

Centre College Music Program Handbook



Academic Year 2007-2008

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Table of Contents

I. General Information	3-6
A. Music Program Meetings	3
B. Applied Music Instruction and Course Requirements	3
C. Levels of Applied Music Instruction	3
D. Applied Music Fees	4
1. Student Fees	
2. Applied Music Fee Waiver	
3. Faculty Pay	
a. Rate	
b. Schedule	
4. Refunding Applied Lessons Fees	
E. Faculty ID card, email and network access	4
F. Review of Adjunct Faculty	4
1. Student Evaluation of Adjunct Faculty	
2. Evaluation by the Music Program	
G. Registration Procedures and Scheduling of Applied Music Courses	5
1. Registration	
2. Scheduling of Lessons	
3. Make-up Lessons	
H. Grading	6
1. What the Letter Grades Mean	
2. Pass/Fail Option	
3. Juries	
I. Money Matters – Purchasing and Reimbursement	7
II. Performances	8-10
A. Adjunct Faculty Recitals	8
1. Fees and Honoraria	
2. Recital Scheduling	
3. Priority Policy	
B. Student Recital Policy	8-9
1. Half and Full Recitals	
2. The Recital Form and Recital Fee	
3. Scheduling the Recital	
4. The Accompanist and Other Assisting Musicians	
5. The Recital Hearing	
6. After the Successful Hearing	
C. Recital Preparation Calendar	10
D. Recital Guidelines for Recitals and Ensembles Performances	10
III. Facilities and Resources	11-12
A. Teaching Studio	11
B. Practice Rooms	11
C. Listening Facilities	11
D. Reserve Materials	11
E. Other Audiovisual Equipment	11
F. Vivace	11
G. Copies	11
H. Metronomes	11
I. Music and Instrument Storage	11
J. Funds for Special Opportunities with Students	11
K. Parking	12

L.	Grant Hall Door Codes and Keys.....	12
1.	Outside Door Policy	
2.	Key Requests	
IV.	Ensembles.....	12
A.	Registering for Ensembles.....	12
B.	Ensemble Rehearsal Facilities.....	13
C.	Guidelines for Printed Programs: See section II. D.....	13
D.	List of Ensembles for 2003-2004.....	13
V.	Awards and Honors.....	13-14
VI.	Appendices.....	14-22
A.	Recital Guidelines.....	13-16
B.	Recital Form.....	17
C.	Jury Form.....	18
D.	Grant Hall (Almost) All-Purpose Financial Form (GHAAPFF).....	19
E.	Academic Calendar.....	20
F.	Ensembles and Auditions Guidelines	21
G.	Music Faculty	22

I. General Information

A. Music Program Meetings

The music program holds a fall planning meeting just before the start of the academic year (for 2007-2008 : August 222.) 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, harpsichord, organ, voice, violin, viola, cello, double bass, guitar, bass guitar, harp, flute, oboe, clarinet, bassoon, saxophone, trumpet, French horn, trombone, tuba, percussion 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.

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. This may be done through the bookstore or by other arrangement. If a student needs photocopies for study purposes, the cost of the photocopies is the student's responsibility.

Each instructor will require attendance at a number of the concerts offered by the College in its various series: student performances, Norton Center Subscription series, Musica da Camera, etc. These will vary for each instructor, but all students studying applied music will have a similar requirement, such as three concert attendances with one being a college ensemble in which the student does not participate.

Students taking applied music normally participate in an 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 normally 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 will receive private lessons for the equivalent of 6.5 hours per term. The preferred distribution of this time is as eight forty-five minute lessons plus one thirty-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.

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.

D. Applied Music Fees

1. Applied Music Fee

Students registering for applied music courses pay a \$275 fee per course, except for the following groups of students: 1) music scholarship holders and declared music minors pay a \$100 fee per course; 2) declared music majors pay \$100 for one or two courses per term. A third applied music course in one term requires the \$275 fee regardless of the student's status.

