

**Music Student Handbook**  
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## About the Handbook

Dear St. Olaf student music makers,

This handbook contains policies and other information that should be useful primarily—but not exclusively—to music majors. In this book you will find helpful information on performance studies (lessons), end-of-semester juries, music major entrance and continuance requirements, performance requirements for music majors, recital attendance requirements, practice rooms, finding a collaborative pianist, work study opportunities, and more. It is updated yearly and we value input from you regarding content, organization, clarity, or any other ways in which we can make the book more useful. Please bring any suggestions to Cheryl Bristol in the Music Office, HOM 245.

Complete degree requirements may be found in the [College Catalog](#). If you need further clarification, please feel free to ask your faculty advisor or another music faculty member.

Best wishes for an exciting and rewarding year!

David Castro, Chair  
David Carter, Vice-Chair

Music Department  
St. Olaf College

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## General Information for Entrance to All Music Majors

### Admission to a Music Major

- Admission to a music major (either Bachelor of Arts or Bachelor of Music) is required. Students may not self-declare a music major.
- An entrance exam is required. (See Entrance to the Music Major for entrance exam requirements to specific degree programs and links to repertoire requirements.)
- To change programs within the Bachelor of Music degree, students must meet all requirements for entrance into the new program. There is no generic acceptance into the Bachelor of Music program.

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### Entrance to the Music Major: Bachelor of Arts

Find Repertoire Requirements in [Appendix A](#)

#### Entrance Requirements for: Bachelor of Arts – Music Major

- You must be enrolled in performance studies (lessons) in the semester you apply.
- The [application form](#) for admission to the major is due in HOM 245 by October 15 for processing in fall semester and March 15 for processing in spring semester.
- Perform a level 2 jury on one's principal instrument/voice (during regular exam period.)
- Keyboard skills will be assessed once the student has been admitted to the major.

*B.A. music majors may also add an emphasis. Instructions to add an emphasis follow.*

#### Bachelor of Arts Music Major: Composition Emphasis

- Students must register with a member of the composition faculty before the end of the junior year, preferably earlier.
- An [entrance application](#) is due in HOM 245 before the end of the junior year, preferably earlier.

#### Bachelor of Arts Music Major: Musicology Emphasis

- Students must register with a member of the musicology/ethnomusicology faculty before the end of the junior year, preferably earlier.
- An [entrance application](#) is due in HOM 245 before the end of the junior year, preferably earlier.
- The due date for the musicology senior writing portfolio is May 1. Consult your portfolio adviser for details.

### 3.

#### **Bachelor of Arts Music Major: Theory Emphasis**

- Students must register with a member of the theory faculty before the end of the sophomore year, preferably earlier.
- An [entrance application](#) is due in HOM 245 before the end of the junior year, preferably earlier.
- The due date for the music theory senior writing portfolio is May 1. Consult your portfolio adviser for details.

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#### **Entrance to the Bachelor of Music Major Find Repertoire Requirements in [Appendix B](#)**

#### **Bachelor of Music Major in Church Music: Choral or Organ Emphasis**

- B.M. Church Music majors with choral emphasis should apply during the spring semester of the first year.
- B.M. Church Music majors with organ emphasis are encouraged to apply before the end of the first year.
- An [entrance application](#) is due in HOM 245 by October 15 for processing in fall semester or by March 15 for processing in spring semester. Applications received after these dates will be processed in the following semester.
- Music office staff will assemble a file containing the student's academic record of all completed music courses and written comments from all music faculty with whom the student has worked.
- Additional entrance requirements:
  1. A performance on the principal instrument/voice on a Bachelor of Music Entrance/Continuance Recital (See [Student Recital schedule](#).)
  2. An interview with members of the music faculty may be required.
    - The instrument/voice area faculty must approve all entrance applications.
    - Students will be informed in writing the faculty's decision.

#### **Bachelor of Music Major: Composition**

- Students enter as Bachelor of Arts music majors and are admitted to the program only after completing Music 223: Composition I.
- An [entrance application](#) is due in HOM 245 by October 15 for processing in fall semester or by March 15 for processing in spring semester. Applications received after these dates will be processed in the following semester.
- Music office staff will assemble a file containing the student's academic record of all completed music courses and written comments from all music faculty with whom the student has worked.
- Additional entrance requirements:
  1. A portfolio of recent work in composition, submitted to Timothy Mahr.
  2. An interview with the Composition faculty.
    - The Composition faculty must approve all entrance applications.
    - Students will be informed in writing of the faculty's decision.
    - Students performing on the fall entrance recital successfully will be provisionally entered with a final decision after a checkpoint assessment in the spring of their sophomore year.

#### **Bachelor of Music Major: Music Education**

- Applications are processed in the fall and spring semesters of the sophomore year. Fall Entrance is available only to those second year students who are recommended both by their studio teacher and the music education program leaders. Second year students may wait and apply for Entrance during semester four. If you have questions about this process, and the best timing for your application, consult Dr. Berger or your adviser.
- Applicants must also complete separate paperwork for the Education Department as part of the process. Consult with Dr. Linda Berger, Music Education, prior to applying.
- An entrance application is due in HOM 245 by October 1st or February 15th of the sophomore year.
- Music office staff will assemble a file containing the student's academic record of all completed music courses and written comments from all music faculty with whom the student has worked.

## 4.

- Additional entrance requirements:
  1. A performance on the principal instrument/voice on a Music Education Entrance/Continuance Recital (See Student Recital schedule.) A student whose principal instrument is the piano must perform only on the instrument of certification (voice or band/orchestral instrument.)
  2. A successful mid-term examination in Music 251: Conducting.
    - An interview with members of the music faculty may be required.
    - The music faculty must approve all entrance applications.
    - Students will be informed in writing the faculty's decision.
  3. If a successful entrance into the B.M. Music Education program was in the Fall semester of the sophomore year, this is a "provisional" acceptance into the B.M. Music Education major.
    - The student will be officially entered into the B.M. Music Education degree program at the end of their fourth semester after a successful checkpoint administered by the Music Education committee focusing on academic benchmarks and dispositional qualities.
    - Hour lessons (.50 credit) would begin in the Fall semester of the student's junior year.
    - A continuance recital will still typically happen in the Fall semester of the student's junior year.

### **Bachelor of Music Major: Performance**

- B.M. Performance majors are encouraged to apply before the end of the first year.
- An [entrance application](#) is due in HOM 245 by October 15 for processing in fall semester or by March 15 for processing in spring semester. Applications received after these dates will be processed in the following semester.
- Music office staff will assemble a file containing the student's academic record of all completed music courses and written comments from all music faculty with whom the student has worked.
- Additional entrance requirements:
  1. A performance on the principal instrument/voice on a Bachelor of Music Entrance/Continuance Recital (See [Student Recital schedule](#) posted.)
  2. An interview with members of the music faculty may be required.
    - The instrument/voice area faculty must approve all entrance applications.
    - Students will be informed in writing the faculty's decision.

### **Bachelor of Music with Elective Studies**

- Students enter as B.A or B.M. music major and may apply as early as first year, spring semester.
- An [entrance application](#) is due in HOM 245 by October 15 for processing in fall semester or by March 15 for processing in spring semester. Applications received after these dates will be processed in the following semester.
- A maximum of 3 students from any class year will be admitted, and no more than 10 students from all class years may be enrolled in the program at any given time.
- Music office staff will assemble a file containing the student's academic record of all completed music courses and written comments from all music faculty with whom the student has worked.
- Additional entrance requirements:
  1. Fully completed application portfolio, including signatures from faculty advisors, a proposed courses and experiences, and a draft plan for the synthesis project.
  2. A performance audition, on either a Level III jury or on a Bachelor of Music Entrance/Continuance Recital (See [Student Recital schedule](#).)
    - The relevant faculty members, especially the music and elective studies advisors, must approve all entrance applications.
    - Students will be informed in writing of the faculty's decision.

