long term; on the last business days of October, December, March and May. Every instructor should be sure to fill out any necessary employment forms at the beginning of the year and *confirm student registrations* on the official roster from the Registrar's office and with the Performing Arts Coordinator within two weeks of the start of each term.

3. Refunds of Applied Lesson Fees

A student who drops applied music before taking a lesson and within the official drop period will be refunded the entire fee. If a student drops after the drop/add period, there is no refund. Faculty will be paid for any lessons taught prior to the student's withdrawal.

Adjunct faculty will be compensated at \$40 per hour for no more than two lessons missed by a student in cases when the student has been contacted, assigned a lesson time, and the student has confirmed that time with the instructor in person, by phone, or by email. Students will be billed for these missed lessons according to the current policy on applied music fees as long as they remain registered in the course.

Understood in this policy is that any instructor who makes contact and suggests or assigns a lesson time, but does not hear confirmation back from the student, should assume that the student will not take a lesson at that time. We also suggest that adjunct faculty not teach private lessons on the first or second day of any term. It can be very difficult for students to sort out their schedules immediately upon their return to campus.

E. Faculty ID Card, Email, and Network access

Faculty ID card

All Centre faculty (full or part-time) will need to acquire a Centre ID card. This card serves as a key card to any building the faculty member might need access to. To acquire a Centre ID card, contact Anita Bertram at x5473 to make an appointment.

Centre email

All Centre faculty are required to access their Centre email accounts on a regular basis, or arrange for all email from those accounts to be forwarded to the email account of their choice. Checking your Centre email at least once each month will keep your password from expiring. To learn how to set up your email account, contact Information Technology at x5575.

Centrenet

In addition to email, faculty will need to be able to access Centrenet. Centrenet includes all registration information, student photos, access to forms, policies, and more. Grades are entered via Centrenet.

To learn how to access Centrenet, contact Information Technology at x5575 or put in an online helpdesk call by going to <https://centrenet.centre.edu/ICS/>

F. Review of Adjunct Faculty

1. Student Evaluation of Adjunct Faculty

The College requires regular review of all faculty by students. Part-time faculty members normally have half of the courses they teach evaluated. For applied music instructors, this guideline requires evaluation by all students in one long term per year. The faculty member may have each term evaluated. The music program has designed a form for evaluation of applied instruction on which there is a place for questions posed by an individual faculty member. This evaluation process will be administered by the associate dean's office.

2. Evaluation by the Music Program

The Program conducts a review of adjunct faculty members who teach more than ten students per term in their first year of employment; subsequently, these adjunct faculty are reviewed in their fourth year. Additional reviews may be conducted at anytime for any adjunct faculty if the music program deems it necessary.

The review consists of the student evaluations outlined above, a written self evaluation which should include a copy of the syllabus, comments on teaching strategies and student learning, and assessment of the teacher's own strengths and weaknesses. These should be submitted to a member of the full-time faculty. A member of the full-time faculty will observe a lesson. The results of this review will be summarized by the faculty member who observed the lesson in a letter at the end of the spring term.

G. Registration Procedures and Scheduling of Applied Music Courses

1. Registration

All students must be properly registered with the registrar for applied music courses. Any student who has registered for a course and then drops it must do so officially either on-line or at the Registrar's office. No lessons should be given to a student who has not completed registration, confirmed by electronic roster from the Registrar's Office. *The last date to add or drop applied courses is the same as for any other college course.*

2. Scheduling Lessons

Enrollments and students' schedules can be accessed through Centrenet. Sallie Bright, the Performing Arts Coordinator, can help you if you have trouble accessing your student schedules. Instructors can build a teaching schedule from the information obtained electronically but, especially in the fall, there is considerable change within the first week or two. Early in the fall term, there will be a general meeting of all registered and unregistered but interested students and all applied instructors. Lesson times will be determined and those not registered will complete a drop/add form. Instructors should get their students' names, phone numbers, email addresses, and copies of their schedules. Registration in the spring term is done electronically.

Applied instructors shall send a copy of their teaching schedules as soon as possible to the Performing Arts Coordinator so studio times can be assigned.

3. Make-up Lessons

If a student has a legitimate reason for missing a lesson and notifies either the instructor or the Grant Hall office in advance (usually 24 hours), the student is entitled to a make-up lesson. In other cases, the instructor will decide whether or not a make-up lesson should be given. Should an instructor miss a lesson, the instructor will reschedule a lesson as soon as possible. **Note:** For the college policy on student absences, click on the Student Handbook icon in the "bookshelf" at top right in Centrenet.

4. Reporting Absences

If a student has more than one absence without an excuse, you should contact Mary Gulley at mary.gulley@centre.edu or call her at 238-5223.

H. Grading

1. What the Letter Grades Mean

The grade of "A" should represent that a student at any level of instruction has worked diligently and has made outstanding progress in light of the student's innate ability. A "B" means that a student has accomplished material with significant progress and performed well during the term. A "C" means that the student has worked satisfactorily and performed acceptably during the term. Unexcused missed lessons or lack of effort and progress will result in a marginal ("D") or unsatisfactory ("U") grade.

The following grading system applies to all students matriculating at Centre College.