2. Faculty Pay

- a. Rate.** The current pay for adjunct instructors is \$230 per student per term of instruction. Faculty who travel to Danville over 20 miles roundtrip are reimbursed at \$0.40 per mile for up to 9 roundtrips for 1-10 students, 18 roundtrips for more than 10 students. Faculty will also be compensated by the hour 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 Fine Arts Coordinator within 2 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. After one lesson, \$100 will be refunded, with no refund after two or more lessons. The adjunct instructor will be paid for the lessons taught prior to the student's withdrawal.

Adjunct faculty will be compensated at \$35 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) need to acquire a Centre ID card. This card serves as a key card to any building the faculty member might need access to, and also enables faculty to "charge" lunch or refreshments at any of the on-campus dining facilities. (The charge will be deducted from your next paycheck.)

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.

To learn how to set up your email account, contact Information Technology at x5575. You cannot set up an email account until you have a Centre ID.

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, time card access and more. Grades are entered via Centre Net.

To learn how to access CentreNet, contact Information Technology at x5575.

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 and is normally done on-line in sections of 6 or more students.

2. Evaluation by the Music Program

The Program conducts a review of adjunct faculty members in their first and third years; subsequently adjunct faculty are reviewed every fourth year. 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. In cases where there are a significant number of students and a multi-year association between the instructor and the College, a member of the full-time faculty of the Music Program shall observe a lesson at least every other year. These shall be summarized by the the Program Chair 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. (See Academic Calendar for 2007-2008)*

2. Scheduling Lessons

Enrollments and students' schedules can be accessed through the registrar's webpage. Questions about how to access class rosters should be directed to the registrar's office, ext. 5360. 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. Normally in the fall term, a general meeting of all registered and unregistered but interested students and all applied instructors will take place as early in the first week of classes as possible. 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.

The Fine Arts Coordinator also has access to all electronic rosters in applied music. She will be able to assist you in contacting students in a situation when you cannot access the Registrar's site.

Applied instructors shall send a copy of their teaching schedules as soon as possible to the Fine Arts Coordinator with the student names, phone numbers, and email addresses.

3. Make-up Lessons

If a student has a legitimate reason for missing a lesson or appears on the Wellness Center list and/or 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.

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.

<u>Symbol</u>	<u>Points Per Credit Hour</u>	<u>Description</u>
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 into 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

Jury dates will be announced by midterm. The instructor assigns term grades but the other faculty members present may make comments or suggestions to the instructor or student. 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.

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

Guidelines regarding which students take juries and in which terms:

All majors will do a jury on their primary instrument in each long term for the full music faculty. A half or full recital may substitute for the jury in the term of the recital. Any other solo appearances will not substitute for the jury. Majors must do a jury each long term only on their primary instrument.

Minors, non-majors, and majors on a secondary instrument must perform a jury in the second long term of their study at the 200, 300, and 400 levels of study. A half or full recital may substitute for the jury.

Beginning students (100-level) must either perform in studio class or any other public performance (e.g. Musicians Showcase, solo in an ensemble performance, studio public recital). They may not take a jury.

I. Money Matters

All purchases require the prior approval of the “Account manager.” (They often email their approval to Gretchen.) General categories as follows:

- General music expenses – Larry Bitensky
- Choral music and choral tour related expenses – Barbara Hall
- Instrumental music, instruments (purchase and repair), equipment (amps, stands, etc), instrumental tour related expenses – Vince DiMartino
- Office supplies – see Gretchen
- Other funds (outside of music department) – see Gretchen

For every transaction:

Using the Grant Hall (Almost) All-Purpose Financial Form (GHAAPFF)

Receipts and records must be turned into Gretchen marked with your name and a “clue” (What purpose, what account, etc.) It is not necessary to fill out a college check or purchase request form (use the GHAAPFF form) EXCEPT in the case of travel reimbursements and petty cash requests, where you will need both the college form and the GHAAPFF forms. (More info below.)