## 5.

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### General Information for Continuance in the Bachelor of Music Major

#### Continuance in a Bachelor of Music Major

- All students in a Bachelor of Music degree must perform a continuance examination, generally in the second or third semester in the program. (See Continuance Requirements by Major below for continuance exam requirements for specific degree programs and links to repertoire requirements.)

#### Continuance Requirements by Major Find Repertoire Requirements in [Appendix C](#)

##### Bachelor of Music Major in Church Music: Choral or Organ Emphasis

- The continuance exam for the Bachelor of Music major in Church Music with choral emphasis usually takes place during the fall semester of the junior year.
- The continuance exam for the Bachelor of Music major in Church Music with organ emphasis usually takes place during the third semester in the program.
- Music office staff will assemble a file including written comments from all music faculty with whom the student has worked, and the student's academic record of all completed music courses.
- Additional continuance requirements:
  1. A performance on the principal instrument/voice on a Bachelor of Music Entrance/Continuance Recital. (See [Student Recital schedule](#).)
  2. An interview with members of the faculty may be required.
    - The instrument/voice area faculty must approve all continuance applications.
    - Students will be informed in writing of the faculty's decision.
    - Continuance must be successfully completed prior to performing the junior recital.

##### Bachelor of Music Major: Composition

- The continuance exam usually takes place in the spring of the junior year or at the end of the third semester in the program, whichever comes first.
- Music office staff will assemble a file containing written comments from all music faculty with whom the student has worked, and the student's academic record of all completed music courses.
- Additional continuance requirements:
  1. A portfolio of recent compositions submitted to Timothy Mahr.
  2. A performance on a Student Recital in the semester of continuance on your principal instrument/voice. Consult your performance studies teacher for performance requirements. Students do not perform on a continuance recital.
  3. An interview with the Composition faculty.
    - Composition faculty music must approve all continuance applications.
    - Students will be informed in writing of the faculty's decision.
    - Continuance must be successfully completed prior to performing the senior composition recital.

##### Bachelor of Music Major: Music Education

- The continuance exam usually takes place during the first semester of the junior year.
- Music office staff will assemble a file containing written comments from all music faculty with whom the student has worked, and an academic record of all completed music courses.
- Additional continuance requirements:
  1. A performance on the principal instrument/voice on a Music Education Entrance/Continuance Recital (See [Student Recital Schedule](#)); a student whose principal instrument is piano must perform only on the instrument of certification (voice or band/orchestral instrument). Consult your performance studies teacher for repertoire requirements.
  2. An assessment of teaching behaviors (assessed in Ed 330: Principles of Education).
  3. An interview with members of the music faculty may be required.
    - The music faculty must approve all continuance applications.
    - Students will be informed in writing of the faculty's decision.
    - Continuance must be successfully completed prior to performing the senior recital.

## 6.

### ***Continuance Requirements by Major (con't)***

#### **Bachelor of Music Major: Performance**

- The continuance exam for the Bachelor of Music major in Performance usually takes place during the third semester in the program.
- Music office staff will assemble a file including written comments from all music faculty with whom the student has worked, and the student's academic record of all completed music courses.
- Additional continuance requirements:
  1. A performance on the principal instrument/voice on a Bachelor of Music Entrance/Continuance Recital. (See [Student Recital schedule](#).)
  2. An interview with members of the faculty may be required.
    - The instrument/voice area faculty must approve all continuance applications.
    - Students will be informed in writing of the faculty's decision.
    - Continuance must be successfully completed prior to performing the junior recital.

#### **Bachelor of Music with Elective Studies**

- The continuance exam for the B.M. with elective studies student usually takes place at the end of the third semester in the program, but no later than spring semester of the junior year.
- Music office staff will assemble a file containing written comments from all music faculty with whom the student has worked, and the student's academic record of all completed music courses.
- Additional continuance requirements:
  1. A portfolio or recent work in the field of elective studies.
  2. A progress review interview with faculty mentors in both music and elective area. Faculty mentors will also review the student's developed plan proposal for the final synthesis project.
  3. A performance on the principal instrument/voice on a Bachelor of Music Entrance/Continuance Recital in the semester of continuance. (See [Student Recital schedule](#).)
    - The relevant faculty must approve all continuance applications.
    - Students will be informed in writing of the faculty's decision.

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**APPENDIX A: Entrance to Bachelor of Arts – Music Major**
**Repertoire and other performance requirements for entrance to the Bachelor of Arts – Music Major (in alphabetical order by instrument)**
**BASSOON**

- Two compositions in contrasting styles (approximately 10 minutes total)
- Scales - ascending and descending the full range of the instrument
  1. Chromatic
  2. Two major scales of your choice

**CELLO**

- Two compositions in contrasting styles
- Repertoire should include a movement from a standard concerto (approximately 10 minutes total)

**CLARINET**

- The first or third movement from a standard concerto/solo piece
- One slow étude from *Rose 32 Etudes for Clarinet* preferred
- Scales – ascending and descending, slurred and tongued in 16th-note format with quarter note=96
  1. Chromatic scale to high
  2. Two of the following: E major, F major, G major (three octaves)

**DOUBLE BASS**

- Two contrasting compositions or movements
- Two major scales (at least two octaves) with different bowings

**EUPHONIUM**

- Two or three contrasting selections from movements of sonatas, concertos, solo pieces or études (approximately 10 minutes total)
- Two major scales of your choice – two octaves, ascending and descending
- Audition selections should demonstrate the applicant's abilities in phrasing, sustained playing, articulation, range and technical facility, including legato and staccato at varied speeds

**FLUTE**

- Two contrasting pieces selected from the following different categories. One movement from each of the two pieces is sufficient (approximately 10 minutes total). Choose repertoire to emphasize phrasing/expression, tone quality, and technical proficiency.
  1. Baroque period (e.g. Bach, Telemann, Handel)
  2. French conservatory repertoire (e.g. Fauré, Gaubert, Taffanel)
  3. Classical period (e.g. Quantz, Mozart, Haydn)
  4. 20th-century literature (e.g. Hindemith, Copland, Hoover)
- Scales - ascending and descending
  1. Chromatic to high B-flat
  2. Two additional scales of your choice (major or harmonic minor), one of which should be 3 octaves

**HARP**

- Two pieces or movements in contrasting styles that demonstrate technical ability (e.g. scales, rolled chords, arpeggios, etc.) and musicality (e.g. balance, phrasing, dynamic range) (approximately 10 minutes total)
- One orchestral cadenza
- Knowledge of all key signatures

**HORN**

- First movement of any Mozart horn concerto
- Any contrasting work

## 8.

### OBOE

- Two compositions in contrasting styles (approximately 10 minutes total)
- Scales – ascending and descending the full range of the instrument
  1. Chromatic
  2. Two major scales of your choice

### ORGAN

- One prelude and fugue by J.S. Bach
- One composition from the Romantic or contemporary period
- One hymn – intro and two stanzas
- At the piano: a two-part invention by J.S. Bach

### PERCUSSION

- Candidate will prepare a solo on snare drum, timpani and mallet percussion instruments (all three are required.)

### PIANO

- Candidates will prepare a varied program of at least two pieces that display contrasting characters and that demonstrate technical facility (approximately 10 minutes total)
- Candidates may also be asked to play a short example at sight and/or play a familiar tune by ear.