<i>Symbol</i>	<i>Points Per Credit Hour</i>	<i>Description</i>
A	4.00	Excellent
A-	3.67	
B+	3.33	
B	3.00	Good
B-	2.67	
C+	2.33	
C	2.00	Satisfactory
C-	1.67	
D	1.00	Marginal
U	0.00	Unsatisfactory
P*	None	A noncompetitive passing mark awarded at the request of the student for work at the C- level or above.
PD		A grade of D awarded in a graded course taken Pass/Fail, entered into the GPA

WP*	None	Withdrew Passing
WU	0.00	Withdrew Unsatisfactory
I	None	Incomplete (with Associate Dean's approval only)
W*	None	Withdrew
AU*	None	Audit (not available for Applied Music)

*Not used in computing the grade point average (the total of grade points earned divided by the number of quality points attempted).

Early in the term, instructors will provide students with a written syllabus outlining the academic responsibilities for the term. The syllabus will explain how the final grade will be determined and how such factors as preparation, performance, and attendance will influence the final grade.

Faculty should warn persistently unprepared or absent students about their marginal or unsatisfactory performance as early as possible and report their names on the "Midterm Grade Report" form to the Registrar.

Students who receive a D or a U in applied music may repeat the course and the subsequent grade will replace the earlier grade in the student's GPA.

2. Pass/Fail Option

Students may enroll for a course using their pass/fail option. Students who wish to use this grading method designate this to the registrar within the drop-add period. The instructor will not be aware that the student is studying for a grade of pass/fail. The instructor will turn a letter grade in to the registrar who converts A to C- grades into a Pass. A grade of D is recorded as a PD and figures into a student's grade point average.

NOTE: All students (not just juniors and seniors) may avail themselves of this choice. These hours, however, will count as part of the total of seven such hours allowed for a degree.

3. Juries and required studio class performance

Juries (required for declared majors and minors only)

All declared majors and minors will do a jury on their primary instrument in each long term for the full music faculty. Jury dates will be announced by midterm. The works performed at the jury are determined by the faculty member and the student. As a general rule, five to ten minutes of music are the norm for a jury.

The full music faculty will offer written comments and/or a grade. The instructor assigns term grades and may include the jury as part of the final grade in any way he or she sees fit.

A half or full recital may substitute for the jury in the term of the recital as will a major role in an opera or a concerto performance. Any other solo appearances will normally not substitute for the jury. Majors and minors must do a jury each long term only on their primary instrument.

Students should come to the jury appropriately dressed and with three copies of the completed and typed jury sheet.

Required Studio Class Performance

All non-major/minor applied students, or majors/minors on their secondary instrument, must perform at a studio class toward the end of the term. The only exception is for students in their first term at the 100 level. The works performed are determined by the faculty member and the student. Students should come to the studio class appropriately dressed. Students in smaller studios should plan to perform at one of the larger studio classes. A member of the full time faculty will observe these studio class performances.

Studios with eight or more students should have a total of three studio classes each term. Studios with seven or fewer students need have only the final studio class, and this can be combined with other studios. An instructor who has only

one or two students may arrange with a full-time faculty member to observe the last 10 minutes of the last lesson in the term in lieu of joining another studio performance.

4. Taking students to conferences

Adjunct instructors who would like to take students to competitions or conferences should talk to the Program Chair to make arrangements. If approved by the Program Chair, the Music Program will pay for lodging and will reimburse the instructor for mileage to and from the event. Students who elect to drive their own vehicles will not be reimbursed for mileage.

I. Money Matters

All purchases require the prior approval of the “Account manager.” (The account manager will often approve expenditures by email to the Performing Arts Coordinator.) General categories as follows:

- General music expenses – Nathan Link
- Choral music and choral tour related expenses – Johann van Niekerk
- Instrumental music, instruments (purchase and repair), equipment (amps, stands, etc), instrumental tour related expenses – Jaemi Loeb
- Office supplies – Performing Arts Coordinator Sallie Bright
- Other funds (outside of music department) – see Performing Arts Coordinator

Order from vendor through Performing Arts Coordinator

Please attach specific order information or email web shopping cart and she will order it using a college credit card. This is by far the most efficient administrative solution.

Pay invoice to vendor

Services or goods are already delivered and you have an invoice, or you are requesting payment to an individual for services rendered. (This is how guest musicians are paid.) The Performing Arts Coordinator will submit the invoice or check request and the Finance office will send a check to the payee. If a check is requested for a person not employed by Centre College and the person has not been paid by Centre in the past, a W9 form must be filled out. The Performing Arts Coordinator will email a copy of the W9 to the person.

Petty cash request

Submit a completed, approved petty cash request form to the Performing Arts. **Limit of \$50, not an option for travel.** Request for Petty Cash forms are available on the Finance Office web page. **You must submit your own form to cashier Rebekah Bertram in Horky House to receive your money.**

Reimbursement (travel)

Submit a completed copy of a Travel Expense report to the Performing Arts Coordinator, who will submit it to the Finance office. Travel Expense Reports are available on the Finance Office web page.