Options for procurement in order of preference:

1. Gretchen orders from vendor
2. Gretchen pays invoice to vendor
3. Petty cash request
4. Reimbursement for travel
5. Reimbursement for goods*

Order from vendor through Gretchen

Please attach specific order information (printout of web shopping cart, catalog with item numbers, etc.) and I will order it using my 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 we pay musicians, for example.) I will submit the invoice or check request and the Finance office will cut a check, which is then mailed or returned to me for hand delivery.

Petty cash request

Submit a completed, approved petty cash request form to Gretchen (for the records) and to Judy Bowell in the cashier’s office. Limit of \$50. Not an option for travel. Request for Petty Cash forms are available in my office or on the Finance office web site. *You must submit your own form to Judy Bowell to receive your money.*

Reimbursement (travel)

Submit a completed copy of a Travel Expense report to Gretchen, who will submit it to the Finance office. (This is available on the Finance office web page or in my office.)

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 Gretchen a copy.) If more than \$50, Gretchen will submit receipts and the finance office will cut a check.

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.

1. 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. If the recital is to be performed in the Gillespie Recital Hall, see the Fine Arts Coordinator in Grant 304. If the recital is to be performed in Weisiger Theatre or Newlin Hall, see Karen Sherwood in Grant 304. Access to the Norton Center spaces is extremely limited.

2. 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 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 Fine 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 Fine 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 Fine Arts Coordinator in Grant 304, 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!

- a. 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 Fine Arts Coordinator. If at all possible, the information should be provided on a disk in Word format or via email.
- b. If a student chooses to produce the program him or herself, he/she must notify the Fine Arts Coordinator of this choice, and submit the finished program copy to both the sponsoring instructor and the Fine Arts Coordinator for approval before duplicating the program. This final check assures accuracy and some necessary standardization for Music Program sponsored recitals.
- c. Information for publicity must be submitted to the Fine 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 Fine Arts Coordinator will send publicity to area radio stations and newspapers, submit to the events calendar and for inclusion on the music webpage.
- d. The student is responsible for all on-campus publicity including posters, invitations, and notices to *Notesworthy*. 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.
- e. 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.
- f. The student(s) may make arrangements for any after-recital reception, although having a reception is not a requirement for any recital.
- g. 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 of the recital 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 Fine Arts Coordinator.
- Finalize Recital Preparation Schedule with Fine Arts Coordinator
- Secure accompanist.

Three weeks before:

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

1. 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").
2. Include the place of performance – Audrey Gillespie Recital Hall, Weisiger Theatre, Newlin Hall, etc.
3. The date and time should follow the format Monday, February 12, 2001 at 3 p.m.
4. 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.
5. Include text translations and/or program notes. Please check and double check all spellings, especially of foreign names and words.
6. In order to have the program done accurately and on time, please get it to the Fine 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.

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 Fine 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 Fine 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 CDs 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. Other Audiovisual Equipment

Video and DVD cameras, VCRs, etc. may be reserved by contacting Center for Teaching and Learning (CTL) at x5288. Two DVD recorders are available. One is located in the Voice Studio (G406) and one in the closet of G114.

F. Vivace

The Music Program owns the *Vivace* system of computer-based accompaniment discs. A broad repertoire of vocal music and some instrumental music is available using this technology. It is possible to order new music for use with Vivace. See Vince DiMartino for more information.

G. Copies

Copying for Music Program faculty use only may be done in the Grant Hall office. Faculty should ask the Fine 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 118 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 Fine Arts Coordinator.

I. Funds for special opportunities with students

Funds for off campus trips are available in limited supply from Music Program and the Division I Chair, Barbara Hall, ext.5431. 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. If traveling off campus with students, all participating students must complete a "Trip Responsibility Form." Students may not drive College vans, but may drive their own cars after completing the "Student Driver Responsibility" form and providing a copy of their drivers license.

J. 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.

K. Grant Hall Access and Keys

1. 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 Fine 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 Fine 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.

2. Key Requests

The Fine 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 Fine Arts Coordinator for areas that they need access to 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 Fine Arts Coordinator. A deposit of \$50 per set of keys is required, and will be refunded when the keys are returned. 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. Students must only use keys for the intended purpose. Any student misusing this privilege will relinquish keys, be denied key checkout privileges and forfeit the deposit.

