



Lipscomb School of Music Music Student Handbook 2023-2024

The university catalog is the official listing of all university requirements. This handbook is meant to amplify and clarify departmental policies. The course requirements for the various majors and minors in music are also outlined at the end of this handbook. Refer to it often. It is the responsibility of each student to carefully read this manual in its entirety.

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LIPSCOMB UNIVERSITY SCHOOL OF MUSIC

Mission Statement

The School of Music shares Lipscomb University's commitment to a Christian liberal arts education and functions as an integral part of that commitment. Our mission is to lead students to an appreciation and comprehension of the creative spirit across time and culture, within the context of the Christian faith.

Recognizing that music is an integral part of a liberal arts education, the School of Music seeks to provide:

- innovative instruction for students pursuing careers in traditional and non-traditional music fields,
- engaging opportunities for each university student to participate in rich and varied musical experiences,
- enriching events for the university and larger community to experience music through concerts and collaborative workshops, and
- valuable resources for church music ministries.

Purpose Statement

We are ONE School of Music

A community of musicians where all music matters.

Why are we one School of Music?

Because we are One School of Music, we do not find ourselves in silos. We are intentional about bringing down walls and barriers and do our best work in collaboration with each other. Our students share the classroom and the stage with classical pianists, worship leaders, and songwriters. Producers and music educators bring their skills to our ensembles and practice rooms. Our musicianship core focuses on learning the ins and outs of commercial music while embracing the knowledge that is to be gained from the classical tradition.

The School of Music is the artistic hub of all things music at Lipscomb University. A cornerstone of the College of Entertainment & the Arts, the school represents the intersection of robust musical tradition and current innovation.

Vision statement

The vision of the School of Music is to create a world class collaborative program for a community of highly innovative and adaptive musicians. This program will be musically diverse, equipping young artists with a broad range of contemporary skills, enabling them to build a sustainable career while serving and loving the world with their gifts.

FAITH-INFORMED LEARNING IN MUSIC

Music is an expression of the image of God the Creator.

A piece of music is a universe to itself, with a space and time in which to exist at the pleasure of its creator. It has a beginning, a period of development according to its creator's will, and an ending, much as do our own lives and this universe itself. Composition and performance of music is a positive creative process, and as such causes us to contemplate the mystery of God's positive creative nature—the fact that He chose for us to be, instead of not. Music is our way of living out, and sharing with others, the mission of Philippians 4:8—"whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report, if there be any virtue, and if there be any praise, think on these things."

Music is an expression of humanity.

Music is not essential to physical wellbeing, yet most people find time and means to make it a part of their lives. Even in impoverished cultures, people do not deprive themselves of the riches of music; and perhaps no culture is so impoverished (at least in spirit) as that which neglects music or relegates it solely to the arena of commerce. In music we may reach for an expression of who we are—living, thinking, feeling beings, as God created us. Music often expresses the best within us, a celebration of love, hope, and courage. Sometimes it speaks of our longing for peace and order. Sometimes music describes our fallenness, and cries out in despair, anger, and frustration. But in whatever voice it speaks, it is a truly human voice, not so unlike our own. We encourage students to listen to those voices, from every culture, that speak of what it is to be human.

Music creates communities of mutual respect and cooperation.

A central theme of the kingdom of Christ is submission to one another. It is not a devaluation of one individual to build up another; it is a relinquishing of pride and selfishness for both parties to serve a common good. In providing music ensembles we teach students to value their individual gifts, and yet to yield those gifts to the guidance of another. To paraphrase Paul's metaphor in 1 Corinthians 12, the lead trumpet has a role more easily perceived than does the tuba, but neither can be called more important than the other, for the music is not complete without all of the parts—and both must submit to the direction of the conductor. From the pianist whose role is to make a soloist shine, to the chorus member whose voice must blend with those of others until it is indistinguishable, music provides daily lessons in the value of individuals working together in submission to one another.

Music encourages discipline and lifelong growth.

To major in music at a university is to commit oneself to a task that will be accomplished largely alone, one hour at a time, in a practice room. As with any lifelong undertaking, results are not immediate, and progress is not uniform. There is little glamour in rehearsing the same measure until it has become second nature, only to repeat the process for the next measure; but the true student of music is not interested in glamour. We encourage students to pursue lofty goals of personal excellence, not because of the applause of an audience, or the practical appeal of a paycheck, or the desire to complete a degree, but because it is what the music deserves. If their sights are set on this goal, the others will follow. If their sights are set only on the benefits to themselves, they will fall short. But as Martin Luther said, "Those who have mastered this art are made of good stuff, and are fit for any task."

- David Hamrick

DEGREES OFFERED IN SCHOOL OF MUSIC

Lipscomb University offers multiple degrees in music with various concentrations.

The **Bachelor of Music degree in performance** is the professional degree in music. This degree requires 76-79 credit hours in music courses, including extensive time in applied lessons and ensembles. This degree is for students who plan to pursue further graduate study in music performance, pedagogy, chamber music, conducting, or composition. This degree is also well suited for students who wish to pursue a career as a live performer or studio musician, an independent music teacher or a collaborative pianist.

The **Bachelor of Music degree in commercial music** (Songwriting or Production) is the professional degree in music. This degree requires 72 credit hours in music courses, including extensive coursework in songwriting or production and private instruction in one or more areas. This degree is for students who plan to work in the commercial music industry as a professional artist, writer or producer. Students will be required to complete two internships and present an extensive senior project in order to prepare them for a career in the studio or on stage.

The **Bachelor of Music degree in music education** is for students who wish to be certified to teach in public schools. In Tennessee, the certification is for Kindergarten-12th grade in either vocal or instrumental music. Students choosing this degree are preparing to be elementary music teachers, middle school or high school choral directors, or middle school or high school band or orchestra directors. Teaching certificates are granted by states but are transferable between states. Lipscomb University holds accreditation in CAEP (Council for the Accreditation of Educator Preparation).

The **Bachelor of Arts degree in music** is a liberal arts degree and includes several degree tracks in the School of Music:

- Music - 50 credit hours including many classical music courses.
- Commercial Music- 56 credit hours including many commercial music courses
- Music Industry Studies-64-66 hours in music and music industry courses
- Worship Arts-63 hours in music and worship arts courses.

The degree programs within the Bachelor of Arts degree vary in terms of coursework and expectation. The degree may be paired with extra courses, a minor, or even a second major in the student's area of interest, e.g. additional business courses for those in music industry studies. Each of the degrees include a varying number of electives, allowing the students to take additional music and general education courses that might be of interest to the student.

The **Bachelor of Science degree in music** is designed specifically for students who wish to go to a professional school such as medical school or dental school but would like for their undergraduate degree to be in music. The amount of music and math/science coursework is roughly equal, and the student will be prepared to sit for the MCAT at the end of the junior year. This degree plan allows musically talented students to participate and hold music scholarships as a major while preparing for their future career.

ADMISSION REQUIREMENTS AND SCHOLARSHIPS

Admission Requirements

All degrees with exception of BA in Music Industry Studies

All students must complete a performance audition and interview for admission to the School of Music. The School of Music audition is a two part process, including both a pre-screening video and a live audition.