### SAXOPHONE

- Two contrasting movements from standard solo repertoire. Selections should demonstrate lyrical phrasing and technical proficiency and should be by different composers (approximately 10 minutes total).
- Suggested works include:
  1. Sonatas by Creston, Heiden, Eccles/Rascher or Handel/Mule
  2. Concertos by Glazounov, *Tableaux de Provence* by Ibert, *Fantasia* by Villa-Lobos or comparable works
  3. As a solo movement, substitute one étude from Voxman *Selected Studies*, Ferling *48 Etudes*, Karg-Elert *25 Caprices* or other of comparable difficulty
- Scales – ascending and descending the full range of the instrument
  1. Chromatic
  2. E major, F major
- Jazz improvisation (optional) – improvise on a blues or standard jazz tune (Jamey Aebersold CD or similar accompaniment may be used)

### TROMBONE

- Two or three contrasting selections from movements of sonatas, concertos, solo pieces or études (approximately 10 minutes total)
- Two major scales of your choice – two octaves, ascending and descending
- Audition selections should demonstrate the applicant's abilities in phrasing, sustained playing, articulation, range and technical facility, including legato and staccato at varied speeds

### TRUMPET

- A solo excerpt chosen from the following pieces or sets of pieces:
  1. Arutunian *Trumpet Concerto*, beginning through m. 70 or
  2. Kent Kennan *Sonata for Trumpet and Piano* 3rd movement, beginning through letter D; and Haydn *Trumpet Concerto* 2nd movement, beginning through m. 26 or
  3. Halsey Stevens *Sonata for Trumpet and Piano*, beginning through m. 165
- Two major scales of your choice, two octaves, ascending and descending

## 9.

### **TUBA**

- Two or three contrasting selections from movements of sonatas, concertos, solo pieces or études (approximately 10 minutes total)
- Two major scales of your choice – two octaves, ascending and descending
- Audition selections should demonstrate the applicant's abilities in phrasing, sustained playing, articulation, range and technical facility, including legato and staccato at varied speeds

### **VIOLA and VIOLIN**

- Two compositions in contrasting styles; repertoire should include a movement from a standard concerto (approximately 10 minutes total.)

### **VOICE (includes Church Music Major with Choral Emphasis)**

- Candidate will prepare two songs or arias in contrasting styles
- It is preferred that one song be in a foreign language
- Both must be memorized styles (approximately 6–8 minutes total)

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## **Appendix B: Entrance to Bachelor of Music Program**

**Repertoire and other performance requirements for entrance to the Bachelor of Music Church Music and Bachelor of Music Performance Degrees. (Church Music requirements are listed first, followed by the Performance requirements, listed in alphabetical order by instrument.)**

### **CHURCH MUSIC**

#### **WITH CHORAL EMPHASIS**

- Candidate will prepare two songs or arias in contrasting styles (approximately 6–8 minutes total.)
- One song should be in a foreign language.
- Both must be memorized.

#### **WITH ORGAN EMPHASIS**

- One prelude and fugue by J.S. Bach
- One composition from the Romantic or contemporary period
- One hymn – intro and two stanzas
- At the piano: a two-part invention by J.S. Bach

### **PERFORMANCE**

#### **BASSOON**

- Two contrasting movements from either the Mozart or Weber bassoon concertos
- One étude of your choice
- Scales – ascending and descending the full range of the instrument
  1. Chromatic
  2. Two major scales of your choice

#### **CELLO**

- The first or third movement from a standard concerto
- Two contrasting movements of unaccompanied J.S. Bach

## 10.

### CLARINET

- The first or third movement from any concerto by Weber, Mozart or Spohr
- One slow étude, from *Rose 32 Etudes for Clarinet* preferred
- Scales – Ascending and descending, slurred and tongued in 16<sup>th</sup>-note format with quarter note=118
  1. Chromatic scale to high G
  2. Two of the following: E major, F major, G major (three octaves)
- Excerpts:
  1. Beethoven *Symphony No. 6*: 1<sup>st</sup> movement, 2 bars before K to end and 2<sup>nd</sup> movement, rehearsal D to rehearsal E
  2. Brahms *Symphony No. 3*: 2<sup>nd</sup> movement, opening through m. 22
  3. Rimsky-Korsakov *Capriccio Espagnol*: 1<sup>st</sup> movement, all solo passages

### DOUBLE BASS

- Two contrasting compositions or movements
- Two major scales (at least two octaves) with different bowings

### EUPHONIUM

- Two or three contrasting selections from movements of sonatas, concertos, solo pieces or etudes (approximately 10 minutes total)
- Two major scales of your choice – two octaves, ascending and descending
- Audition selections should demonstrate the applicants' abilities in phrasing, sustained playing, articulation, range and technical facility, including legato and staccato at varied speeds.

### FLUTE

- First movement of Mozart G or D major Concerto
- Two contrasting pieces selected from the following different categories. One movement from each of the two pieces is sufficient (approximately 10 minutes total). Choose repertoire to emphasize phrasing/expression, tone quality, and technical proficiency.
  1. Baroque period (e.g. Bach, Telemann, Handel)
  2. French conservatory repertoire (e.g. Fauré, Hübner, Enesco)
  3. Classical period (e.g. Quantz, Mozart, Haydn)
  4. 20<sup>th</sup>-century literature (e.g. Poulenc, Prokofiev, Burton)
- Scales - ascending and descending
  1. Chromatic to B-flat
  2. Three additional scales of your choice (from major, harmonic minor, or melodic minor scales), one of which should be 3 octaves
- Excerpts – Beethoven *Leonore Overture No. 3* solo (mm. 328–360) and Bizet *Carmen* Act III Entr'acte solo (beginning to rehearsal 2)

### HARP

- Two pieces or movements in contrasting styles that demonstrate technical ability, e.g. scales, rolled chords, arpeggios, etc., and musicality e.g. balance, phrasing, dynamic range. (approximately 10 min. total.)
- One orchestral cadenza
- Knowledge of all key signatures

### HORN

- First movement of (choose one) Mozart No. 2, Mozart No. 4 or R. Strauss No. 1
- Any contrasting work
- Excerpts. Two or more of the following: These can be found at no charge, along with sample recordings, at [hornexcerpts.org](http://hornexcerpts.org).
  1. Strauss *Till Eulenspiegel*, horn 1, beginning to rehearsal 1
  2. Brahms *Symphony No. 1*, horn 1, movement 2, mm. 90-105
  3. Tchaikovsky *Symphony No. 5*, horn 1, movement 2, mm. 8-28
  4. Beethoven *Symphony No. 3*, horn 2, movement 3, mm.163-2

## 11.

### OBOE

- One fast movement from a concerto or sonata by one of the following: Cimarosa, Marcello, Handel, Telemann, Haydn, or Mozart
- One movement from a piece of contrasting period or style
- One étude from *Forty Progressive Melodies* (Barret Oboe Method)
- Scales – ascending and descending, full range of instrument
  1. Chromatic
  2. D major, E flat major, C harmonic minor

### ORGAN

- One prelude and fugue by J.S. Bach
- One composition from the Romantic or contemporary period
- One hymn – intro and two stanzas
- At the piano: a two-part invention by J.S. Bach

### PERCUSSION

- Candidate will prepare a solo on snare drum, timpani and mallet percussion instruments (all three are required)

### PIANO

- Candidate will prepare a varied program of at least four pieces that display contrasting characters and demonstrate advanced technical facility. The repertoire is to be played by memory and should include:
  1. One contrapuntal piece in three or more voices, preferably by J.S. Bach
  2. One work by Beethoven, Haydn, Mozart or Schubert, such as the first or last movement of a sonata or a set of variations
  3. One composition from the Romantic era
  4. One composition written since 1900
- Candidates may also be asked to play a short example at sight and/or play a familiar tune by ear.
- Candidate will perform 15 minutes of repertoire excerpted from the pieces submitted for the audition. The jury will inform the candidate which portions of the program are to be performed.
- In addition to the playing requirement, the candidate will supply a list of solo piano repertoire s/he has studied, including information about which pieces have been memorized and which ones have been performed publicly.