Reimbursement (goods only)

This is frowned upon by the Finance Office but is sometimes the only recourse. If the expense is less than \$50, submit a petty cash request and attach receipts. (Be sure to give a copy of the request and receipts to the Performing Arts Coordinator as well). If more than \$50, the Performing Arts Coordinator will submit receipts and the finance office will make a direct deposit.

II. Performances

A. Adjunct Faculty Recitals

1. Fees and Honoraria

A small honorarium is paid to both the soloist and accompanist. If an adjunct faculty member appears as an assisting artist on a recital sponsored by the Music Program a small honorarium is paid based on the extent of the participation.

2. Recital Scheduling

Recitals for the fall term should be scheduled by September 15. Recitals for winter or spring term should be scheduled by November 15. See the Performing Arts Coordinator to schedule the venue and make other arrangements.

3. Priority Policy.

The Music Program will sponsor adjunct recitals within the limits of available funds with requests prioritized as follows:

Adjuncts with the longest hiatus since their last Centre recital will be given first priority.

New adjunct faculty members will be given second priority.

Adjuncts who have the largest number of Centre students will be given third priority.

Adjuncts who gave a Centre recital the previous year will be given fourth priority.

Adjuncts who wish to give a recital without financial support of the Music Program are welcome to do so, with approval of the Program Chair.

B. Student Recital Policy

The music program encourages students studying privately to set as a goal a public performance. In addition to Musicians Showcases at which several performers play and sing, the faculty supports formal public presentation of half or full recitals by well-prepared students. The faculty recognizes and endorses the value of such a capstone experience. The faculty reserves the right to determine the readiness and quality of the performance so that such public presentations positively represent the standards of the College's music program. A student must be registered for private lessons or have completed the pre-recital hearing while enrolled in applied music.

1. Half and Full Recitals

Sophomores and juniors may perform a half recital. A half recital consists of 20-35 minutes of music. Seniors may perform a half or a full recital. A full recital consists of 45-60 minutes of music. Public performance of a recital substitutes for taking a jury at the end of the term.

2. The Recital Form and Recital Fee

The student should pick up a Recital Form from the Performing Arts Coordinator in the Grant Hall office at least two months before the performance. The first and most crucial step is to receive the instructor's agreement by signature to serve as faculty sponsor of the recital. The form also asks for proposed repertoire,

accompanist's name, and a proposed date for the recital. The completed form plus \$30, or a check in that amount made out to Centre College, must be turned in to the Performing Arts Coordinator at least six weeks before the proposed recital. The fee covers the program and its duplication and one CD recording of the recital.

The music faculty will review the recital plan and the proposed date and notify the student and teacher of the result. In most cases, a recital plan will be approved as submitted.

3. Scheduling the Recital

A tentative date for any student recital should be proposed by the student and faculty member at the end of the spring term prior to the academic year of the recital. A critical step in the fall is to confirm the recital date and the recital hearing date. Both will be performed in the Gillespie Recital Hall. To schedule these dates the student should check first with the Performing Arts Coordinator, who will initial the form. For a performance in Weisiger Theatre or in Newlin Hall, a student must check with a member of the Norton Center staff. Performances in Weisiger Theatre and Newlin Hall will occur only under very unusual circumstances. No changes in the date of the recital other than necessary cancellation may be made later than three weeks before the recital.

4. The Accompanist and Other Assisting Musicians

In consultation with the sponsoring faculty member the student arranges for an accompanist at least two months before the recital. The music program will cover the cost of the accompanist for recitals by music majors and minors. Other students must pay their accompanist. The instructor and other music program faculty will help in suggesting possible accompanists. The sponsoring instructor must have worked with the student and the accompanist and other musicians at least twice before the recital hearing (see below).

5. The Recital Hearing

The student performs a recital hearing before two or more of the music faculty at least three weeks in advance of the recital date. All recital participants must be present.

The student must present at the hearing a typed program and program notes. These should include texts and translations for vocal pieces and a short, one- or two-sentence biography of the performer:

Jane Doe, a native of Paducah, is a junior at Centre College. She has studied the piano since age four. She has competed in Federation of Music Clubs festivals, and has accompanied the Centre chorale for two years. She currently studies with Professor Larry Bitensky.

The faculty will request performance of portions of the program, with an effort to touch on all major works. The student must demonstrate a level of preparedness that suggests that the program will be at top performance level by the recital date. The hearing will generally last about 30 minutes. The faculty may make suggestions for improving the performance or the program copy. At the end of the hearing and after the performers have left the room, the faculty will decide whether the recital can be given as planned. The instructor will convey the faculty's decision to the performers.

6. After the Successful Hearing

PRACTICE, PRACTICE, PRACTICE!

- As soon as possible after the hearing and no later than two weeks before the recital, program notes, short biography, and text translations must be submitted to the Performing Arts Coordinator electronically.

