



**School of Music  
Music Student Handbook  
2024-2025**

*The Lipscomb University School of Music is an accredited institutional member of the National Association of Schools of Music.*

The university catalog is the official listing of all university requirements. This handbook is meant to amplify and clarify School of Music policies. It is the responsibility of each student to carefully read this manual in its entirety.

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## Table of Contents

<b>LIPSCOMB UNIVERSITY SCHOOL OF MUSIC</b>	<b>5</b>
Mission Statement	5
Purpose Statement	5
Vision statement	5
Faith Informed Learning in Music	6
School of Music Grade and Attendance Policies	7
Minimum Grade in all Music Courses	7
Attendance in Music Courses-Absence and Tardy Policies	7
Academic Courses	7
Applied Lessons	7
Ensembles	8
Dress Rehearsals, Performances and Final Exams	8
Music Seminar	8
School of Music Facilities	8
Practice Rooms and other Classroom Spaces	8
Drum/Whisper Room	9
Silent Room (McMeen 132F - in the practice room hallway)	9
Whisper Room (McMeen 104 - across from admin office)	9
Checking Out Drum Kits (Pep band kit, travel kits)	9
Offices/Studio Spaces/Lobbies	10
Rehearsal-Room 206	10
Ward Hall	10
Commercial House (CoHo)	11
Special policies for Alumni	11
Sound Emporium	12
Faculty-initiated sessions	12
Senior Projects	12
Student Application	12
Shadowing Program at the Sound Emporium	13
Use of Facilities by the Community and Alumni	13
Equipment	14
Lockers and Keys	14
Recording and Performance Equipment	14
Student Resource Center (SRC)	14
Applied Studio Policies	15
Scheduling Lessons	15
	2

Absences	15
Production and Songwriting Lesson Requirement	15
Juries	15
Evaluation in Applied Lessons (Instrumental or Vocal)	15
Evaluation in Applied Lessons (Songwriting, Production, or Composition)	15
Repertoire Guidelines for All Vocal Students	16
Accompanist Policies	17
Accompanist for Students Enrolled in Voice Lessons	17
Accompanist for Juries	17
Accompanist for Recitals	17
Accompanist for Instrumentalists	17
Securing a non-student accompanist:	17
Compensation for Staff Accompanist	18
Securing a student accompanist	18
Piano Proficiencies	18
Charting Proficiency	20
Upper Divisional Hearings	21
Purpose:	21
Timing:	21
Committee:	21
Requirements:	22
Senior Projects	24
Recital Requirements	24
Criteria	24
Timing	24
Repertoire	25
Hearings	25
Committee	25
Location	25
Internships and Practicums	25
Credit by Exam	27
Special Examinations (Challenge Procedure)	28
School of Music Special Examinations (to be shared with Registrar)	28
DEGREES OFFERED IN SCHOOL OF MUSIC	28
The Music Degree (B.A.)	28
The Commercial Music - Production Degree (B.M.)	29
The Commercial Music - Songwriting Degree (B.M.)	29
The Music Education Degree (Instrumental, Vocal/General) (B.M)	29
The Performance Degree (B.M)	30
The Worship Arts Degree (B.A.)	30

The Music Industry Studies Degree (B.A)	30
The Music/Science Degree (B.S)	31
<b>ENSEMBLES</b>	<b>31</b>
Ensemble Policies	31
Vocal Ensembles	31
Instrumental Ensembles	32
Commercial Ensembles	32
Admission Requirements	32
All degrees	32
Pre-screening Video	32
Audition	32
Bachelor of Arts in Music Industry Studies Pre-Screening Materials	33
Minors and Ensemble Auditions and Scholarships	33
Scholarship Recipient Guidelines	33
Music Scholarship Service Teams	33
Ward Hall Stage Management and Technology Team	34
Ward Hall Recording and Live Sound Team	34
Coho Recording Team	34
Coho and Rehearsal Gear Team	34
Admissions Team	34
Social Media Team	35
Special Events Team	35
Performance Team	35
Library/Research Team	35
Placement	36
Piano and Theory Placement	36
<b>LIBRARY SERVICES</b>	<b>36</b>
Beaman Library	36
Online Resources	36
Music Awards and Special Honors	37
Student Advisory Board	37
Annual Music Awards	37
Guest Artists	38
Faculty and Friends Series	38
Musicians Health	39

# 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

## **School of Music Grade and Attendance Policies**

### **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-Absence and Tardy Policies**

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.