### SAXOPHONE

- Candidate will prepare two or three contrasting movements from standard solo repertoire. Selections should demonstrate lyrical phrasing and technical proficiency and should be by different composers (approximately 10 minutes total)
- Suggested works include:
  1. Sonatas by Creston, Heiden or Hindemith
  2. Concertos by Dubois, Glazounov or Ibert
  3. Bozza *Improvisation et Caprice*; Maurice *Tableaux de Provence*; Milhaud *Scaramouche*; Noda *Improvisation I*; Villa-Lobos *Fantasia* or comparable works
  4. One étude from any of the following books: Voxman *Selected Studies*, Ferling *48 Etudes*, Mule 18 *Exercices d'apres Berbiguier* or Karg-Elert *25 Caprices*
- Scales – ascending and descending, full range of instrument
  1. Chromatic
  2. E major, F major, and G harmonic minor
- Jazz improvisation (optional) – improvise on a blues or standard jazz tune. Jamey Aebersold CD or similar accompaniment may be used.

### TROMBONE

- Two or three contrasting selections from movements of sonatas, concertos, solo pieces or etudes (approximately 10 minutes total)
- Two major scales of your choice – two octaves, ascending and descending
- Audition selections should demonstrate the applicants' abilities in phrasing, sustained playing, articulation, range and technical facility, including legato and staccato at varied speeds.

## 12.

### TRUMPET

All the B.A. trumpet requirements plus:

- Orchestral excerpts, including two or more of the following:
  1. Stravinski *Petrushka: Ballerina's Dance and Waltz*
  2. Schumann *Symphony No. 2*, first movement, opening
  3. Mahler *Symphony No. 5*, opening call
- Jazz improvisation, as you are able

### TUBA

- Two or three contrasting selections from movements of sonatas, concertos, solo pieces or etudes (approximately 10 minutes total)
- Two major scales of your choice – two octaves, ascending and descending
- Audition selections should demonstrate the applicants' abilities in phrasing, sustained playing, articulation, range and technical facility, including legato and staccato at varied speeds.

### VIOLA and VIOLIN

- The first or third movement from a standard concerto
- Two contrasting movements of unaccompanied J.S. Bach

### VOICE

- Candidate will prepare three songs, one from each of the following time periods. At least one must be in a foreign language; all must be memorized.
  1. One song or aria composed before 1800
  2. One song from the standard foreign-language art song repertoire
  3. One song from the 19–21st C. British or American art song repertoire
- A song from the musical theatre repertoire may be substituted for one of the above requirements.

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## Appendix C: Continuance in the Bachelor or Music Program

**Repertoire and other performance requirements for continuance in the Bachelor of Music Church Music and Bachelor of Music Performance Degrees. (Church Music Degree requirements listed first, followed by the Performance requirements, listed in alphabetical order by instrument.)**

### CHURCH MUSIC

#### WITH CHORAL EMPHASIS

- Candidate will prepare two songs or arias in contrasting styles. One song should be in a foreign language. Both must be memorized (approximately 6–8 minutes total)

#### WITH ORGAN EMPHASIS

- Two contrasting selections, one of which must be from the German Baroque, i.e. Bach, Buxtehude, etc. (approximately 10–15 minutes total)
- A hymn: The student must devise the introduction (with assistance from the teacher). It must be of at least 2 stanzas in length, involve the audience in singing the hymn and demonstrate creativity in the accompaniment.
- One selection from the anthology, "A New Liturgical Year," selected and prepared by the student (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury.)
- One piece selected and prepared by the student to demonstrate understanding of Baroque performance practice. (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury.)

## 13.

### PERFORMANCE

#### BASSOON

- Two contrasting selections from different historical periods - one selection must be a first or third movement of a concerto or a work comparable to a major concerto in difficulty (at least 10 minutes total)
- It is encouraged that one selection be performed from memory.
- At least one movement must include piano, fortepiano, or harpsichord accompaniment.
- Other requirements include orchestral excerpts, contrasting etudes and scales. (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

#### CELLO

- Two contrasting selections – one selection must be a first or third movement from a major concerto or a piece comparable to a major concerto in difficulty (at least 10 minutes total)
- At least one selection must be performed from memory.
- At least one selection must be from the “accompanied literature.”

#### CLARINET

- Two contrasting selections from different historical periods - one selection must be a first or third movement of a concerto or a work comparable to a major concerto in difficulty (at least 10 minutes total)
- It is strongly encouraged that one selection be performed from memory.
- At least one movement must include piano, fortepiano, or harpsichord accompaniment.
- Other requirements include orchestral excerpts, contrasting etudes and scales. (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

#### DOUBLE BASS

- Two contrasting selections – one selection must be a first or third movement from a major concerto or a piece comparable to a major concerto in difficulty (at least 10 minutes total)
- At least one selection must be performed from memory.
- At least one selection must be from the “accompanied literature.”

#### FLUTE

- Two contrasting selections from different historical periods - one selection must be a first or third movement of a concerto or a work comparable to a major concerto in difficulty (at least 10 minutes total)
- It is strongly encouraged that one selection be performed from memory.
- At least one movement must include piano, fortepiano, or harpsichord accompaniment.
- Other requirements include orchestral excerpts, contrasting etudes and scales. (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

#### EUPHONIUM

- Repertoire presenting contrasting character and styles at a difficulty level comparable to the Concerto by Horowitz, Lyric Suite by White, and Andante and Rondo by Capuzzi (10–12 minutes total)
- Performance from memory of a portion of the Continuance Recital is encouraged.
- Etudes, scales, sight-reading, and orchestral excerpts (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

#### HARP

- Two contrasting selections – one selection must be a first or third movement from a major concerto or a piece comparable to a major concerto in difficulty (at least 10 minutes total)
- At least one selection must be performed from memory.
- At least one selection must be from the “accompanied literature.”

#### HORN

- Repertoire presenting contrasting character and styles at a difficulty level comparable to the Mozart Concerti, Beethoven Sonata, and Saint-Saëns *Morceau de Concert*. (10 to 12 minutes total)
- Performance from memory of a portion of the Continuance Recital is encouraged.
- Etudes, scales, sight-reading, and orchestral excerpts (This requirement will be scheduled during the semester of one's continuance)

## 14.

### OBOE

- Two contrasting selections from different historical periods – one selection must be a first or third movement of a concerto or a work comparable to a major concerto in difficulty (at least 10 minutes total)
- It is encouraged that one selection be performed from memory.
- At least one movement must include piano, fortepiano, or harpsichord accompaniment.
- Other requirements include orchestral excerpts, contrasting etudes and scales. (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

### ORGAN

- Two contrasting selections, one of which must be from the German Baroque, i.e. Bach, Buxtehude, etc. (10–15 minutes total)
- A hymn: The student must devise the introduction (with assistance from the teacher). It must be of at least 2 stanzas in length, involve the audience in singing the hymn and demonstrate creativity in the accompaniment.
- One selection from the anthology, "A New Liturgical Year," selected and prepared by the student (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury)
- One piece selected and prepared by the student to demonstrate understanding of Baroque performance practice (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury)