Pre-screening Video

Prior to being invited to audition, all students must submit a pre-screening video through their MyBison Portal. The repertoire and requirements for the prescreening portion of the audition process are listed on [the audition website](#) by instrument or degree area. After review by the School of Music faculty, selected applicants who pass pre-screening will be notified about next steps for auditions, including scheduling of a live audition.

Audition

Students who are selected for an audition will have the opportunity to perform for the faculty on campus. Students who are unable to attend an in person audition will be asked to submit an additional video and engage in a live interview with faculty via Zoom. The time and date for the audition will be sent directly to the student from admissions and the School of Music. The repertoire and requirements for the audition portion of the audition process are listed on [the audition website](#) by instrument or degree area. All auditions will last approximately 15 minutes and include a short interview conducted by members of the School of Music faculty. Students who would like an accompanist during their live audition must request one at least two weeks before their audition date.

Note: Acceptance into the School of Music does not guarantee admission to Lipscomb University not does acceptance to the university imply acceptance into the School of Music

Bachelor of Arts in Music Industry Studies

Auditions are not required for students interested in pursuing the B.A. in Music Industry Studies; however, students must complete an interview with the Director of Music Industry Studies. Students who wish to be considered for a scholarship or who would like to be enrolled in ensembles must complete an audition as described below.

Minors and Ensemble Scholarships

For students interested in minoring in music or being considered for ensemble scholarship, only one video is required for admission. Please follow the criteria as outlined on the website.

Ensemble Participation

The School of Music at Lipscomb offers both auditioned and non-auditioned ensembles. Please contact the following ensemble directors for information regarding placement and/or audition requirements.

Vocal Ensembles

- University Chorale (non-auditioned) Matt Taylor
- Gospel Choir (non-auditioned) Dr. Aaron Howard
- Sanctuary (auditioned) Dr. Randy Gill
- Vocal Jazz Ensemble (auditioned) Dr. Michelle Margiotta
- Musical Theater Ensemble (auditioned) Dr. Christopher Bailey
- Lighthouse Worship (auditioned) Dr. Randy Gill
- Awaken Worship (auditioned) Dr. Randy Gill

Instrumental Ensembles

All instrumental ensembles require an audition. Please contact Dr. Ben Blasko to schedule an audition for any of the instrumental ensembles below.

Wind Ensemble

- Chamber Strings
- Avalon Quartet
- Collaborative Piano
- Jazz Band
- Flute Ensemble
- Trumpet Ensemble
- Trombone Ensemble
- Chamber Brass

Commercial Ensembles

- All commercial ensembles require an audition. Please contact Don Chaffer regarding placement.

Scholarship Recipient Guidelines

All music students are automatically considered for scholarships during the live audition process.

Scholarships awarded to music students range from \$1000-\$10,000 per academic year. Scholarships are based on talent and potential in the program. Each year, the School of Music faculty will reevaluate each student and choose to either renew or cancel scholarships. All students receiving scholarships are expected to:

- Maintain an overall GPA of 2.0 and
- Maintain an overall GPA of 3.0 in music courses and
- enroll in an assigned ensemble each semester and
- assist the School of Music for up to 10 hours **per semester** in departmental initiatives and outreach. See Scholarship Service Teams outline.

Failure to maintain any of these requirements will result in a student losing the scholarship until the conditions are met.

Music Scholarship Service Teams

All students receiving a scholarship from the School of Music are required to give up to 10 hours of service back to the School of Music each semester. Students are placed in service teams at the beginning of each academic year and are responsible for keeping track of their time.

Ward Hall Stage Management and Technology Team

- Monthly meeting regarding coverage for all seminars, recitals and concerts
- Collect stage and audio set up for every performance in Ward Hall two weeks prior to performance. All performances will be required to [use the following form](#).
- Arrive at Ward Hall 30 minutes prior to meet with performers and to set up stage. Two student minimum for each concert/seminar.
- Reset stage for classroom following concert/seminar
- Provide assistance for the recording and live sound tech as needed

Ward Hall Recording and Live Sound Team

- Monthly meeting regarding coverage for all seminars, recitals and concerts
- Collect recording and audio requests for every performance in Ward Hall two weeks prior to performance.
- Arrive at Ward Hall 30 minutes prior to meet with performers and to test all audio. Two student minimum for each concert/seminar
- If recording is requested, set up all cameras and test equipment prior to performance
- If sound amplification is requested, monitor all microphones during performance
- Following concert, download all recordings to the appropriate School of Music folder

Coho Recording Team

- Must have completed production I and II and completed 1 hour training with assigned faculty or staff member
- Work directly with administrative office in terms of bookings and set up requested for any recording session
- Serve as monitor for requested recording session (This is paid through the student worker program, so student must apply through university link for this position)
- Provide assistance during recording sessions as requested, including lock up, safety of equipment and integrity of space

Coho and Rehearsal Gear Team

- In cooperation with faculty, complete a monthly inventory of all equipment in the

Coho and in Rehearsal Room

- Report any damaged or missing equipment to administration
- Test equipment as requested

Admissions Team

- Meet with with administration every month (October-April) for admissions update
- Represent the School of Music at admissions events, including Lipscomb Friday
- Call and/or email prospective students
- Represent the School of Music at recruiting events off campus if needed (high schools, fairs)
- Help run on-campus audition day events, greeting prospective students and checking them in before their audition time
- Provide tours of the music building with prospective students when requested

Social Media Team

- Monthly meeting regarding social media coverage for all major events
- Attend multiple events and provide pictures and commentary
- Set up instagram take overs weekly throughout the semester
- Add creative content, including polls and stories, to provide engagement
- Work directly with administration to post all promotional material for concerts and recitals

Special Events Team

- Meet with faculty each semester to discuss calendar of special events (conferences, workshops, festivals, honor bands, CMEs)
- Provide logistical and administrative support as requested, including:
 - Hosting of VIPs on campus
 - Signage
 - Programs
 - Set up/Tear Down
 - Registration
 - Receptions

(Note: In most cases, this will be one event per semester and student will need to be available for one day of the event)

Performance Team

- Develop a set list that includes both solo and chamber works as well as popular genres to be performed in more intimate settings (receptions, ceremonies,

- luncheons)
- [Maintain google form](#) as requests come in for external performances
 - Work with faculty member to update form as needed and serve as liaison between outside requests and student performances
 - Organization of performance opportunities and rates
 - Move equipment (keyboard and stands) to requested location

Library/Research Team

- In coordination with faculty, complete inventory of the following libraries:
 - Choral library
 - Instrumental library
 - Research and performance library
- Retrieve scores and file scores as requested
- Input new scores into database
- Assist with faculty research projects
- Be on vision team for future use of research and performance library

NASM STATEMENT

The Lipscomb Department of Music is an accredited institutional member of the National Association of Schools of Music. Member schools of NASM cannot offer scholarships to students who have previously accepted scholarships from another member school without a written release from the awarding institution.

PLACEMENT

Piano and Theory Placement

New students should take the piano placement and music theory placement exams. The theory placement exam determines whether students take Introduction to Music Theory or Music Theory I. The piano placement exam determines the best course for initial college study, including the choice between private and class piano as well as appropriate class piano level. Placement exams are given online prior to each semester.