Three tardies (less than 15 minutes) will be counted as one absence. Any tardiness beyond 15 minutes will be counted as an absence.

#### **Applied Lessons**

The final grade in applied lessons will be reduced by 1 letter (10 points) for each lesson missed. If a student knows in advance that there is an UNAVOIDABLE conflict and that he/she is going to miss a lesson, he/she should notify his/her teacher in advance. Students may miss 1 lesson without penalty if the student communicates with the faculty prior to the absence. Students completing fewer than 10 lessons will receive an F for the semester and will not receive credit for the course. 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.

The teacher absolutely should not be asked to make up excessive student absences in order to raise a student's grade.

### **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 week of absence(s) 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 at least two weeks before the scheduled 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 join 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/scan ID/ no later than 6:30 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.

## **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. 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 may not stay in the room beyond their planned time. If you arrive for your practice time and there is someone in the room, please alert the student that you have the room reserved and do not go into a different room that is not reserved.
- 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.
- The practice room 132 F reserved for drummers can only be used by students who are registered and enrolled in a School of Music ensemble in which they are performing on drums.
- 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.

### **Drum/Whisper Room**

The SoM provides drums for students to practice and perform with for school purposes. However, it's vital that students care for this equipment. Note the rules for each. Failure to comply with the rules for each will result in losing privileges for that kit and/or room.

### **Silent Room (McMeen 132F - in the practice room hallway)**

- You must be currently enrolled in a SoM ensemble, or enrolled in percussion/drumset lessons from a SoM percussion faculty member to use this room.
- Keys may be requested from the admin office at the end of the semester.
- NO FOOD or DRINK of ANY KIND is allowed at ANYTIME

### **Whisper Room (McMeen 104 - across from admin office)**

- You must be currently enrolled in percussion/drumset lessons from a SoM percussion faculty member to use this room. (ensemble drummers who are NOT in private drum lessons, see the Silent Room).
- Keys may be requested from the admin office at the end of the semester.
- NO FOOD or DRINK of ANY KIND is allowed at ANYTIME
- The Silent Drum Room is to REMAIN LOCKED.
- If you are not assigned a key to this room, you are not to be in this room period.

### **Checking Out Drum Kits (Pep band kit, travel kits)**

- The commercial ensemble coordinator(s), jazz ensemble director, wind ensemble director, are responsible for the checking out and ensuring the kit is returned fully for ensemble performances.
- Students enrolled in percussion/drumset lessons may check out a travel kit for Lipscomb related events. This must be done one week or more prior to the event.
- Only those registered to the pep band may check out the pep band travel kit
- The commercial ensemble coordinator, jazz ensemble director, wind ensemble director, are responsible for the checking out and ensuring the kit is returned fully for ensemble performances.

### **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. The following policies have been established for student use of Room 206.

- Request must be made at least one week prior to reservation
- The reservation cannot be made more than three weeks prior to use
- Room can only be used two hours per day per group
- Group must send in picture when they leave of the commercial set up. Pictures regarding the set up of the room are posted on the walls of 206. 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.
- If equipment is damaged, you are responsible to report it
- The commercial set up can only be used by students who are registered for the appropriate lessons or ensemble.
- All bookings for room 206 must go through the administrative assistant during regular office hours

### **Ward Hall**

The use of Ward Hall is only available through reservation. The following policies are set for student use of Ward Hall.