### PERCUSSION

- Snare drum solo or etude of comparable difficulty to Cirone *Portraits in Rhythm*, Firth *Solo Snare Drummer*, and Delecluse *Douze Etudes*
- Timpani solo or étude of comparable difficulty to Firth "Solo Timpanist," Beck "Concepts for Timpani," and Peters "Fundamental Solos for Timpani"
- Mallet solo, either two mallets or four
  1. Two-mallet standard: Bach *Concerto for violin in a minor* and Hovhanness *Variations on Japanese Woodprints*
  2. Four-mallet standard: Stout *Two Mexican Dances*, Stout *Astral Dance* and Abe *Dream of the Cherry Blossoms*
- All three solos together approximately 10 minutes
- Sight-reading, with a steady tempo, adherence to dynamics, and musical understanding (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

### PIANO

- Two pieces from different historical periods displaying contrasting character
- One Etude demonstrating technical facility
- Sight-read a given passage of music. It is expected that the student achieve a steady tempo, musical understanding and fluency in the performance. The level of difficulty of the repertoire would be similar to:
  1. Haydn *Sonata Hob. XVI/2 in B-flat Major: Largo*
  2. Bartok *Bouree #117* from *Mikrokosmos*, Volume IV
- Quick Study a piece of music. The student will be assigned a piece of music two weeks before the examination. Without the assistance of a teacher, the student will be expected to perform this selection in an artistic manner, displaying a clear understanding of the work's historical context and style. The level of difficulty of the repertoire assigned would be similar to:
  1. Mendelssohn *Song Without Words, Op. 38 No.6* (Duetto)
- Sight-reading and quick study requirements will be scheduled during the semester of one's continuance and will normally occur during a Level II or III jury time.

## 15.

### SAXOPHONE

- Repertoire presenting contrasting character and styles at a difficulty level comparable to:
  1. J.S. Bach/Londeix *Cello Suites No. I or III*
  2. P.M. Dubois' *Concerto*, or
  3. J. Ibert *Concertino da camera*
- At least one selection should be performed with piano accompaniment (total performance time between 10 and 12 minutes)
- Performance from memory of a portion of the Continuanace Recital is encouraged.
- Etudes, scales, sight reading and jazz solo transcription (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

### TROMBONE

- Repertoire presenting contrasting character and styles at a difficulty level comparable to the David Concertino, Hindemith Sonata, and the Jacob Concerto (total performance time between 10 and 12 minutes)
- Performance from memory of a portion of the Continuanace Recital is encouraged.
- Etudes, scales, sight-reading, and orchestral excerpts (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

### TRUMPET

- Two pieces of contrasting character, at a difficulty level comparable to:
  1. *Sonata* by Kent Kennan
  2. *Concerto* by Arutunian
  3. *Legende* by Enesco
  4. *Concerto in D* by Torelli
  5. *Concerto in D* by Telemann
- Students are encouraged to use different instruments, i.e. C and E-flat trumpet or piccolo trumpet (total performance time between 10 and 12 minutes)
- Performance from memory of a portion of the Continuanace Recital is encouraged.
- Sight-read a given passage of music. It is expected that the student achieve a steady tempo, musical understanding and fluency in the performance. (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)
- Perform two 8ves of any of the 12 major and minor scales (harmonic and melodic forms) and associated arpeggios in 16th notes at a minimum metronome marking of quarter = 100. (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

### TUBA

- Repertoire presenting contrasting character and styles at a difficulty level comparable to the Concerto by Gregson, the Sonata by Beversdorf and the Sonata by Broughton (total performance time between 10 and 12 minutes)
- Performance from memory of a portion of the Continuanace Recital is encouraged.
- Etudes, scales, sight-reading, and orchestral excerpts (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

### VIOLA and VIOLIN

- Two contrasting selections – one selection must be a first or third movement from a major concerto or a piece comparable to a major concerto in difficulty (at least 10 minutes total)
- At least one selection must be performed from memory.
- At least one selection must be from the “accompanied literature.”

### VOICE

- Three songs, one from each of the following time periods. At least one must be in a foreign language.
  1. One song or aria composed before 1800
  2. One song from the standard foreign-language art song repertoire in the original language (except selections which are typically sung in translation)
  3. One song from the 19th–21st C. British or American art song repertoire
- All songs must be memorized.
- An interview with three members of the voice faculty.

## 16.

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### Performance Studies (Music Lessons)

#### Basic Lesson Information for All Students

- Lessons are renewed, added, dropped, changed and registered through the Music Office (HOM 245) only, with forms available in the Music Office only (never web SIS).
- Lessons cost \$545 per .25 credit.
- Students should notify the Music Office of any lesson or major changes immediately for billing purposes and to allow waitlisted students to be placed in open spots.
- The last day to DROP a fall lesson WITH A REFUND is Thursday, September 12<sup>th</sup>, 2019.
- The last day to DROP a spring lesson WITH A REFUND is Thursday, February 13<sup>th</sup>, 2020.

#### Personal Student Practice Time: Recommended Guidelines

This may include research/analysis, listening, and memorization time. It does not include ensemble work, studio class or lesson time.

- 0.25 credit lessons = 3–6 hours per week
- 0.50 credit lessons = 6–12 hours per week
- 1.0 credit lessons = 10–21 hours per week

#### Studio Class Attendance Expectations: Recommended Guidelines

- 0.25 credit lessons = 3–4 hours per semester
- 0.50 credit lessons = 6–8 hours per semester
- 1.0 credit lessons = 10–12 hours per semester

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### Juries

Juries (performance exams) are held during the final exam period each semester.

Normally, juries are required for all students taking lessons. At the discretion of the performance studies teacher, students performing on an Entrance/Continuance Recital and students performing a Junior or Senior Recital, provided more than one faculty member attends and provides written feedback, may not be required to perform an end-of-semester jury in the same semester. A teacher may elect to waive the jury requirement for any student in his/her first semester of study (e.g., to place greater emphasis and time on technical studies). Students who have performed on a Student Recital are required to perform an end-of-semester jury.

#### Level 1 juries are taken by:

- Non-music majors
- All music majors in secondary performing area

The level 1 jury committee consists of the student's teacher plus at least one other faculty member. A level 1 jury normally consists of between 3 and 10 minutes of music. Comments (written or verbal) will be shared with the student in a manner determined by the teacher.

Normally all level 1 jury students are required to perform a jury each semester; however, the requirement to perform a jury in one of the semesters per year may be waived at the discretion of the teacher. With the approval of the studio teacher, a student taking piano or organ lessons may be allowed to take the keyboard proficiency examination required for his or her degree in lieu of performing a level 1 jury one semester.

## 17.

### **Level 2 juries are taken by:**

- B.A. music majors in principal performing area
- B.M. composition majors
- B.M. church music majors with voice as a principal performing area
- B.M. music education students in principal performing area

The level 2 jury committee consists of the student's teacher and one to two other faculty members. A level 2 jury normally consists of between 5 and 10 minutes of music. Level 2 jury repertoire should include two pieces in contrasting styles, or one longer piece with contrasting sections. The faculty in each performing area may stipulate further requirements. Written comments are required and are shared with the student in a manner determined by the teacher. These written comments are to be filed in the Music Office.

### **Level 3 juries are taken by:**

- B.M. performance majors in principal performing area
- B.M. church music majors with organ as principal performing area

The level 3 jury committee consists of all available faculty in that performing area but not fewer than three faculty members in any case. A level 3 instrumental jury normally consists of between 10 and 15 minutes of music and should contain two pieces in contrasting styles, or one longer piece with contrasting sections. A level 3 vocal jury should contain at least three selections in contrasting styles and be approximately 10 minutes in length. The faculty in the performing area may stipulate further requirements. Written comments are required and are shared with the student in a manner determined by the teacher. These written comments are to be filed in the Music Office.