Students who have taken the AP exam will be given credit in the following manner:

- Score of 3-no credit
- Score of 4-credit for MU1111 and MU 1133
- Score of 5-credit for MU111, MU 1121, MU 1133, MU 1143



MUSICIAN HEALTH

Lipscomb University's School of Music is dedicated to educating young musicians about maintaining their health to sustain lifelong success. Every musician should understand the basics of hearing, vocal and neuromusculoskeletal health. It is critical to understand the health risks all musicians face, and to examine health issues specific to various specializations. Due to the risk of injury, the School of Music faculty limits all students to no more than two ensembles per semester unless permission is granted by the Academic Director. All students should carefully review the links and commentary below.

[Protect Your Neuromusculoskeletal and Vocal Health Every Day](#) (NASM and PAMA document)

[Protecting Your Vocal Health](#) (NASM document)

“Health and safety depend in large part on the personal decisions of informed individuals. Institutions have health and safety responsibilities, but fulfillment of these responsibilities can and will not ensure any specific individual's health and safety. Too many factors beyond any institution's control are involved. Individuals have a critically important role and each is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment at any institution.” National Association of Schools of Music (2012). Handbook 2011-12, 67.

Protecting Your Hearing Health

- ✓ Hearing health is essential to your lifelong success as a musician.
- ✓ Noise-induced hearing loss is largely preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
- ✓ The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- ✓ Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- ✓ Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- ✓ Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
 - ✓ 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours at 90 dB (blender, hair dryer) – 2 hours at 94 dB (MP3 player at 1/2 volume) – 1 hour at 100 dB (MP3 player at full volume, lawnmower) – 15 minutes at 110 dB (rock concert, power tools) – 2 minutes at 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
 - ✓ Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds.
 - ✓ The use of earplugs and earmuffs helps to protect your hearing health.
 - ✓ Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily basis.
 - ✓ If you are concerned about your personal hearing health, talk with a medical professional.

Adapted from: Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss NASM/PAMA

Protecting Your Vocal Health

- ✓ Vocal health is important for all musicians and essential to lifelong success for singers.
- ✓ Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- ✓ Practicing, rehearsing, and performing music is physically demanding.
- ✓ Musicians are susceptible to numerous vocal disorders.
- ✓ Many vocal disorders and conditions are preventable and/or treatable.
- ✓ Sufficient warm-up time is important.
- ✓ Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- ✓ Good posture, adequate breath support, and correct physical technique are essential.
- ✓ Regular breaks during practice and rehearsal are vital in order to prevent undue

physical or vocal stress and strain.

- ✓ It is important to set a reasonable time limit on the amount of time that you will practice in a day.
- ✓ Avoid sudden increases in practice times.
- ✓ Know your voice and its limits, and avoid overdoing it or misusing it.
- ✓ Maintain healthy habits. Safeguard your physical and mental health.
- ✓ Drink plenty of water in order to keep your vocal folds adequately lubricated.
- ✓ Limit your use of alcohol and avoid smoking.
- ✓ Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- ✓ If you are concerned about your personal vocal health, talk with a medical professional.
- ✓ If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.

Adapted from: Protecting Your Vocal Health: Student Information Sheet – NASM/PAMA

Protecting Your Musculoskeletal Health

- ✓ Musculoskeletal health is essential to your lifelong success as a musician.
- ✓ Practicing and performing music is physically demanding.
- ✓ Musicians are susceptible to numerous musculoskeletal disorders.
- ✓ Some musculoskeletal disorders are related to behavior; others are genetic; still some others are the result of trauma or injury.
- ✓ Many musculoskeletal disorders and conditions are preventable and/or treatable.
- ✓ Sufficient physical and musical warm-up time is important.
- ✓ Good posture and correct physical technique are essential.
- ✓ Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- ✓ It is important to set a reasonable limit on the amount of time that you will practice in a day.
- ✓ Avoid sudden increases in practice times.
- ✓ Know your body and its limits, and avoid “overdoing it.”
- ✓ Maintain healthy habits. Safeguard your physical and mental health.
- ✓ Day-to-day decisions can impact your musculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own

musculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.

✓ If you are concerned about your personal musculoskeletal health, talk with a medical professional.

✓ If you are concerned about your musculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.

Adapted from: Protecting Your Musculoskeletal Health: Student Information Sheet – NASM/PAMA



SCHOOL OF MUSIC FACILITIES

Practice Rooms and other Classroom Spaces

Practice rooms and other classroom spaces are reserved for music majors and minors and for other students who are taking applied lessons. All practice rooms must be reserved through the EMS system while other rooms must be reserved through the School of Music administrative assistants. Practice time varies based on the type of lesson, so it is important for each student to discuss expectations with individual applied instructors.

Students must **reserve practice spaces**. Rooms in the practice suite can be self-booked through EMS. Any other spaces must be reserved by contacting a School of Music administrative assistant. Students will not stay in the room beyond their planned time. Students should not move practice instruments from their assigned rooms, remove components of practice room set-ups, or remove parts of wooden piano cabinets. Abuse of the pianos will be cause for denying access to the practice rooms. *No food or drink, with the exception of a closed water bottle on the floor, is permitted in practice rooms.*

Virtual rooms are reserved only for piano majors and must be reserved through the piano studio system. Keys are available to the piano majors through the administrative office.

Practice rooms will be open every day from 6:00am-1:00am.

Private lesson teachers will have priority use of all rooms in Burton and McMeen during the day. Music majors who are taking lessons for credit will have the next priority followed by music minors and others taking lessons for credit.

Lockers and Keys

Lockers for instruments are provided in Arnold Rehearsal Hall instrumental storage room. Personal lockers are also available off the Gerald Moore Lobby. There is no fee for the use of these lockers, but students must provide their own locks. Keys are not to be checked out to students except in special circumstances. It is the responsibility of the student to return any keys to the administrative office.

Offices/Studio Spaces/Lobbies

Students are asked to respect the privacy of faculty offices and studios. Students are not allowed to practice in any faculty studio unless a faculty member has given specific permission. The lobby of McMeen and the Coho are important spaces for both students and guests. We ask that students respect these areas by cleaning up trash and supplies, as well as refraining from sleeping in either lobby. The faculty workroom is for faculty and student worker use only. Students should use the printer in the Student Resource Center for any printing needs. This printer can be accessed via web print at <https://printing.lipscomb.edu/> from any computer or the computers in the Music library.

Rehearsal Room-206

Use of the rehearsal room is only permitted through reservation. It is the School of Music policy that room 206 can not be reserved any earlier than three weeks prior to a given rehearsal. All bookings for room 206 must go through the administrative assistant during regular office hours.

Pictures regarding the set up of the room are posted on the walls of 206 and it is the student's responsibility to reset the room after any individual rehearsal. Failure to reset the room will result in loss of reservation privileges for the remainder of the semester, or for the following semester. If non-Lipscomb students are participating in activities in room 206 or in the Coho, they must sign a release form for each session, practice, etc. Release forms are available in the main administrative office.

Equipment

The majority of the School of Music recording and performance equipment must be operated by authorized personnel and are not available for loan. It is generally reserved for academic and performance activities of the School. This equipment must remain in the School of Music and is used under the supervision of a music faculty member, or after appropriate training.