- If a student chooses to produce the program him or herself, he/she must notify the Performing Arts Coordinator of this choice, and submit the finished program copy to both the sponsoring instructor and the Performing Arts Coordinator for approval before duplicating the program. This final check assures accuracy and some necessary standardization for Music Program sponsored recitals.
- Information for publicity must be submitted to the Performing Arts Coordinator three weeks before the recital. Include a program with the names of all performers and program notes, a short biography, and the time, date, and place of the performance. The Performing Arts Coordinator will send publicity to area radio stations and newspapers, submit it to the events calendar and include it on the events part of the music webpage.
- The student is responsible for all on-campus publicity including posters, invitations, and notices through the Communications Department. Careful proofreading of every bit of publicity—for the correctness and completeness of the information—is essential. The faculty will further assist in publicizing the recitals in their classes, with other faculty members and classes, and with community groups and individuals.
- The student should pick up the programs from the Grant Hall office the last business day before the recital and be sure that the programs get to the recital location. The programs may be placed on a music stand outside the door of the Gillespie Recital Hall or a student may have an usher to hand out programs.
- The student(s) may make arrangements for any after-recital reception, although having a reception is not a requirement for any recital.
- The student should plan and practice good recital etiquette. This includes entering the recital hall, acknowledging assisting musicians, taking bows, and acknowledging applause. Dress for the recital should be appropriately formal and should also be planned and even rehearsed in before the actual performance. The stage set-up, including page-turner and a chair for that person, and a glass of water, if necessary, should be planned in advance and checked before the performance. If all the guidelines above are observed, the student performer should feel confident, relaxed, and ready to enjoy the presentation program.

C. Recital Preparation Calendar

Eight to twelve weeks before the performance:

- Complete the Recital Form (copy included—please see last page)
- Confirm recital date through the Grant Hall office.
- Pay recital fee to Performing Arts Coordinator.
- Finalize Recital Preparation Schedule with Performing Arts Coordinator.
- Secure accompanist.

Three weeks before:

- Perform hearing before music faculty.
- Submit program to Performing Arts Coordinator.
- Submit publicity information to Performing Arts Coordinator.
- Confirm recording arrangements with Performing Arts Coordinator.

Two weeks before:

- Complete on-campus publicity and invitations.

Failure to meet deadlines or non-compliance with these policies will result in termination of the recital project.

D. Concert Program Guidelines for Recitals and Ensemble Performances

- The college's name, ensemble name, performers' names, and director's name are required. If there is a name for the program, please include that (e.g. "A Duke Ellington Celebration").
- Include the place of performance – Audrey Gillespie Recital Hall, Weisiger Theatre, Newlin Hall, etc.
- The date and time should follow the format Monday, February 12, 2001 at 3 p.m.

- For composers and pieces of music, be sure to list the full name of the composer, dates of birth and death, and names of individual movements. Give the full title, including Opus number or Köchel number, etc.
- Include text translations and/or program notes. Please check and double check all spellings, especially of foreign names and words.
- In order to have the program done accurately and on time, please get it to the Performing Arts Coordinator at least three weeks ahead of time, sooner if possible. This will allow you to do a final proofing before the programs are duplicated. After you have proofed the final copy, please indicate the number of copies you need and your paper color preference, and include those specifications with any corrections to the program.
- Please submit the program electronically to the Performing Arts Coordinator.
- All programs should list upcoming Music Program events. The Performing Arts Coordinator will add these to the document.

III. Facilities and Resources

A. Teaching Studios.

The Program Chair will assign suitable teaching spaces. Please report any problems with the room or equipment to the Performing Arts Coordinator.

B. Practice Rooms

There is no eating or drinking in these rooms. Practice rooms are open from 7 a.m. to midnight daily. Percussion students and advanced pianists may, with authorization from their instructor, check out keys to G113 and G114 respectively. See the Performing Arts Coordinator for the key form. Some faculty also allow use of their teaching studio for practice by advanced students.

C. Listening Facilities

Doherty Library has CD capable laptops for student use in the library. Faculty may check out laptops for a term. Students may check out CDs for one week.

D. Reserve Materials.

Faculty may put scores and CDs on reserve at the Doherty Library by contacting the circulation supervisor.

E. Technology

Cameras and other equipment may be reserved by contacting Center for Teaching and Learning (CTL) at x5288. For recording equipment in Grant Hall, see Mark de Araujo (extension 5425 or Grant 317).

F. Instrument Check Out

Students must sign a check out form (see Appendix G), detailing students' responsibilities for instrument security, maintenance, repair from damage, etc. Students must give current contact info. In the event of need for the instrument by another student, the primary student will be contacted to make arrangements.

G. Copies

Copying for Music Program faculty use only may be done in the Grant Hall office. Faculty should ask the Performing Arts Coordinator for a copier code; they should **not** give this code to students. Students are responsible for doing and paying for their own copying. Adherence to copyright law is expected of all employees.

H. Music and Instrument Storage

Lockers are available in Grant 101A and 102 on the first floor for instrument and music storage. They are available on a first-come, first-serve basis. Students must purchase their own combination lock and must register the combination with the Performing Arts Coordinator. For instruments too large to fit in the lockers, see the Performing Arts Coordinator or Orchestra Director for permission to store your instrument in Room 109.

I. Funds for special opportunities with students

Funds for off campus trips are available in limited supply from the Music Program and the Division I Chair, Dan Manheim. Funds to cover entertaining students for a meal in a faculty member's home are available in limited supply from the Dean of Students; contact Anita Bertram at ext. 5473.