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## **Practice Rooms**

### **I. General Information**

- Organ students will receive information on how to set up practice times at their first lesson.
- Percussion and harp students will receive special instructions from their instructors regarding setting up practice times.
- Sign up for practice rooms takes place in the lounge area of Hall of Music.
- Until practice room assignments are posted, practice rooms are available on a first-come, first-served basis.

### **II. Sign up Dates and Times by Major (2019-20)**

#### **B.M. and B.A. piano majors and ALL string bass players**

- Monday, September 16, 8 a.m.–12 Noon
- Monday, February 17, 8 a.m.–12 Noon

#### **B.M. voice and instrumental majors**

- Monday, September 16, 1–5 p.m.
- Monday, February 17, 1–5 p.m.

#### **B.A. music majors**

- Tuesday, September 17, 8 a.m.–12 Noon
- Tuesday, February 18, 8 a.m.–12 Noon

#### **Non-music majors**

- Tuesday, September 17, 1–5 p.m.
- Tuesday, February 18, 1–5 p.m.

## 18.

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### Recital Guidelines

#### General Guidelines for all Official Music Department Recitals

- Follow the policies and procedures provided in this handbook (Recital Guidelines I–V).
- Official Music Department Recitals include weekly Student Recitals, Junior and Senior Recitals that fulfill a degree requirement, recitals by any senior student taking lessons in the semester of the performance, and Chamber Ensemble, Composition, and Advanced Conducting Recitals. (See I–III below.)
- See IV below for the sign up schedule for Junior and Senior Recitals.
- Students must be taking lessons from a St. Olaf Music Department faculty member in the medium in which they will perform in order to perform in an official recital.
- Chamber Ensemble (String Night, Brass Night, Woodwind Night), Composition, and Advanced Conducting Recital participants must be under the mentorship of a music faculty advisor.
- No two official Music Department events may be scheduled at the same time.
- For space availability, check the RS-25 Room Reservations [WebViewer](#). Room reservation requests are submitted through this link.

**IMPORTANT! Before planning or scheduling any recital performance, consult with your instructor and see the Collaborative Pianist section in this handbook for collaborative pianist information.**

#### I. Student Recitals

- Locations: Urness, Studio A, and Boe Chapel (Organists have priority in Boe). Consult the [Student Recitals and Events](#) schedule as well as posted on the bulletin board outside CHM 101 and HOM 245.)
- Official Times: 7:00 p.m. or 8:15 p.m., typically on Tuesdays or Thursdays, and some Thursdays at 11:30 a.m.
- [Application forms](#) are due in CHM 101 by 5:00 p.m., one week before the recital date. Individual performance times should not exceed eight minutes. Instrumentalists wishing to perform works longer than eight minutes are encouraged to sign up for student recitals during the first weeks of the semester. Please clear performances longer than eight minutes with the Recital Committee Chair. The performance studies teacher must proof all spellings and timings included on recital application forms.
- Rehearsal times in the recital halls are limited to 20 minutes.
- Chamber ensembles coached by a faculty member may also perform on Student Recitals.

#### II. Junior and Senior Recitals - Vocal, Instrumental, and Composition

- Locations: Urness, Studio A, Boe Chapel (Organists only), the Orchestra Room, or Fosnes.
- Times: Sunday recital times are 2:00, 3:15, 4:30, 7:00 and 8:15 p.m. Monday through Friday times are 7:00 and 8:15 p.m. There are no Saturday recitals except for one Saturday in the spring semester, when 2:00, 3:15, 4:30, 7:00 and 8:15 p.m. recital times will be available for seniors only.
- [An application form](#) must be completed in its entirety and returned to CHM 101 before a recital time can be reserved.
- Applications for all interim and spring Junior (B.M. music majors) and Senior Recitals are due by December 13 at 5 p.m.
- Program Format: 3 weeks before the recital date you will receive a reminder that your program information is *due 2 weeks* before the recital. Guidelines for program submission will be included at that time.
  1. Full Recital – one hour in length: solo performer performing the entire program.
  2. Half Recital – one half-hour in length: soloist performing no longer than 30 minutes. *Performers should be partnered and scheduled with another Half Recital performer.*
  3. The total recital length, including entering, exiting, and stage changes, should not exceed one hour.
- Before a Full or Half recital will be scheduled, the student must complete two performances on an official Student Recital. (An entrance and/or continuance recital performance may fulfill this requirement.)
- Junior B.M. Recitals may not be scheduled after spring break.
- Senior Recitals may take place after spring break; however, all senior recitals must be completed before the first full weekend of May. Consult the Student Recital Schedule for the last possible day to schedule a Senior Recital.
- Total rehearsal time in the recital halls are limited to 2x the recital length. Rehearsal times can be reserved by sending a request through the R-25 Room Reservation [WebViewer](#). Other spaces can be reserved for added rehearsals. Requests for a day/time that falls within 48 hours of the request for the performance space will be accommodated if the space is available at that time.

## 19.

- All Recitals required for any Bachelor of Music degree must have three faculty members provide an evaluation of the recital (the student's teacher and two additional faculty members). The student is responsible for obtaining the consenting faculty member's signature on the recital application form before it is submitted for processing.

### III. Chamber Ensemble and Advanced Conducting Recitals

- These recitals are organized by faculty: String Night, Woodwind Night, Brass Night, Fresh Ink, and Advanced Conducting.
- Dates and times are determined a year in advance.
- With the permission of the recital committee, ensemble and chamber groups wanting a full solo recital can hold an informal recital in Fosnes, the Orchestra room, or one of the dorm lounges.

### IV. Sign-up for all junior and senior recitals will be in the following manner:

Beginning September 23, 2019: Senior required degree recitals

- B.M. Performance
- B.M. Education
- B.M. Church Music
- B.M. Composition (recital of compositions, not primary instrument)

Beginning September 30, 2019: Junior required degree recitals

- B.M. Performance
- B.M. Church Music

Beginning October 7, 2019: All other official recitals

- Senior B.A. Music Major and non-music majors taking lessons in the term of the recital
- B.A. Composition emphasis

After Fall Break:

- Unofficial recitals (see section VI below)

**December 13, 2019 is the deadline to submit a completed application for all Junior or Senior Recitals (fall, Interim, and spring terms).**

**The earliest opportunity to schedule a Senior Recital is Monday, October 7<sup>th</sup> for B.M. majors submitting their application on September 23. The [Recital Application](#) must be complete and program information must be submitted at this time to be in good standing for that date.**

**Until fall break, the two weeks prior to Spring Break will be reserved for required junior degree recitals.**

**Once a recital date is scheduled, it can only be changed by petitioning and obtaining approval from the Recital Committee.**

## V. Further Guidelines

- Applications will not be accepted unless all recital participants and their respective performance studies teachers have indicated their approval by signing the recital application. Incomplete recital applications will be returned to the student's teacher.
- A list of all recital participants with their teacher's signature must be turned into the music office no later than two weeks before the performance date.
- Full Recitals should not exceed one hour and Half Recitals should not exceed 30 minutes (including set-up, applause, stage changes, etc.) House/Stage/Recording services will not extend past the maximum length of recital allowance.
- The Music Office will prepare the official program for all official recitals. The sponsoring faculty member must approve and proofread program content before the Music Office will accept the program information. Programs and notes must be submitted at least two weeks before the recital date. If notes are not submitted before the deadline, the student will be responsible for preparing the notes and they will not be included in the student's or the department's permanent files. Notes should be succinct and only relate to the music performed (i.e., dedications and the thanking of one's teachers, parents, etc. are unacceptable). All programs must be submitted to [barth@stolaf.edu](mailto:barth@stolaf.edu) in either a doc/docx, Google doc, or pdf format. The Music Office needs five copies of the finished program. The student is responsible for placing the print order, the cost of the print order, and picking up the print order.
- Students are provided a stage manager, a house manager and a recordist but must provide their own page turner.
- The Music Department may provide financial assistance towards the collaborative pianist's accompanying fee for degree-required programs; however, this assistance will not necessarily cover the entire fee. The department chair must first approve requests for the department to assist with payment to professional pianists. See [Collaborative Pianists](#) for additional information.
- The CHM Reception Room is automatically scheduled for the hour following the Junior/Senior Recital. Students are responsible for clean up afterwards as indicated on the instructions posted in the kitchen area.
- Posters are to be no larger than 11 X 17 inches.
- Consult your teacher for points of etiquette (i.e., bowing, entering and leaving the stage, etc.). Unauthorized photography or video and audio recording is prohibited. No flash pictures during any recital.
- Any student wanting to use the harpsichord or forte-piano for a recital must contact the Music Office at least two weeks prior to the recital. The piano faculty in charge of the harpsichord or forte piano need to sign the application to show support for the instrument use.
- It is the student's responsibility to inform family and friends attending the recital that flowers on stage and presentation bouquets are not allowed. There are to be no encores.