However, some portable recording and performance gear and other equipment is available to check out for student or class projects. Checkout of instruments, risers, music stands, or any other equipment must be approved by the Director of Instrumental Studies and must be

processed through the Gear Team. Borrowing any equipment requires signing a responsibility form and all equipment must be used for Lipscomb events only. All equipment must be checked out one week in advance.

Commercial House (Coho)

The commercial house is located at 4014 Granny White Pike. This house is a classic Music Row-style production/music publishing house complete with a recording studio, office, classroom, and areas for creative co-writing and student projects. The Coho is typically unlocked during regular business hours. If a student needs access to the Coho, they must request access from the administration office during regular business hours even if access is needed after business hours. Kevo access is granted for 24 hours for all students. The last student leaving the Coho each day is responsible for locking the studio doors, the front doors, and arming the alarm. Students must immediately inform the administrative assistants if they discover any missing, damaged or nonoperational equipment.

All recording sessions in the Coho require a Coho monitor. This student has successfully passed production I and II and has completed training with either a member of the faculty or the commercial program staff. A coho monitor must be willing to monitor at least four sessions per semester in order to maintain status for the next semester.

Sound Emporium

In 2017, Lipscomb University was gifted one of Nashville's most historic and vibrant recording studios. The Sound Emporium is a self sustaining studio located about 1 mile from campus. Throughout their time in the School of Music, students will have the opportunity to record in this historical environment.

All Lipscomb sessions for the Sound Emporium must be approved by administration and the Director of the School of Music. All forms to schedule a session must be filled out through the administration office. Lipscomb sessions must include Lipscomb students and/or faculty. Sessions can not be scheduled by Lipscomb faculty for outside contacts without some type of involvement by the Lipscomb community.

The shadowing program is available for all Lipscomb students. This program allows Lipscomb students to sit in on select sessions to watch and learn from some of the best in the Nashville community. The shadowing program is not a substitute for an internship or practicum, but should be a resource for any student interested in learning more about how a studio is run and the day to day operations in sessions on both sides of the glass. Anyone interested in participating in this program should contact the academic director of the School of Music.

The Sound Emporium is a special place and we ask that all students and faculty respect the space by:

- Arriving on time for sessions and leaving the space as you found it
- Alerting both the studio and School of Music administration of any changes to your reservations as soon as possible. Three weeks minimum is required for any cancellations
- Limiting contact with Sound Emporium personnel to business hours

- Not wandering into other studios or lobbies where you do not have a reservation
- Keeping conversations in the hallway at a lower level

Student Resource Center

The newly renovated music library is now a space for students to engage in research and tutoring as well as a work space for production. The scores and books in the center are part of a collection of resources for student use. While we understand that you will be using these materials for study and rehearsal, it is your responsibility to return the materials after use. The center will be used for production work and tutoring in the evening hours. Please be respectful to these endeavors.

Beaman Library

Many scores and books previously held in the old music library are now held in the main Beaman Library. You may locate the scores and references by searching the online catalog to find Library of Congress numbers, and check them out at the Beaman circulation desk.

ONLINE RESOURCES

Beaman Library and the School of Music offer several database resources of specific interest to music students. You may access these through the Beaman Library on your “my Lipscomb” portal.

Naxos Music Library

<https://lipscomb-naxosmusiclibrary-com.eu1.proxy.openathens.net/>

Naxos Music Library [NML] is the world's largest online classical music library. Currently, it offers streaming access to more than 181,471 CDs with more than 2,802,927 tracks of both standard and rare repertoire. The library offers the complete Naxos and Marco Polo catalogs plus the complete catalogs or selected titles from over 950 record labels. Along with classical music, jazz, world, and pop/rock are also represented. More labels and titles are added each month.

The contents can be browsed by composer, artist, genre, category and label. In addition to listening to recordings, NML provides liner notes for many albums. Listeners can create personalized playlists or enjoy predefined Naxos Music Library playlists.

Other resources include over 900 aural training exercises, guided Tours on classical music eras, audio book transcriptions about the history of classical music and opera with listening examples, libretti and synopses of over 700 operas, A pronunciation guide on composer and artist names as well as musical terms, In-depth analyses of selected works, Work details with instrumentation, publishers, duration, year of composition and available recordings of the work, Podcasts, Interactive music dictionary with music examples and notation.

NML can be accessed from any computer, anywhere, anytime. With the iOS and Android apps, you may also access the service with mobile devices.

Grove Music Online

<https://www.oxfordmusiconline.com/>

Grove Music Online is the world's premier online music encyclopedia, offering comprehensive coverage of music, musicians, music-making, and music scholarship. First launched in 2001, Grove Music Online originated as a print dictionary in continuous publication since 1879. The online edition includes updated versions of previous Grove publications as well as hundreds of articles commissioned specifically for the online edition. Titles now a part of Grove Music Online include:

- *The New Grove Dictionary of Music and Musicians*, 2nd edition (29 volumes, 2001)
- *The New Grove Dictionary of Jazz*, 2nd edition (3 volumes, 2002)
- *The New Grove Dictionary of Opera* (4 volumes, 1992)
- *The Norton Grove Dictionary of Women Composers* (1 volume, 1994)
- *The Grove Dictionary of American Music*, 2nd edition (8 volumes, 2013; in process)
- *The Grove Dictionary of Musical Instruments*, 2nd edition (5 volumes, 2014; in process)

Updated frequently, Grove Music Online is an essential tool for anyone interested in researching or teaching. Written and edited by nearly 9,000 subject experts, Grove's 51,000 articles offer clear overviews of topics from a scholarly perspective and include extensive bibliographies to guide users through existing scholarship. Grove's 33,000 biographical articles provide life information and detailed works lists for composers, performers, and other important musical figures. Grove Music Online also features more than 5,000 images, musical examples, and links to audio and video examples.

Alexander Street: Academic Video Collection

<https://lipscomb-naxosmusiclibrary-com.eu1.proxy.openathens.net/>

Alexander Street's video portfolio includes hundreds of hours of concert dance, opera, documentaries, and theatrical performances by leading actors and directors. Streaming video has also been incorporated into a number of our text collections. In total, Alexander Street publishes more than 80 collections totaling millions of pages, audio tracks, videos, images, and playlists in areas that include music, drama, theater, film, literature, women's history, black history, social and cultural history, religion, and psychology. And, they pay more than \$2 million yearly in royalties.

IPA Source

<https://www-ipasource-com.eu1.proxy.openathens.net/>

IPA Source was developed to assist singers and teachers in the intelligent and well informed performance of vocal literature, and is now the web's largest library of International Phonetic Alphabet (IPA) transcriptions & literal translations of aria and art song texts. The extensive [IPA catalog](#) has amassed 15,768 professionally translated and transcribed titles including texts of arias, art song and liturgical texts in French, Italian, German, Spanish, English and Latin.