J. Traveling off-campus with students

All students traveling off-campus for a college-sponsored activity must complete a "Trip Responsibility Form." These forms are available on the Academic Affairs website. Completed forms should be given to the Performing Arts Coordinator before departure. Students driving others in their vehicles as part of an off-campus college-sponsored trip must complete a "Student Driver Responsibility Form" and will be reimbursed for mileage. Students who choose to drive their own cars because of personal preference will NOT be reimbursed for mileage. Completed forms should be given to the Performing Arts Coordinator.

K. Parking

All employees of the College will receive a parking decal that must be displayed while on campus. Faculty may park in any lot designated for faculty and staff. There is no charge. For information contact Department of Public Safety at ext. 5535 or register for a decal through the Faculty Centrenet portal. Close to the beginning of the academic year, all faculty and staff will receive an email that they may go into Centrenet and register for parking decals.

L. Grant Hall Access and Keys

Outside Door Policy

The Grant Hall outside automatic doors will be open to the general public from 7 a.m. to 5 p.m., Monday - Friday. The Grant Hall front door will be open as needed to allow admission for events open to the general public, such as recitals in Gillespie Recital Hall. Arrangements for special events must be made at least 7 days in advance with the Performing Arts Coordinator.

When requesting use of Gillespie Recital Hall for public events, the person making the request will indicate on the Facility Request Form the hours the front automatic doors need to be open to the public. The Performing Arts Coordinator will contact Public Safety, who will ensure that the doors are reprogrammed as needed.

Faculty can gain access to Grant Hall at all times with their ID card. Students who need access after 5 p.m. will be given access until midnight via their ID. Any inappropriate access is punishable by a \$500 fine.

Key Requests

The Performing Arts Coordinator has the form for requesting keys to Grant Hall facilities and maintains records on keys checked out. Faculty and staff may request keys from the Performing Arts Coordinator for areas they need to access with the approval of the person responsible for that area.

Students may check out keys for workshop, academic, or production use. The student and the faculty or staff member having jurisdiction for that area of the building must sign the key request form *before* the student will be issued keys by the Performing Arts Coordinator. Keys must be returned at the end of the use period, such as the end of term or end of the academic year. All student keys must be returned by the end of each academic year and if not return, the student will be assessed a \$25 fee. Students must only use keys for the intended purpose. Any student misusing this privilege will relinquish keys and be denied key checkout privileges.

IV. Ensembles

A. Registering for Ensembles

Students must register for ensembles. (Exceptions are granted only by the ensemble director and are very rare.) A maximum of six credit hours of ensemble participation may be counted toward the 111 hours required for graduation. To receive academic credit for ensemble participation, students register for the credit just like any other course and within regular registration deadlines. Ensemble credit is graded on a pass/fail basis only and these hours are not counted against the maximum of seven credit hours of graduation credit that a student may elect to take on a pass/fail basis.

B. Ensemble Rehearsal Facilities

Grant 113 and 114 are the primary instrumental and choral ensemble rehearsal rooms, respectively. Full-time faculty should reserve their rooms and rehearsal times using the on-line reservation system. As soon as possible, other ensemble directors should submit proposed rehearsal days and times to the Performing Arts Coordinator. The chair of the music program in consultation with faculty will determine the schedule for all rehearsals. Other rooms, especially Grant 401, 402 and 403 classrooms are also available for rehearsal after 4:00 p.m. Faculty should schedule these rooms with the Performing Arts Coordinator or, after consultation with the Performing Arts Coordinator, use the online reservation system.

C. Guidelines for printed programs; See section II. D.

D. List of Ensembles

Centre Concert Choir (one credit hour per term)

Two to three hours of rehearsal per week and participation in all performances for the full season of the choir.

Centre Singers (one credit hour per term)

Acceptance by audition, four hours of rehearsal per week, participation in all performances by the Centre Singers.

Centre African Music Ensemble (one credit hour per term)

Open to students, staff and faculty, whether regardless of previous experience. An opportunity to learn Ghanaian traditional hand drums, xylophones, and singing. Two hours of rehearsal each week.

Centre College Orchestra (one credit hour per term)

Two and one half hours of rehearsal per week plus an added dress rehearsal and participation in performances are required of all members.

Centre Jazz Ensemble (one credit hour per term)

Three hours of rehearsal per week.

Kentucky Ensemble (one credit hour per term)

Three hours of rehearsal each week.

Centre Wind Ensemble (one credit hour per term)

Acceptance by audition. Two hours of rehearsal per week.

Centre Percussion Ensemble (one credit hour per term)

No audition necessary. Two hours of rehearsal per week.

Note: Other ensembles may be formed from time to time according to student interest.