IV. Ensembles

A. Registering for Ensembles

Students must register for ensembles. (Exceptions are granted only by the ensemble director.) 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. As soon as possible, ensemble directors should submit proposed rehearsal days and times to the Fine Arts Coordinator. The schedule for all rehearsals will be determined by the chair of the music program in consultation with faculty. 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 Fine Arts Coordinator.

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

D. List of Ensembles

Centre College 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 Centre College 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 Men's Voices (one credit hour per term).

Open to all men by audition. Two and one half hours of rehearsal each week.

Centre Women's Voices (one credit hour per term)

Open to all women by audition. Two and one half 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 Brass (Quartet and Quintet) (one credit hour per term)

CentreFlutes (one credit hour per term)

Open to all flute players, three hours of rehearsal per week, participation in all performances of CentreFlutes and in the Centre Orchestra (as needed).

Centre Jazz Band (one credit hour per term)

Three hours of rehearsal per week.

Centre Trumpets (one credit hour per term)

Three hours of rehearsal each week.

Kentucky Music Ensemble (one credit hour per term)

Three hours of rehearsal each week.

Centre Opera Theatre (one credit hour per term)

Acceptance by audition. Two hours of rehearsal per week.

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

V. 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.

Music Prizes

The music faculty vote on three 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.

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, 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 Fine 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 date 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 faculty will schedule a recital hearing. 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 and *Centre Stage* 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. Give the final version of your program and program notes to the Fine Arts Coordinator for formatting and duplication. If at all possible, provide it on a disk in Word format or by e-mail. 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 Grant 320A on the day of the recital. You may have someone you trust pick up your programs. However, remember you are responsible for ensuring the programs are at the hall before the recital.
- B. Make any posters or invitations. Be sure all information is accurate!
- C. Make any arrangements for an after-recital reception. If you plan to use the Green Room, be sure to reserve it with the Norton Center box office staff.
- D. Double check with the Fine Arts Coordinator about arrangements to record the program.
- 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.

Appendix B

Recital Form

Date Submitted:

Performer's Name(s), Instrument, Teacher

Assisting Artist(s), Instrument, Teacher (if applicable)

Proposed Date, Time, and Location

Initial of Fine Arts Coordinator or Norton Center box office staff indicating date and space are 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 Fine Arts Coordinator no later than eight weeks before the proposed recital date.

Office use only

Music Program Approval

Recital Hearing Date, Time, Place _____

**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:

REPertoire: Give composer and complete title

A. COMPOSITIONS COMPLETED

B. WORKS IN PROGRESS

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

Grant Hall’s (Almost) All-Purpose Financial Submission Form (GHAAPFF)

Name	
Date	
Account	
Approved by	

I would like to request the following: (check one)

Options for procurement in order of preference:

1. (Best option)	Gretchen orders from vendor with credit card	
2.	Gretchen pays invoice or requests payment by check	
3.	Petty cash request (limit \$50, ok for reimbursement for goods <i>but not travel</i>)	
4.	Reimbursement for travel	
5. (Worst option)	Reimbursement for goods by check	

Based on the option you have selected, please attach the necessary information (see below), and keep copies for your records.

1. Gretchen orders from vendor
 - Detailed order information – including item numbers, web site, etc. (Anything I will need to order it with my credit card.)
 - Anticipated cost

2. Gretchen pays invoice or requests payment
 - If an invoice, attach original invoice and keep a copy for your records
 - If payment to a *person* I will need (you can write on the back of this form)
 - mailing address*
 - social security number*
 - delivery method (should we mail it to them or will we hand-deliver it?)
 - description of service and amount of payment
 * (If the person has been paid by Centre before, * information may already be in the system, but “new” people cannot be paid without it.)

3. Petty cash request
 - Submit Request for Petty Cash form (available online at Finance office web site and in my office) to Judy Bowell in the cashier’s office for payment
 - Attach a copy of the form here and submit to Gretchen for the records. (important!!!)