Links To Lipscomb School Of Music Spotify And Youtube
[Lipscomb School of Music Youtube Channel](#)
[Lipscomb School of Music Spotify](#)

SCHOOL OF MUSIC POLICIES FOR COURSES

Minimum Grade in all Music Courses

Students must maintain a grade of “C” or higher in all music courses, If a student receives a D or an F in any music course, they must repeat the course and earn a grade of C or above to earn a degree from the School of Music

Attendance in Music Courses

The School of Music has adopted the following policies for academic courses, applied lessons, and ensembles:

Academic Courses

For academic courses meeting three times a week, students are able to miss six class periods with no penalty. After the sixth absence, the grade will be lowered by five points (or a half letter grade) for each absence.

For courses meeting two times a week, students are able to miss four class periods with no penalty. After the fourth absence, the grade will be lowered by five (or a half letter grade) points for each absence.

Applied Lessons

For applied lessons, students are expected to communicate with instructors regarding any lesson missed. No more than two lessons can be missed in a semester and all students must complete 10 lessons in order to receive credit for the course. Make up lessons will be given in discretion with the applied instructor, but students should not expect more than one make-up lesson during a semester.

Ensembles

For all ensembles, attendance is expected at all rehearsals and performances. It is imperative to the strength of an ensemble that all musicians are invested and present. For ensembles within the School of Music, students are given one absence without penalty. However, please work with your individual ensemble director for other policies. Please monitor your ensemble performance dates as an absence during a performance will be penalized.

For conflicts between Lipscomb related events and these policies, please speak with the academic director well ahead of the conflict.

Dress Rehearsals, Performances and Final Exams

Course completion requirements should be scheduled on the student’s calendar early in the semester. Work shifts, outside gigs, and family trips should not be planned in conflict with dress

rehearsals, ensemble performances, or final exams, and students should not expect excused absences or make-up assignments.

Music Seminar

Music Seminar, held at 5:00pm each Monday, is a time for the School of Music community to get together to perform, to share information, and to hear from guest artists and speakers from all aspects of the music community. During the course of the semester, several Mondays will be reserved for student and faculty performances. These dates will be announced at the beginning of each semester. Students and/or faculty are encouraged to sign up for these dates as early as possible.

All music majors are required to take Music Seminar for six semesters. Attendance is required at all seminars and is recorded through Canvas. It is the responsibility of the student to upload the picture no later than 6:15 for credit to be given. Excessive tardiness will result in no credit.

The use of electronic devices during Seminar is prohibited unless such device is being used for recording or for attendance purposes. Such use is disrespectful to the performers, distracting to audience members, and contradictory to the goal of concert attendance (i.e., active listening). Students who are observed using electronic devices during Seminar will not receive credit for attending.



APPLIED STUDIO POLICIES

Scheduling Lessons

At the beginning of the semester, students and teachers shall arrange a mutually agreeable lesson time. It is the responsibility of the student to see the assigned teacher during the first week of classes. Lessons should begin by the second week. Students will receive a minimum of twelve

lessons during the semester.

Absences

If a student knows in advance that there is an UNAVOIDABLE conflict and that he/she is going to miss a lesson, he should notify his/her teacher in advance. The regularly scheduled lesson time is the only time the teacher is obligated to meet with the student, and the student should not expect the teacher to meet him/her at another time. No more than two lessons can be missed in a semester and all students must complete 10 lessons in order to receive credit for the course.

Production and Songwriting Lesson Requirement

Students may not sign up for MUA 2711 or MUA 2801 until they have passed piano proficiency and upper divisional hearing in production or songwriting.

Juries

All students enrolled in private lessons for credit are required to appear before a faculty jury for a final examination at the end of each semester. The only exceptions to this policy are:

1. Students who are performing a recital for the given semester;
2. Students enrolled in an elective or secondary lessons

Evaluation in Applied Lessons (Instrumental or Vocal)

Grading is based on evidence of progress, amount of repertory studied and the jury performance. Performance must evidence accuracy, rhythmic stability, interpretative insight, and if appropriate awareness of style, and performance protocol.

Certain recitals, master classes, concerts and/or workshops may be required during the semester. See your teacher for additional requirements in a given semester.

Evaluation in Applied Lessons (Songwriting, Production, or Composition)

Grading is based on evidence of progress, individual creativity and understanding of various mediums, and output of the final semester portfolio.

The final assessment for songwriting, production or composition lessons is in the form of an evaluation of the student's portfolio by two members of the faculty.

Repertoire Guidelines For All Students In Vocal Lessons

Number of pieces to be studied each semester in any program:

- Freshman: 3-5 pieces
- Sophomores: 4-6 pieces
- Juniors: 5-7 pieces
- Seniors: 6-8 pieces

Commercial (SW, Production)

1. At least one art song, folk song, spiritual, or aria (any language)
2. Remaining material within the student's primary area of study, of contrasting eras and

composers. May include but not limited to classical, pop, R&B, country, rap, jazz, theater, sacred, worship, or world music.

Worship Arts

1. At least one art song, folk song, spiritual, or aria (any language)
2. Remaining material within the student's primary area of study, of contrasting eras and composers. May include but not limited to classical, pop, R&B, country, rap, jazz, theater, sacred, worship, or world music.

Musical Theatre & Acting

1. At least one art song, folk song, spiritual, or aria (any language)
2. Remaining material within the student's primary area of study, of contrasting eras and composers. May include but not limited to classical, pop, R&B, country, rap, jazz, theater, sacred, worship, or world music.
3. Sophomores will complete a NAST-adhering sophomore review in the third semester.
4. Seniors will prepare for a Senior Musical Theater cabaret in lieu of a jury in the 8th semester.

Classical & Music Education

1. At least one art song, folk song, spiritual, or aria (any language)
2. Remaining material within the student's primary area of study, of contrasting eras and composers. May include but not limited to classical, pop, R&B, country, rap, jazz, theater, sacred, worship, or world music.
3. Sophomores will present an upper divisional hearing at their normally scheduled jury time wherein they will present three pieces in three languages.
4. Juniors in the BM Performance degree will present a junior recital in the 7th semester in lieu of a jury.
5. Seniors in the BM Performance, BS Performance, and BM Music Education degree will present a senior recital in the 8th semester in lieu of a jury.



Accompanist Policies

Note: No accompanist is provided for private piano, private guitar, private percussion, private instrumental, songwriting, or production lessons. An accompanist will be provided for all instrumental juries as requested.

Students may choose to hire accompanists and pay for additional lessons and rehearsals out of pocket at the rate selected by each individual accompanist; however, students must use their assigned accompanist for additional rehearsals.

Voice

Each vocal student will receive an accompanist for 12 rehearsals at 30 minutes, along with a rehearsal prior to jury. Accompanists will begin attending applied lessons during the 4th week of lessons (8 lessons total) while the additional four rehearsals will be set between the accompanist and the student throughout the end of the semester. Additional rehearsal time may be offered privately at the student expense.

Instrumentalist

An accompanist will be provided for all instrumental juries as requested. However, accompanists are not provided for instrumentalists for rehearsals or lessons.

Juries

Each student enrolled in private lessons will receive up to an half hour to work with accompanists to prepare for jury. It is up to the student and the accompanist to schedule these additional times.

Recitals

Each student enrolled in recital will receive an additional hour to work with accompanists to prepare for recital.