V. Centre College Concerto Competition

For approval of your repertoire for the competition, go to <http://music.centre.edu/concerto-competition/>

1. To be held every fall on an alternating basis for piano/brass/percussion and the following year voice/woodwinds/strings. Competition for Fall, 2016: voice/woodwinds/strings.
2. Normally there will be 2-3 winners each year for performance the following spring. Exceptions can be made.
3. The competition will be held at the end of the fall term, normally on the evening of the day of juries or on the latest Saturday of the term. Judges will include the current orchestra conductor and two other full-time Centre music faculty members. Guest judges may be invited either as replacements or additional judges.
4. Repertoire must be approved in advance in consultation between the instructor of each competing student and the orchestra conductor. Considerations will be given to: 1) the difficulty of the orchestral music; 2) the instrumentation of the orchestral score; 3) the length of the piece; and 4) the cost of purchasing or renting the full score and parts.
5. Students may choose pieces for solo instrument with either orchestra or wind ensemble accompaniment.
6. Normally concerto movements or arias should be no longer than 12-15 minutes. Again, consultation with the orchestra conductor will settle questions of length.

VI. Performing Arts Scholarships

High School students may audition for Performing Arts Scholarships by applying online at <http://www.centre.edu/academics/majors-minors/music/>. Auditions are held in February.

VII. Awards and Honors

Musicians Showcases

During each term, students who have given highly commendable jury performances in the previous term or who have excelled in their work during the current term are given the opportunity of performing for the college community in a public Musicians Showcase sponsored by the Music Program each long term.

Music Prizes

The music faculty vote on **four** prizes that are awarded at the College's Spring Honors Convocation.

1. *The Myrtie C. Franklin and Imogene F. Bennett Music Prize*

Awarded to a junior music major whom the music program recommends as the most deserving of financial aid, to be applied to the tuition of the senior year.

2. *The E. Wilbur Cook Music Prize*

Presented to the senior who has made the greatest progress in music studies.

3. *The Marie and Andrew DiMartino Memorial Music Prize*

Awarded to a freshman or sophomore who best exemplifies participation and achievement in applied and ensemble music courses at Centre.

4. *The Burke Prizes*

Awarded to a female student and a male student, in any class year, each of whom has been active in and contributed strongly to a college music ensemble while also participating on an athletic team (preferably a varsity team) for at least a term.

Appendix A

RECITAL GUIDELINES

The Music Program is committed to helping students present high-quality recitals that are a satisfying experience for both the performers and the audience. The following guidelines are detailed to help ensure you don't overlook anything. Plan well and carefully early, so that as the recital approaches you can concentrate on the most important part: the music. Thorough planning will prevent last-minute crises that will distract you from giving your best performance.

Students planning to give Music Program recitals should do so with the guidance of an applied music faculty member.

1. **AS EARLY AS POSSIBLE, BUT NOT LATER THAN 8 WEEKS BEFORE THE PROPOSED RECITAL:**

The student submits the Recital Form with the \$30 recital fee. Please note that the form includes a proposed repertory list, accompanist name, a proposed date for the recital hearing and the recital, and a teacher's signature. The teacher's signature confirms that the teacher has helped develop the plan for the recital, feels the student is capable of executing the plan, and will monitor the student's progress.

SCHEDULING IS DIFFICULT. START EARLY. All student recitals should be scheduled in the Audrey Gillespie Recital Hall, Grant 114. To schedule the date for a performance, check first with the Performing Arts Coordinator in the Grant Hall office, and have her initial the form. For a performance that needs to be in Weisiger Theatre or Newlin Hall, check with the Norton Center box office staff. Have a Norton Center staff member initial the form.

2. The Music Faculty will review the recital plan and the proposed dates and notify the student and teacher of the result. In most cases, a recital plan will be approved as submitted. There may be some discussion of appropriate dates.

3. Upon approval of a recital plan and date, the student should contact two full-time faculty members to attend the recital hearing. These names should be reported to the Performing Arts Coordinator. The hearing will be at least three weeks before the recital, performed for two or more members of the music faculty.

4. **At the hearing:**

A. Be sure all recital participants are present.

B. Present a typed program and program notes. These should include texts and translations for vocal pieces and a short (one or two sentence) biography of the performer:

Jane Doe, a native of Paducah, is a junior at Centre College. She has studied the piano since age four. She presently studies with Larry Bitensky.

You may use past programs as a guide. These are available in the Grant Hall office. The faculty will review these materials and may make suggestions for improvement.

- C. The faculty will request that you perform portions of your program, with an effort to touch on all the major works. You should demonstrate a level of preparedness that suggests that the program will be at top performance level by the recital. The hearing will generally last about 30 minutes. The faculty will make suggestions for improving the performance based on the hearing.
- D. At the end of the hearing, the faculty will decide whether the recital can be given as planned. The teacher will convey the faculty's decision to the performer.

5. After the hearing:

- A. Send a final version of your program and program notes to the Performing Arts Coordinator via email for formatting and duplication. Do this as soon as you can, but no later than one week after the hearing or two weeks before the recital. Pick up your programs from the Grant Hall office on the day of the recital. You are responsible for ensuring the programs are at the hall before the recital.
- B. Work with the Performing Arts Coordinator to make any posters or invitations. Be sure all information is accurate!
- C. If you choose to have a reception after your recital, this is your responsibility. The Performing Arts Coordinator can help you work out logistical details.
- D. Arrangements to record the recital will be made by the Performing Arts Coordinator.
- E. Practice, practice, practice! Remember to schedule adequate practice time in the performance hall.