## VI. Informal Recitals

- An Informal Recital is a recital that doesn't fall into the "official recital" category (e.g., a sophomore student or non-degree recital).
- Informal recitals may be given in residence halls (as permitted by hall directors) without applying to the Department of Music.
- Informal recitals are *not* allowed in Urness, Studio A, or Boe Chapel; however, organists may petition to hold an informal recital in Boe or Studio A.
- The student must be taking lessons on the recital performance instrument or composition lessons with a faculty member during the term the recital will take place (fall semester for an Interim recital.)
- With the permission of one's performance studies instructor, a student may petition the Recital Committee to be allowed to hold an informal recital in the Orchestra Room (CHM 140), the Band Room (CHM 138) or Fosnes (CHM 233).
- To gain performance experience, the student or ensemble must complete one solo performance on a Student Recital before an Informal Recital is scheduled. It is left to the teacher's discretion as to whether or not a performance on a second Student Recital will be required before scheduling an Informal Recital.
- Requests to use a music space for an Informal Recital will be accepted after fall break.
- Students will not be supplied with a stage manager, a house manager, or a recordist.
- Students will not be permitted to advertise the event as a St. Olaf Music Department recital.
- Students will supply their own printed programs, if needed.
- Students will be responsible for setting up for the recital and for returning the space to the condition it was in before the recital.
- Informal recitals do not fulfill any of the performance requirements for the music major and are not included in the Music Department calendar. These recitals are not pink card events.

## 21.

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### Recital Dates

revised September 2019

**\*blue box fill indicates the recital has been closed to applications  
Recitals may close before due date if it fills in terms of recital length**

Event and Date	Time	Location	Application Due Date
<b>Tour Soloist Auditions Tues., Sept. 17</b>	7 p.m.	Urness	Application due by Sept. 3
<b>Student Recital Thurs., Oct. 10</b>	8:15 p.m.	Urness	Application due by Thurs., Oct. 3rd
<b>Student Recital Thurs., Oct. 24</b>	11:30 a.m.	Studio A	Application due by Thurs., Oct. 3rd
<b>Student Recital Thurs., Oct. 31</b>	8:15 p.m.	Boe	Pipescreams Recital Application due by Thurs., Oct. 24 p.m., <i>Organists have priority</i>
<b>BM Music Ed Ent. and Cont. Recital Tues., Nov. 5 <i>Times and locations are subject to change to accommodate the performer numbers</i></b>	7 p.m.	Vocal Studio A	Application due by Tues., Oct. 23
	7 p.m.	Instrumental Urness	Application due by Tues., Oct. 23
<b>Vocal BM Perf/ Church Music Ent. and Cont. Recital Tues., Nov. 12</b>	7 p.m.	Urness	Program Info due by Tues. Oct. 29
<b>Student Recital Thurs., Nov. 14</b>	11:30 a.m.	Urness	Application due by Thurs. Nov. 7th
<b>Student Recital Thurs., December 5</b>	11:30 a.m.	Urness	Application due by Thurs., Nov. 28th

<b>BM Perf/Ch Music – Instrumental ent. and continuance recital</b> Tues., Dec. 10 <i>Times and locations are subject to change to accommodate the actual Performer count</i>	7 p.m.	Urness	<b>Strings/Piano</b> Prog Info due by Tues., Nov. 26
	7 p.m.	Studio A (organists possibly moving on to Boe Chapel)	<b>Organ</b> Prog Info due by Tues., Nov. 26
	8:15 p.m.	Urness	<b>Winds</b> Prog Info due by Tues., Nov. 26

**Friday, December 13 – Jr./Sr. Recital applications for interim and spring term due by 12 p.m. (noon)**

**Tuesday, February 11th – Sr. Soloist Applications due**

<b>Student Recital</b> Thurs., Feb. 20	11:30 a.m.	Urness	Application due by Thurs., Feb. 13th
<b>Senior Soloist Preliminaries</b> Tues., Feb. 25	7 p.m.	Urness	Application due by Tues., Feb. 11th
<b>Student Recital</b> Thurs., Feb. 27	8:15 p.m.	Studio A	Application due by Thurs., Feb. 21st
<b>Senior Soloist Finals</b> Tues., March 3	7 p.m.	Urness	<i>(closed to public)</i>
<b>Student Recital</b> Thurs., March 5	8:15 p.m.	Boe	Application due by Thurs., Feb. 27th
<b>BM Music Ed Ent. and Cont. Recital</b> Tues., March 10 <i>Times and locations are subject to change to accommodate the actual number of performers in each group</i>	7 p.m.	Vocal Studio A	Application due by Tues., Feb. 25th
	7 p.m.	Instrumental Urness	Application due by Tues., Feb. 25th
<b>Student Recital</b> Thurs., March 12	11:30 a.m.	Studio A	Application due by Thurs., March 5th
<b>Thursday, March 19th, Last Chance for a Junior Recital</b>			
<b>Student Recital</b> Thurs., April 2	8:15 p.m.	Studio A	Application due by Thurs. March 26th
<b>Student Recital</b> Thurs, April 9	8:15 p.m.	Urness	Application due by Thurs., April 2nd

<b>Student Recital</b> Thurs., April 16	11:30 a.m.	Studio A	Application due by Thurs., April 8th
<b>Student Recital</b> Thurs., April 23	11:30 a.m.	Urness	Application due by Thurs., April 16th
<b>Saturday, April 4, Senior Recital Saturday</b>			
<b>Senior Recital dates cannot be scheduled past Thursday, April 30</b>			
Thurs., April 30	11:30 a.m.	Studio A	Application due by Thurs., April 23rd
Thurs., May 7	11:30 a.m.	Studio A	Application due by Thurs., May 1st
<b>BM Perf/Ch Music ent. and cont. recital</b> Tues., May 12 <i>Times and locations are subject to change to accommodate the actual performer numbers</i>	7 p.m.	Winds Urness	Application due by Tues., April 28th
	7 p.m.	Organ followed by Voice Studio A	Application due by Tues., April 28th
	8:15 p.m.	Strings/Piano Urness	Application due by Tues., April 28th
<b>Student Recital</b> Weds., May 13	7 p.m.	Studio A	Application due by Weds., May 6th
<b>Student Recital</b> Weds., May 13	8:15 p.m.	Urness	Application due by Weds., May 6th

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## Collaborative Pianists

There are three types of collaborative pianists available: student pianists, staff pianists, and professional pianists. All are committed to making your performance the best possible.

### Important Dates to Remember

The following are deadlines for soloists to find a collaborative pianist (student, staff, or professional) and give music to be performed to him/her.