Compensation

All accompanists will be compensated at the rate as established by the academic director. Accompanists must log their hours into Kronos based on the amount of time spent with each student. Accompanists may clock in for additional time for practice or between lessons for up to an hour a week.

Outline and Schedule

- Applied teacher submits [room reservation request form](#) for each student lesson to the main office before or during the first week of classes.
- Administrative staff will send final room assignments for each lesson to private instructors. Teachers will send out room assignments to students in their studio in order for private lessons to begin the following week.
- The Coordinator of Accompanying, will be sent all final assignments and times in order to begin assigning accompanists.



PIANO REQUIREMENTS

Almost every music major includes a piano requirement; music industry studies majors and all minors include an applied study requirement. Students completing a two-semester course

requirement should take two consecutive semesters of class or private instruction. Students completing a piano proficiency must make their initial attempt including all required portions in a 20-minute jury no later than the end of the fourth semester, or, in the case of a transfer student at the junior level or above, by the end of the first semester at Lipscomb. The segments may all be passed on the first attempt or portions passed. If a student fails to pass all required portions, he/she must take class piano or private lessons every semester until this requirement is fulfilled. The following are requirements for each degree::

B.M., Music or Music Education Majors, Instrumental Emphasis (Proficiency)

1. All scales, major and harmonic minor, hands together, 2 octaves, quarter note = 60.
2. Arpeggios, major and minor, hands together, 2 octaves.
3. Harmonize a simple melody (prepared 48 hours ahead)
4. Sight-read a simple chorale.
5. Play from memory a solo minimum level 7 according to the Macgrath book.
6. Play two parts from a given instrumental score (prepared 48 hours ahead).

B.M., Music or Music Education Majors (Proficiency)

1. All scales, major and harmonic minor, hands together, 2 octaves, quarter note = 60.
 2. Arpeggios, major and minor, hands together, 2 octaves.
 3. Harmonize a simple melody (prepared 48 hours ahead)
 4. Sight-read a simple chorale.
 5. Play from memory a solo minimum level 8 according to the Macgrath book.
 6. Reduce a homophonic SATB open score at the piano.
- plus
7. Transpose a simple song no further than a major third (prepared 48 hours ahead).

B.M., Commercial Music, Songwriting or Music Production Emphasis (Proficiency)

1. All scales, major and harmonic minor, hands together, 2 octaves, quarter note = 60.
2. Arpeggios, major and minor, hands together, 2 octaves.
3. Solo work from a minimum Level 7 according to Magrath book.
4. Sight-read the melodic line from a popular tune.
5. Play the melody with chord accompaniment using standard lead sheet notation.
6. Play chords from a Nashville number chart while someone else plays the melody on the second piano (or you may sing the melody). This will be performed in two different keys.

B.A. and B.S. (classical track) (Proficiency)

1. All scales, major and harmonic minor, hands together, 2 octaves, quarter note = 60.
2. Arpeggios, major and minor, hands together, 2 octaves.
3. Harmonize a melody with an improvised accompanying pattern.
4. Transpose a simple song no further than a major third.
5. Solo work from a minimum Level 6 according to Magrath book.
6. Sightread a simple chorale.

B.A. and B.S. (commercial track) (Proficiency)

1. All scales, major and harmonic minor, hands together, 2 octaves, quarter note = 60.
 2. Arpeggios, major and minor, hands together, 2 octaves.
 3. Solo work from a minimum Level 6 according to Magrath book.
 4. Sight-read the melodic line from a popular tune.
 5. Play the melody with chord accompaniment using standard lead sheet notation. 6. Play chords from a Nashville number chart while someone else plays the melody on the second piano (or you may sing the melody). This will be performed in two different keys.
- e.

Worship Ministry Major or Minor (Proficiency)

1. Play all major five-note scales (pentascales), hands together.
2. Play cadences in all major keys I-V7-I, hands together, ascending chromatically
3. Harmonize a melody with an appropriate improvised accompanying pattern (given 48 hours in advance).
4. Transpose each line of a simple 4-part hymn up or down no further than a M2 (given 48 hours in advance).
5. Sight-read 2 selected voices of a hymn simultaneously (one voice in each clef).
6. Prepare and play a contemporary worship song arranged for 4 voices (like one from a Zoe Collection).

Musical Theatre Majors, Theatre Majors with Music Minor (Course Requirement)

Two consecutive semesters of class or applied instruction in piano. Students should complete the piano placement survey before registering for either class or private instruction. When consecutive semesters are not possible, the student must not skip more than one semester of instruction before completing the sequence.

Music Industry Studies (Course Requirement)

Two consecutive semesters of class or applied instruction in piano, or two consecutive semesters of applied instruction in the same instrument or voice. Students who take piano should complete the piano placement survey before registering for either class or private instruction. When consecutive semesters are not possible, the student must not skip more than one semester of instruction before completing the sequence. (Students who are beginners in music theory will find class piano helpful even if they opt for a different area of applied study.)

Music Minors (Course Requirement)

Two consecutive semesters of class or applied instruction in piano, or two consecutive semesters of applied instruction in the same instrument or voice. Students who take piano should complete the piano placement survey before registering for either class or private instruction. When consecutive semesters are not possible, the student must not skip more than one semester of instruction before completing the sequence. (Students who are beginners in music theory will find class piano helpful even if they opt for a different area of applied study.)

CHARTING PROFICIENCY

The charting proficiency barrier is required for all students enrolled in either Singer/Songwriter or Production degree programs. The initial attempt must be made no later than the end of the **second** semester. Students who **transfer in as junior level or higher** must take the charting proficiency by the end of their first semester at Lipscomb. If a student fails to pass all required portions, he/she must work with a tutor until they pass all components.

The charting proficiency teaches students how to both read and create charts for songs using the Nashville Number System, or NNS, which is both covered in department theory classes, and in an asynchronous Canvas class.

Topics on the charting proficiency test are:

- Song Info (key, time signature, tempo, song title)
- Form (mark sections, phrases)
- Rhythm (whole measure, half measure, one beat, pushes, regular notation)
- Compound vs. Simple Rhythms (identify the difference between the two, and how this affects beat notation in NNS)
- Harmony (Nashville numbers for all 12 keys, Nomenclature for chord types, slash chords, and chords with extensions)
- Other (dynamics, comments, modulations)

UPPER DIVISIONAL HEARINGS

Upper Divisional Hearing (B.A. and B.S. in Music, B.A. in Commercial Music, B.M Music Education, B.M. Commercial Music, B.M. Performance)

Purpose:

The upper divisional hearing is an opportunity for the student to demonstrate progress and success in both the applied lessons and overall musicianship. The upper divisional hearing is an assessment of whether or not the student will be able to successfully complete their degree and may include consideration of grades in courses, work ethic and attitude.

Timing:

While the focus of the upper divisional hearing is based on a performance, time will be spent in each hearing discussing the growth, challenges, and opportunities for each student. All students enrolled in the degrees listed above must complete the Upper Divisional Hearing by the conclusion of the 4th semester. Upper divisional hearings will be held on the study day of both the Fall and Spring semester or at the regular jury time and will last for approximately 30 minutes.

Committee:

The committee for each upper divisional is made up of the student's applied teacher and two members of the full time School of Music faculty. One committee member should be from

outside the student's degree area.