4. Reimbursement for travel
 - Fill out a Travel Expense Report and attach, submit to Gretchen, with all necessary receipts, calculated mileage, etc.

**Appendix E
Academic Calendar 2007-2008**

Fall Term

New Faculty Orientation	Monday, August 20
Opening Faculty and Staff Conference	Tuesday, August 21
New Students Arrive	Thursday, August 23
New Student Volunteer Cleanup	Saturday, August 25
Opening Convocation	Sunday, August 26
Classes Begin	Monday, August 27
Family Weekend	Friday-Saturday, September 28-29
Midterm	Wednesday, October 10
Fall Break	Thursday-Sunday, October 11-14
Homecoming	Friday-Saturday, October 26-27
Thanksgiving Break	Wednesday-Sunday, November 21-25
Classes End	Friday, November 30
Reading Day	Saturday, December 1
Final Examinations	Sunday-Friday, December 2-7

CentreTerm

Classes Begin	Thursday, January 3
Founders Day Celebration	Wednesday, January 16
Classes End	Thursday, January 24

Spring Term

Classes Begin	Thursday, January 31
Midterm	Friday, March 14
Spring Break	Saturday-Sunday, March 15 - March 23
Classes End	Wednesday, May 7
Reading Day	Thursday, May 8
Final Examinations	Friday-Wednesday, May 9-14
Commencement	Sunday, May 18

Appendix F - Ensembles and Auditions Academic Year 2007– 2008

* 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. It will tour in KY, VA, NC and SC in December 2006.	Auditions 8/27 & 28. No prepared solo necessary. Sign-up for audition time on Grant Hall bulletin board. Rehearsals Mon TBA, Tues & Thurs 4-5:30 p.m. 1 st rehearsal: Thurs 8/30 at 4 p.m. in G114	Barbara Hall	1-hour academic credit
Centre College Choir Spring 2008 only	Open to all interested students in Spring 2008 only.	Rehearsals Mondays 7 p.m. – 9 p.m. (Spring '08 only)	Barbara Hall	1-hour academic credit
Centre Men's Voices	Singing repertoire from all eras and in all musical styles, this group's goals are musical excellence and camaraderie.	Auditions 8/27 & 28 for voice placement (vocal part) only. Sign up for audition time on Grant Hall bulletin board. Rehearsals TBA	Barbara Hall	1-hour academic credit
Centre Women's Voices	This ensemble sings music of all eras and all styles with a special emphasis on works by women composers. It performs both on and off campus.	Auditions 8/27 & 28 for voice placement (vocal part) only. Sign up for audition time on Grant Hall bulletin board. Rehearsals Mondays 5:45 – 7:00 p.m. and Wednesdays 4:15 – 5:30 p.m. 1 st rehearsal: Wed. 8/29 at 4:15 pm.	Barbara Hall	1-hour academic credit
Centre Orchestra	Open to all students who play an orchestral instrument. Auditions may be required.	Wednesdays 7 – 10 p.m. 1 st rehearsal Wed. 8/29 at 7 p.m.	Lyndon Lawless	1-hour academic credit
Centre Flutes	The flute choir performs a wide variety of music in all styles including classical, jazz, and contemporary.	Rehearsals Mon 4:15 – 5:30 and Wed 5:30 – 6:45. 1 st rehearsal Mon. 8/27 at 4:30 p.m. in G114.	Jana Flygstad	1-hour academic credit
Centre Trumpets	An ensemble of advanced trumpet students wishing to rehearse and perform the most challenging works for this combination.	Mon & Wed 4 – 5:30 p.m.	Vince DiMartino	1-hour academic credit
Centre Brass	College-wide brass ensemble open to all students and faculty. This ensemble performs at least one concert per long term.	Rehearsals TBA.	Vince DiMartino	1-hour academic credit
Centre Chamber Ensembles	Various small ensembles formed from current students. These may include mixed, brass, woodwind, string, percussion, or jazz ensembles and will be coached by the appropriate director.	TBA	Larry Bitensky, coordinator	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: Thursday, 4-6 p.m. First meeting, Thursday, 8/30.	Nathan Link	1-hour academic credit
Centre Jazz	Large jazz ensemble open to all students.	Rehearsals Tues and Thurs, 4 – 5:30 p.m.	Vince DiMartino	1-hour academic credit
Centre Opera Theatre	By audition, will be performing <i>Ahmal and the Night Visitors</i> December 9 & 10, 2007	Class meets Monday and Friday, 3 – 4 p.m.	Adriana Lia Moutz	1-hour academic credit
Centre Percussion Ensemble	Performs a variety of percussion ensemble repertoire in two public concerts per year.	TBA	Andy Bliss	1-hour academic credit
Centre Pep Band	An ensemble that performs at selected Centre College athletic events.	TBA.	TBA	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, immediately contact Vince DiMartino	Vince DiMartino, faculty contact	No credit.