6. General notes:

- A. The members of the music faculty have a wide range of knowledge and expertise. If you are having difficulty with any aspect of your recital (finding a suitable edition or information for program notes) feel free to seek help and advice from any of the faculty.
- B. Don't overlook recital "etiquette." Give some thought to your presentation: practice how you will enter and exit, bow, acknowledge the accompanist, etc. This will make your recital more relaxed and more professional.

Senior Recital Plan Form
Music Program
(to be filled out by student)

Date Submitted: _____

Performer's Name(s) _____

Instrument _____

Teacher _____

Assisting Artist(s) _____

Instrument _____

Teacher (if applicable) _____

Proposed Date, Time, and Location of the Recital **Hearing**

Proposed Date, Time, and Location of **Recital**

Initial of Performing Arts Coordinator or Norton Center staff indicating space available: _____

On a separate sheet, list the proposed repertory, indicating composer, complete title of the work, instrumentation and arranger or editor. Be clear about any excerpts, for example: "Allegro" from Sonata in C Minor, opus 13. The matter of titles can be tricky. The title on the printed music is not always in the appropriate form. Check with a teacher if you are unsure about how to list a work.

Teacher's Signature(s) _____ Date _____
(By signing the form, the teacher agrees to mentor the student in the recital process.)

Submit completed form and a check for \$30.00, made payable to Centre College, to the Performing Arts Coordinator no later than eight weeks before the proposed recital date.

Office use only

Music Program Approval _____

Recital Hearing Date, Time, Place _____

Recital Hearing Assessment Form
Music Program
(to be filled out by faculty member)

Student's Name _____

Instrument _____

Instructor's Name _____

Proposed Date of Recital _____

The student has successfully:

- Submitted an acceptable draft of the complete program, including text translations where appropriate
- Performed the repertoire at a level that will produce a recital of quality
- Not performed successfully. See below for concerns.

Concerns that must be addressed before the recital can be presented:

Signatures of attending faculty, including the student's instructor:

Senior Recital Assessment Form
Music Program
(to be filled out by faculty member)

Student's Name _____

Instrument _____

Instructor's Name _____

Proposed Date of Recital _____

The student has successfully demonstrated:

____ Performance skills at an acceptable level for a music major

____ Presentational skills appropriate for public performance

Suggested areas for improvement:

Comments:

Signatures of attending faculty, including the student's instructor:

Appendix B

Senior Project Forms

Senior Project Proposal Assessment Form
Music Program
(to be filled out by faculty member and student together)

Student's Name _____

Title of Project _____

Instructor's Name _____

Proposed Date of Presentation _____

The student has successfully:

_____ Submitted a paper from a 300-level course that establishes the student's research and/or writing skills at a level that indicates the ability to do a senior project

_____ Developed a proposal that is significant and suited to the student's interests and abilities

_____ Presented a one-page abstract that adequately defines the project

Concerns that must be addressed before the project can be approved:

Comments:

Signatures of attending faculty, including the student's instructor:

Senior Project Assessment Form
Music Program
(to be filled out by faculty member)

Student's Name _____

Title of Project _____

Instructor's Name _____

Date of Presentation _____

The student has successfully demonstrated:

- Substantial and sophisticated research
- A coherent and meaningful project about music
- Oral presentation skills of quality

Suggested areas for improvement:

Signatures of attending faculty, including the student's instructor:

Appendix C

**CENTRE COLLEGE
MUSIC JURY/REPERTOIRE FORM**
Please type

DATE: _____

NAME: _____ COURSE LEVEL# _____

Is this the 1st or 2nd term of study at this course level? _____

INSTRUMENT: _____ INSTRUCTOR: _____

TECHNICAL STUDIES:

REPERTORY: Give composer and complete title

A. COMPOSITIONS COMPLETED

B. WORKS IN PROGRESS

*Star works that have been memorized and/or performed in public

Appendix D

**CENTRE COLLEGE MUSIC/DRAMA
CHECK REQUEST FORM**
(Give to Performing Arts Coordinator)

NOTE: Payees being paid by the college for the first time must fill out a W9 form,
provided by Performing Arts Coordinator.

Check payable to: _____

Amount: _____

For? _____

Account to charge: _____

Approved by _____

Appendix E

Academic Calendar 2016-17

Fall Term

Opening Faculty/Staff Conference	Tuesday, August 23
New Students Arrive	Wednesday, August 24
Opening Convocation	Sunday, August 28
Classes Begin	Monday, August 29
Family Weekend	Friday-Saturday, September 23-24
Midterm	Wednesday, October 12
Fall Break	Thursday-Sunday, October 13-16
Homecoming	Friday-Saturday, October 21-22
Thanksgiving Break	Wednesday-Sunday, November 23-27
Classes End	Friday, December 2
Final Examinations	Sunday-Friday, December 4-9

CentreTerm

Classes Begin	Tuesday, January 3
Founders Day Celebration	Wednesday, January 18
Classes End	Tuesday, January 24

Spring Term

Classes Begin	Wednesday, February 1
Midterm	Friday, March 17
Spring Break	Saturday-Sunday, March 18-March 26
Classes End	Tuesday, May 9
Final Examinations	Thursday-Wednesday, May 11-17
Commencement	Sunday, May 21

Appendix F

Ensembles 2016-2017

* Ensembles open to faculty and staff by invitation. ** Note: All ensembles taken for credit are graded pass/fail.