Requirements and Form:

The requirements for the upper divisional hearing is based on degree area and/or instrument. The form that is to be completed at each hearing must be completed signed by all members of the committee before a grade can be assigned. Students must pass the Upper Divisional before beginning any private study at the 3000 level and/or any private songwriting or production lessons.

Commercial Music-Upper Divisional Hearing Requirement

Songwriting

- You should prepare 4 songs from the past year, and 2 must be from the current semester, usually Songwriting II.
- You should perform at least 2 of your songs live; you may play recordings of 2 songs, if you prefer.
- Provide charts and lyric sheets for all songs, whether we hear them live or recorded.
- Provide a list of completed songs from the last 2 years, noting co-writes and revisions of earlier songs.

Production

- You should prepare 4 completed projects from the past year; 2 must be from the current semester, usually Production II.
- You should be a performer (in some capacity) on at least 2 of your songs.
- Provide for each project a list of performers, information about where the track was recorded or how the tracks were created, and any special techniques or software that were used.
- Provide a list of completed projects from the last 2 years, noting collaborative projects and revisions of earlier work.

Upper divisional forms are available here:

[Songwriting and Production Upper Divisional Forms](#)

Requirements for all other majors, including B.A, B.S, and B.M in Music Education or Performance

The upper divisional requirements are based on applied area and include performance on specific repertoire and musicianship skills.

Piano

BM students perform all four of the repertoire listed while B.A. and B.S. students choose three of the four. All pieces must be performed from memory with the exception of

avant-garde works written after 1950.

- a prelude and fugue by Bach
- a work demonstrating lyrical playing
- an etude
- an extended work such as a movement of a sonata or a set of variations

Other skills to be demonstrated: a mastery of all major and minor harmonic scales, and all arpeggios, plus sight reading.

Voice

- An aria from opera or oratorio
- Three art songs
- Two selections from musical theater

Other skills to be demonstrated: Student must perform in a minimum of three languages

Strings

- A movement from a concerto or comparable work
- An etude or A solo work without piano
- A movement from a sonata or another single-movement work.

Other skills to be demonstrated: All major and minor scales in three octaves

Winds, Percussion, Brass

- A movement from a concerto or comparable work
- An etude or A solo work without piano
- A solo work without piano

A movement from a sonata or another single-movement work.

All major and minor scales in 2 octaves

Percussion: you will be asked to demonstrate various rudiments and other studied

- 3 works approved by your private instructor
- Demonstration of the ability to sight read a Number Chart and Lead Sheet
- Demonstration of minimum of 4 request styles

Electric Bass

- 3 works approved by your private instructor
- Demonstration of the ability to sight read a Number Chart and Lead Sheet
- Demonstration of all major and minor scales

Guitar

- Perform approved jazz standard
- Competently Sight read lead sheet chart and nashville number chart
- Performance of approved transcription
- To be selected from:
 - CAGED position major scales
 - All 5 positions of pentatonic scales (understand relative minor and major relationships)
 - CAGED triadic arpeggios
 - 7th arpeggios (Maj7, Dom7, Min7, Half Diminished, Fully diminished)
 - All triads (maj, min, dim, augmented)
 - All Drop 2 voicings (strings 1234, 2345, 3456)
 - All Drop 3 Voicings (1235, 2346)

Upper Division Hearing Forms for all areas except songwriting and production are available [here](#).

SENIOR PROJECTS

All students enrolled in the BA and BM degrees in production and songwriting are required to complete a senior project for graduation. The senior project is a capstone representing significant work in at least the major area of study, and typically incorporating skills from a secondary area. The project may be collaborative, per approval. Students must

1. Complete a proposal for the senior project within the first month of the semester in which they are enrolled in the course
2. Meet with their faculty mentor to discuss their project design
3. Set up benchmarks for the course of the project
4. Create a clear and reasonable plan for the final performance, recording, etc..
5. It is strongly recommended that BA Commercial Majors enroll in C&PIII (CMU4042) to prepare for this process

RECITAL REQUIREMENTS

All students enrolled in the BA, BS, and BM degrees in music, music education and performance must complete a recital for graduation. BA or BS students may propose alternate capstone projects, such as lecture recitals or academic research on approved topics.

Criteria

Junior recitals and BA, BS senior recitals must have a minimum of 25 minutes of music. BM senior recitals must have a minimum of 50 minutes of music.

Timing

Students must pick the date for their recital before the scheduling of the hearing and communicate this information with the administrative assistants so that the appropriate venues can be booked.

Two months prior to recital

- Student reserves space and [fills out forms](#) regarding requests for video/audio and promotional material
- Student secures collaborative pianist for recital and provides all music

Two weeks prior to recital

- Student submits materials for recital hearing
- Committee reviews materials approves recital program and submits to administrative assistant
- Administrative assistant creates program material based on recital hearing sheet and program submitted
- Administrative staff post promotional material on the website and TVs immediately after hearing is passed
- Admins check form for requests and set up at least three student assistance for recital (if recording is requested)

Repertoire

Music performed on the upper divisional hearing cannot be recycled. However, if a student performed a movement from a sonata on the upper divisional and wishes to perform the entire sonata on a recital, the previously performed movement cannot be counted in the required time. Repertoire is chosen in consultation with the applied teacher.

Hearings

Hearings will be videotaped a minimum of two weeks before the recital date. It is probably most convenient to do this at the lesson time. Each work should be recorded in a single take. For ease of distribution, each work should be a separate video. Multi-movement works should be a single video with the timings indicated on the program.

Videos will be distributed to the committee by the private instructor immediately after the hearing with an attached copy of the program with timings. The committee should return their response to the private instructor within 48 hours of receiving it to allow the student time to print posters, publicize the recital, and for relatives to make travel plans. Committee members should feel free to make helpful comments for the student.

Committee

The committee will be appointed by the academic director of the School of Music. The committee will be made up of three faculty members, one of which should be the student's applied teacher and the other two appointed full time faculty members from the School of Music. Adjunct applied teachers will be compensated an additional \$100 for each student enrolled in recital credit.

Location

All recitals should take place on campus. If a student would like to perform a recital off campus, permission must be obtained by the academic director and the program director of performance.

ENSEMBLE POLICY

The faculty members of the School of Music are continually aware of the tendency on the part of many very talented music students to overextend themselves in participation in department and campus activities. Often these students find themselves saturated to the point of fatigue, frustration and eventual physical illness. Often they diversify to the extent that their major music performance skills are not developed as they should be.

Therefore, the School of Music, in the interest of the welfare of students, ensembles, and academic and music standards for the University, sets forth the following guidelines and policies for students involved in School of Music activities:

1. Normally, a student should limit his/her membership to two music ensembles. For the exceptionally capable student, a maximum of ensembles involving nine hours of rehearsal per week may be allowed. Involvement in ensembles must always be given to the priority emphasis for the music major or minor; i.e., voice (chorale), worship arts (gospel choir or lighthouse worship) , instrumental (wind ensemble or orchestra), piano (collaborative piano).
2. Students receiving music scholarships are required to participate in the appropriate ensemble as outlined in the scholarship award letter.
3. Students who are music majors or minors should be careful not to overextend themselves in other performances off campus. We are here to help and faculty advisement should be sought in these instances. In cases of conflicting dates, the music major or music scholarship recipient must give priority to the School of Music activity or ensemble.