Appendix G
Centre College Music Faculty
Academic Year 2007-2008

Professor	Instrument / Area	Office	Phone	Email	Background
Larry Bitensky, chair	Theory, Composition	Grant 120	5449	larry.bitensky@centre.edu	DMA, Cornell University
Barbara Hall	Choral Ensembles, Voice, Music electives, Humanities	Grant 312	5431	barbara.hall@centre.edu	DM, Indiana University Stodghill Professor of Humanities
Vince DiMartino	Trumpet, Instrumental Coordinator, Centre Brass, Jazz Studies	Grant 122	5446	dimartv@centre.edu	MM, Eastman School of Music; W. George Matton Professor of Music
Nathan Link	Music History, Humanities, Music Electives, Kentucky Music Ensemble	Grant 314	5430	nathan.link@centre.edu	Ph.D, Yale University
George Foreman	Director of the Norton Center for the Arts	Grant 319	4692	george.foreman@centre.edu	Ph.D, University of Kansas
Elizabeth Wolfe	Head of piano studies and accompanying	Grant 407	8750	elizabeth.wolfe@centre.edu	MM, University of Louisville
AdrianaLia Moutz	Voice, Opera Workshop	Grant 406	8749	alia.moutz@centre.edu	ABD, University of Kentucky
Jeff Jones	College Organist, Organ, Harpsichord, piano	Presbyterian Church	236-6692	jeff.jones@centre.edu	DMA, Southern Baptist Theological Seminary
Lyndon Lawless	Centre Orchestra	Grant 108	5920	lyndonlawless@yahoo.com	MM, Eastern Kentucky University
John Hedger	Classical, Rock Guitar, Lute	Grant 405	8748	johnhedger@johnhedger.com	MM, University of Kentucky
Jana Flygstad	Flute, CentreFlutes Ensemble	Grant 408	8750	jana.flygstad@centre.edu	MM, Northwestern University
Susan Lucas	String Bass	Grant 108	5920	susanlucasbass@hotmail.com	MM, University of Kentucky
Dudley Spoonamore	Trombone	Grant 320A	5424	dspoonamore@boyle.k12.ky.us	
Matthew Schuler	Bassoon	Grant 320A	5424	matthewschuler@yahoo.com	DMA, State University of New York, Stony Brook
Meg Saunders	Violin, Viola	Grant 408	8751	megvln@aol.com	B.A. University of Virginia
Douglas Drewek	Saxophone	Grant 108	5920	dougdrewek@yahoo.com	MM, East Carolina University
Andy Bliss	Percussion; Centre Percussion Ensemble	Grant 108	5920	andybliss@uky.edu	MM, University of Kentucky
Shauntina Phillips	Voice	Grant 406	8749	Shauntina.phillips@centre.edu	MM University of Tennessee
Nancy Clauter	Oboe	Grant 108	5920	oboenan@uky.edu	DMA pending from Arizona State University
Natalie Lehr	Clarinet	Grant 108	5920	natalielehr@yahoo.com	DMA pending from University of Kentucky
Nathan Jasinski	Cello	Grant 108	5920	nathan.jasinski@eku.edu	DMA, University of Michigan