#### Juries

- Fall Semester – November 1
- Spring Semester – April 1

#### Half/Full Recitals

- Fall and Interim Recitals – May 31
- Spring Recitals – October 15

#### Other Performances

- Tour Soloists – May 31
- Student Recitals – 30 days before the performance
- Continuance and Entrance Recitals – 30 days before the performance
- NATS Competition – 30 days before the performance

#### Student Pianists

- Student work funds are available for pianists who play official Junior or Senior Recitals, Student Recitals, and Juries. Student pianists do not need a work award.
- Student pianists must be approved by a member of the piano faculty, even if they are not taking lessons.
- The pianist must register as a student worker with Cheryl Bristol in HOM 245. She will help you to fill out the appropriate forms.
- Pianists are required to fill out a time sheet at the time the work is completed.
- The current Music Department hourly rate is \$15. Any fee not covered by and/or which exceeds the rates listed here is the sole responsibility of the soloist.
  - o \$150 – 10 contact hours for a full recital.
  - o \$105 – 7 contact hours for a half recital.
  - o \$30 – for each jury/student recital with 2 contact hours.
  - o \$15 – for each jury/student recital with 1 contact hour.

#### Staff Pianists

- Staff pianists play for many official recitals. Priority is given to accompanying juried recitals (including third- and fourth-year BM Performance and Church Music majors, and fourth-year B.M. Music Education majors).
- All requests are to be made by submitting a “Request of Staff Pianist” form. The forms are located outside of Lori Folland’s studio, CHM 214. Piano parts must be submitted along with the request form.
- Deadlines for requests are the same as those listed under Important Dates to Remember, with one exception: the deadline for half/full recitals is 90 days before the performance. Requests are accepted on a first come, first served basis. A written request is required for each event.

#### Other Professional Pianists

- The use of a professional pianist must be approved by the studio instructor.
- The student will normally be responsible for paying professional pianists; however, students presenting degree required performances may be eligible for financial assistance on a first come, first served basis. To request assistance and for a list of approved professional pianists, contact Lori Folland.

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**Recital Attendance Requirements**

- Non-music majors who are taking lessons are required to attend at least four (4) official recitals or concerts per semester. Interim attendance will be credited to spring's pink card count.
- Music majors are required to attend a minimum of ten (10) official recitals or concerts per semester. Interim attendance will be credited to spring's pink card count.
- Attendance credit is given for all official student recitals, faculty and guest artist recitals, and ensemble concerts. Attendance credit is not given for any recital in which you participate, except for participation in Band Day, Choral Day, and Christmas Festival. Students participating in Christmas Festival will receive one pink card for the four-day event.
- Attendance credit will also be given for attending official master classes (a minimum of one hour).
- Attendance credit will not be given for any off-campus musical event or for partial attendance.
- To receive credit for attendance, pick up a "pink card" from the House Manager when you enter the concert hall. Fill out the card, sign it, and return it to the House Manager at the door as you leave following the event's conclusion. Pink cards are not accepted at any other time. Except for official master classes (see above), you must arrive on time and remain for the entire performance to receive attendance credit.

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## Performance Requirements for Music Majors

**Note: in order to perform on any official Music Department recital a student must be taking lessons with a St. Olaf College Music Department faculty member on the instrument/voice of the recital performance.**

### **I. Bachelor of Arts — Music Majors**

- Twice as a soloist in the principal performing area in a Student Recital with at least one performance in the junior or senior year

### **II. Bachelor of Music: Church Music Majors with Choral Emphasis**

- Twice as a soloist in the principal performing area in a Student Recital (entrance and continuance recitals may fulfill this requirement) before the juried half recital.
- A juried half recital in the junior or senior year. The jury is comprised of three music faculty members (the student's Performance Studies teacher and two others).
- In the senior year, students propose, structure, and execute a significant capstone project that involves choral conducting and the demonstration of corollary skills related to church music.

### **III. Bachelor of Music: Church Music Majors with Organ Emphasis**

- Twice as a soloist in the principal performing area in a Student Recital (entrance and continuance recitals may fulfill this requirement) before the juried junior recital.
- Either a juried half recital or, with permission by petition, three performances as a soloist in a Student Recital in the junior year. The jury is comprised of three music faculty members (the student's Performance Studies teacher and two others).
- A juried full recital during the senior year. The jury is comprised of three music faculty members (the student's Performance Studies teacher and two others).

### **IV. Bachelor of Music: Composition Majors**

- Twice as a soloist in the principal performing area in a Student Recital with at least one performance in the junior or senior year (entrance and continuance recitals may fulfill this requirement).
- A presentation of original works in a recital. Performances of these works can be done on one recital or on several recitals. In the latter case, the music should, when taken together, comprise a substantial musical concert program. Each student should discuss how this requirement would be met with the Composition faculty no later than the fall semester of the senior year.

### **V. Bachelor of Music: Music Education Majors**

- Twice as a soloist in the principal performing area in a Student Recital with at least one performance in the junior or senior year (entrance and continuance recitals may fulfill this requirement).
- Two performances in a small ensemble in area of specialty:  
Vocal specialization:
  1. 1 chamber music performance must be in an ensemble with one singer per part with a minimum of two and a maximum of eight singers in the ensemble
  2. 1 performance may be in a lab choir (20 or fewer singers) or in Chamber Singers
 Instrumental specialization:
  1. 1 chamber music performance must be in an ensemble with one player per part.
  2. 1 performance may be in Collegium Musicum, Flute Choir, Clarinet Choir, Trombone Choir, Percussion Ensemble, Horn Club, Tuba/Euphonium Choir, or in another ensemble of 20 or fewer players.
- A juried half recital in the principal performing area in the senior year. The jury is comprised of three music faculty members (the student's Performance Studies teacher and two others).

### **VI. Bachelor of Music: Performance**

- Twice as a soloist in the principal performing area in a Student Recital (entrance and continuance recitals may fulfill this requirement) before the juried junior recital.
- Either a juried half recital or, with permission by petition, three performances as a soloist in a Student Recital in the junior year. The jury is comprised of three music faculty members (the student's Performance Studies teacher and two others).
- A juried full recital during the senior year. The jury is comprised of three music faculty members (the student's Performance Studies teacher and two others).

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### VII. Bachelor of Music with Elective Studies

- Twice as a soloist in the principal performing area in a Student Recital with at least one performance in the junior or senior year (entrance and continuance recitals may fulfill this requirement).

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### Student Music Organizations

#### Pi Kappa Lambda (PKL)

Pi Kappa Lambda is an honor society recognizing outstanding accomplishment in music. The Beta Delta chapter was founded at St. Olaf College in April 1964. Music faculty and junior and senior students majoring in music are eligible for membership. The Music Department pays the one-time membership fee.

#### ACDA

Faculty Advisors: Anton Armstrong, x3183, and Therees Hibbard, x3187

The American Choral Directors Association provides opportunities for future choral directors to be directly involved with this professional choral organization while in college. Student members receive The Choral Journal and the Student Times, and enjoy full benefits of ACDA membership.

#### MENC

Faculty Advisor: Linda Berger, x3190

The Music Educators' National Conference is a voluntary, nonprofit organization representing all phases of music education in schools, colleges, universities, and teacher-education institutions. Active MENC membership is open to all persons engaged in music teaching or other music educational work. Look for the posters and announcements about becoming a part of MENC.

#### SNATS

Faculty Advisor: Tracey Engleman, x8614

The St. Olaf Student NATS Chapter (National Association of Teachers of Singing) is intended to increase and enhance a student's knowledge and understanding of singing, pedagogy, vocal science, literature, and artistry, and to stimulate discussions that will benefit future singers and teachers of singing. Membership dues are required.