Ensemble	Description*	Rehearsal Schedule	Conductor	Note **
Centre Singers	This SATB select touring choir is open to all students by audition.	Auditions: No prepared solo necessary. Sign-up for audition electronically. Rehearsals: Mon TBA, Tues & Thurs 4-5:30 pm First rehearsal: G114	Johann van Niekerk	1-hour academic credit
Centre Concert Choir	Open to all interested students, faculty and staff.	Rehearsals: Mon 7 pm – 9 pm	Johann van Niekerk	1-hour academic credit
Centre African Music Ensemble	Open to students, staff and faculty, regardless of previous experience. An opportunity to learn Ghanaian traditional hand drums, xylophones, and singing.	Rehearsals: Fri, 4:15-6:15 p.m.	Justin Cornelison	1-hour academic credit
Centre Orchestra	Open to all students who play an orchestral instrument. Auditions may be required.	Rehearsals: Tue & Th 7:30-9 pm An additional 1-1/2 hour block per week is reserved for sectionals, which are used on a rotating and as-necessary basis.	Jaemi Loeb	1-hour academic credit
Centre Wind Ensemble	An opportunity for students who play band instruments to continue enjoying the camaraderie and great music they have grown to love. Audition required.	Rehearsals: Tue & Th 5-6 pm	Jaemi Loeb	1-hour academic credit
Kentucky Music Ensemble	Will explore the ballad-singing and string-band traditions of the Appalachians, and the bluegrass tradition of Central Kentucky	Rehearsals: TBA	Nathan Link	1-hour academic credit
CentreJazz	Large jazz ensemble open to all students.	Rehearsals: Wed, 4 – 6 pm	Doug Drewek	1-hour academic credit
Centre Percussion Ensemble	Performs a variety of percussion ensemble repertoire in two public concerts per year.	Rehearsals: Thurs, 6-8	Brandon Arvay	1-hour academic credit
Centre Pep Band	An ensemble that performs at selected Centre College athletic events.	Rehearsals: TBA	Jaemi Loeb	No credit
The Advocate Brass Band	An ensemble of Danville residents, professional musicians, and Centre students that recreates the typical turn-of-the century town band. The band performs three concerts each spring and fall.	For information about openings in this ensemble, contact Dudley Spoonamore at Boyle County High School	Dudley Spoonamore	No credit

Appendix G

Music at Centre Instrument Check Out Agreement

Instruments owned by the Music Program of Centre College are for the use of students enrolled in Music Program private lessons and ensembles. Generally speaking, instruments are expected to remain in Grant Hall. If you plan to take the instrument out of the building for an extended period of time, please consult Jaemi Loeb, Director of Instrumental Ensembles (859-238-5446, jaemi.loeb@centre.edu, Grant Hall 311).

Though the instrument will be checked out to you, you may be asked to share with another student on occasion. Therefore, instruments must be accessible to Music Program faculty and staff at all times (instruments located on campus in a dorm, etc. are considered accessible). If the instrument will be inaccessible for more than 2 days, you must seek permission from Jaemi Loeb.

Student responsibilities:

- maintain instrument in good working order
- repair any damage caused by student use (normal wear and tear excluded, see Jaemi Loeb with any questions)
- keep instrument accessible for other Music Program uses
- maintain current contact info with Sallie Bright, program coordinator
- return instrument to Sallie Bright at the end of the check-out term

Instrument name and ID#:

Student Name (Print):

Student Signature:

Date:

**Appendix H Centre College Music Faculty
2016-2017**

Full time Music Faculty				
Johann J. Van Niekerk	Choral Ensembles, Voice, Music electives, Humanities	Grant 123	X6512	Johann.vanniekerk@centre.edu
Larry Bitensky	Theory, Composition (on sabbatical)	Grant 120	x5449	larry.bitensky@centre.edu
Nathan Link	Music History, Humanities, Music Electives, Kentucky Music Ensemble (Program Chair)	Grant 122	x5430	nathan.link@centre.edu
Jaemi Loeb	Orchestra, Wind Ensemble, Humanities	Grant 312	x5446	jaemi.loeb@centre.edu

Part -Time Applied Music Faculty	
Brandon Arvay	Percussion, Percussion Ensemble
Bob Bryant	Bass guitar, euphonium, tuba
Elaine Cook	Harp
Justin Cornelison	African Drum Ensemble
Doug Drewek	Saxophone, clarinet, Centre Jazz Ensemble
Marie-France Duclos	Voice
John Harrod	Fiddle
Kim Heersche	Oboe
Daniel Hoppe	Cello, String Bass
Zachary Klobnak	Organ
Timothy Lake	Banjo
John Little	French Horn
Ryan Moore	Euphonium, Trombone, Tuba
Cacey Nardolillo	Voice
Meg Saunders	Violin, Viola
Steven Siegel	Trumpet
Holly Smith	Bassoon
Ginny Tutton	Flute
Kasey Webb	Mandolin, Fiddle
Elizabeth Wolfe	Piano, Coordinator of Accompanying
Daniel Worley	Guitar, Digital Music, Composition