INTERNSHIPS AND PRACTICUMS

Several degree programs in the School of Music require students to participate in practicums and/or internships.

Practicums are typically affiliated directly with the university and in an ideal semester, the student would be scheduled for 5-10 hours of work per week during the course of the semester.

Worship Arts

Practicums through worship arts are required in two areas. Each student is expected to serve on the technical team of a local church for a full semester. An additional practicum requires working with the worship leader of a local church for a semester, assisting with planning, rehearsing and leading in Sunday services. All practicums have a faculty supervisor and students will be required to meet with the supervisor at least two times during the course of the semester for an in-person, individualized performance coaching session.

Music Industry Studies

All practicums within Music Industry Studies are worth 1 credit.

Through exposure, reflection, and practice, learners will better understand elements of specific skills needed for the service provided, as well as leadership competencies for creative, technical, booking, marketing, ticketing and production management in live music venues of all types.

M.I.S. Presents: “The Black River Stage” is an unpaid work experience practicum hosted by the Music Industry Studies department (but open to any CEA sophomore, junior, or senior who has taken Intro to Music Industry Studies or has received a prerequisite exemption.) This practicum includes professional supervision, coaching, goal setting, and a final reflection. Team members will book, manage, host, and promote concerts and other events on the Black River Stage at The Well. By touching all aspects of the live music experience, learners will better understand the unique challenges faced by artists, managers, booking agents, promoters, production personnel, and venue owners and will work as a team to present excellent, fun, and meaningful events to the Lipscomb community.

Members of the practicum will host multiple weekly events, including songwriter rounds, artist showcases, concerts, and other special events. Each student will spend time rotating through the following Practicum Teams:

Team 1: Booking, Planning, Marketing (Booking & Marketing Team)

Team 2: Sound, Lights, Set-Up (Production Team)

Team 3: Hosting, MC Duties, Artist Relations, Clean-up (Hosting Team)

The entire group will meet periodically for special learning opportunities.

Internships

Internships are a professional learning experience off campus with a company or organization within the music industry. All students are responsible for finding, applying, and landing the internship. The Internship Program within Lipscomb’s School of Music is jointly overseen by both Lipscomb’s Internship Department (Allison West) in the Career Development Center, and the Director of Music Industry Studies.

All prospective interns must complete a brief Internship Prerequisite Course in Canvas. This can be done at any time BEFORE the start of your internship. You can receive the link to the course from the Director of Music Industry Studies.

In order to receive credit for your internship students must do the following:

- I. COMPLETE the Canvas Prerequisite Course
- II. REGISTER for your internship via the Lipscomb Academic Catalog
 - 1 Credit Hour (10 hours of work per week) = CMU390V.01
 - 2 Credit Hours (12 hours of work per week) = CMU390V.02
 - 3 Credit Hours (15 hours of work per week) = CMU390V.0

NOTE: Even if you earn 2 or more credits for an internship, it still only counts as ONE internship – and you need 2 to graduate.)

- III. ATTEND THE ORIENTATION with the INTERNSHIP DEPT
 - Receive your paperwork(Available from the INTERNSHIP DEPT and via Canvas)
 - Return signed Initial Objectives paperwork to both the internship department and the Director of music Industry Studies
- IV. HAVE YOUR INTERNSHIP APPROVED by the Director of Music Industry Studies
 - i. Once faculty has approved your proposed internship AND
 - ii. Internship Department has confirmed your completion of orientation AND
 - iii. You have registered for CMU390V
 - iv. You can begin your work
- V. You are expected to maintain your monthly logs accurately and with good detail and to submit them on time. The other required assignments are explained in the Canvas course.

MUSIC AWARDS

Each spring the Department of Music presents its annual music awards based on the criteria below.

Outstanding Music Freshman Award

To a freshman music major or minor based upon the grade-point average, performance in recitals, communication skills and dependability.

Outstanding Music Sophomore Award

To a sophomore music major or minor based upon the grade-point average, performance in recitals, communication skills and dependability.

Music Teaching Award

To a junior or senior music major based upon the grade-point average, performance in student teaching or private studio, methods classes, and conducting, communication skills and dependability.

Outstanding Music Performance Award

To a junior or senior music major based upon the grade-point average, performance in recitals, indications of intellectual curiosity in the classroom, communication skills and dependability.

Outstanding Composer Award

To a junior or senior music major based upon the grade-point average, indications of intellectual curiosity in the classroom, compositions demonstrating excellence and maturity in compositional process, communication skills and dependability.

Outstanding Song Writer Award

To a junior or senior music major based on academic excellence, creative contributions to the School of Music, and songwriting that has demonstrated excellence, maturity, and potential for continued success.

Outstanding Producer Award

To a junior or senior music major based on academic excellence, creative contributions to the School of Music, and production projects that have demonstrated excellence, maturity, and potential for continued success.

Music Service Award

To a non-major music student (no grade classification required). The student must be dependable and have an established record of continuing service to the department. Students can receive the award only once, and more than one award may be presented each year when warranted.

Outstanding Music Industry Accomplishment

To a junior or senior Music Industry Studies major based on academic excellence, creative contributions to the School of Music, and Music Industry projects, including internships, that have demonstrated excellence, maturity, innovation, and potential for professional success.

GUEST ARTISTS

Faculty and Friends Series

The Lipscomb University School of Music welcomes all adjunct faculty and friends of the School to perform in our facilities. However, all guest artists performing under the guest artist series of Lipscomb Faculty and Friends must be approved by both the academic director and the degree coordinator of performance before room scheduling can take place.

All guest artists are required to fill out the following [form](#).

- One month before recital
- Material for publicity, including headshots, must be sent to the administrative team and the special events team.
- Two weeks before recital
- Program material must be sent to the administrative team.

The School of Music administration and faculty are pleased to provide space at no cost to any performer who is promoted under the Faculty and Friends series. When hiring additional musicians for a recital you are highly encouraged to consider Lipscomb full time and adjunct faculty. Collaborative pianists hired for the Faculty and Friends series will be paid by the School of Music at the rate of \$45/hour for up to three hours. These three hours include both rehearsal and performance time. Additional performers requested for the recital may also be hired at the same rate; however, additional performers beyond the collaborative pianist must be cleared by both the academic director and program director of Performance..

All guest recitals hosted by Lipscomb University must be non-profit in nature. Admission is free and open to the public. Ticket sales, sponsorships and the sale of merchandise are not permitted.

USE OF FACILITIES BY COMMUNITY

The Lipscomb University School of Music strives to provide services and space to musicians from around the community; however, all spaces are priority for student use and some requests

will not be able to be approved, especially in the months of November and April. All requests for space from outside the Lipscomb University community must be submitted to the School of Music in writing at least two months in advance. All outside requests must be submitted through the [Lipscomb Venue Request Form](#).

A fee may also be attached to any reservation request to cover the tuning of pianos, the maintenance of our facilities and the placement of a student worker at every event. No recording will be made available; however, all community members are welcome to bring their own recording team.