- Request must be made at least one week prior to reservation
- Reservation cannot be made more than three weeks prior to use
- Students who are planning to Ward Hall for degree recitals and rehearsals may reserve the space at an earlier date
- Room can only be used two hours per day per group
- If pianos or doors are damaged, you are required to report
- All bookings for Ward Hall must go through the administrative assistant during regular office hours.
- Student members of the piano studio are the only students approved to move the Ward Hall pianos

### **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 but locked 24-7 on holidays and over the summer.

- Scheduling time in the CoHo requires several important steps [outlined in this document](#).
- If a student needs access to the Coho, they must request access from the administration office at least ONE WEEK before the requested session. This request must occur 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 and all monitors must be confirmed BEFORE a reservation is created. **If you are not one, you need one.**
- A CoHo monitor 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.
- If a student wishes to book a time in the CoHo and has not passed the criteria above, they must schedule a student monitor to accompany them during the session.
- Any participants/guests in the studio who are not currently enrolled in Lipscomb University must sign a waiver in the administration office before the recording session.
- All requests for a session at the CoHo must come through a current Lipscomb student.
- Recording sessions and CoHo bookings are to be scheduled between the hours of 7am and midnight. There should be no bookings that run beyond midnight.

### **Special policies for Alumni**

- Reservations for the CoHo are not available during the academic year for alumni; however, alumni can be in the studio during the academic year if they are participating in a current student project. Alumni may also request a session in the studio during the summer following graduation.
- Once you graduate from Lipscomb University, you are not considered a CoHo monitor and must secure a monitor from the current student list if you plan to request a session in the summer months.
- **Students cannot let alumni into the studio who have not signed the waiver.**

## **Sound Emporium**

The Sound Emporium (S.E.) is owned by the university, but is a fully operational commercial studio. For this reason, students who work there should behave *professionally* in all interactions with both the facility and staff. Furthermore, because S.E. sessions incur a cost to the department budget, sessions there are limited. Therefore, we have the following means for students to work at the S.E.

### **Faculty-initiated sessions**

Faculty may initiate sessions for a class, ensemble (e.g. Sanctuary, CME: Create, Gospel Choir, etc.), or other creative endeavors that involve Lipscomb students.

### **Senior Projects**

The Senior Project class (CMU-499V) books the S.E. for senior projects on an as-needed basis, at the discretion of that class's professor.

### **Student Application**

While we *highly* recommend students use the CoHo studio, SRC studios, and/or personal studios for the majority of their projects, we are thrilled to offer the opportunity to **apply for a Sound Emporium session for special projects**. In keeping with the budget and professors' available time, we will have a limited number of Sound Emporium sessions approved per semester.

Students may apply for a Special Project Session if:

- The session involves recording all or portions of three songs or less.
- The student has been at Lipscomb for at least one full academic year (exceptions may be made for students who transfer from another institution)
- The project is intended for commercial release
- The student has already commercially released at least one other single or project prior to this session, and it's preferable at least one of those singles was recorded and/or mixed at the CoHo studio (in other words, don't apply to use the Sound Emporium if you've never used the CoHo).

If a student's Special Project meets these criteria, they may apply to be considered for a Special Project Sound Emporium session. Here's how:

1. **Gather materials.** For each song or piece to be considered, you need a

- Chart or score
- Lyric (if non-instrumental)
- Fully recorded & mixed demo

2. **Fill out [the form](#).** The Sound Emporium Special Project Session Application Form includes information on:

- which song(s) are being recorded
  - which instrument will be recorded
  - who is involved (all participants and observers must be listed)
  - who your faculty sponsor will be
  - how long a session you expect to need
  - which on-site instruments you need (drums, piano, organ, guitar amp, etc.)
- 250 words or less on how you expect the technical aspects of your session to go (e.g. We plan to cut drums first with bassist playing along live, then overdub acoustic guitars, etc.)
- 250 words or less on why you believe this is a project that should be done at the Sound Emporium.

3. **Submit materials & form to a proposed faculty sponsor.** Choose one of our full-time faculty who oversee Sound Emporium Special Projects (Brown Bannister, Ben Blasko, Don Chaffer, John Thompson, Jeff McPherson) to preview your submission, and say whether they can and/or are interested in sponsoring your session. You may have to reach out to more than one faculty member before securing a sponsor.

4. **Submit Application to the faculty board.** A group of faculty will meet and vote on your project based on the following:

- Does the project display artistic merit that warrants special consideration?
- Does the student have a reputation for responsibility and professionalism?
- Is the plan for the project well thought out and presented?

## **Shadowing Program at the Sound Emporium**

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 Director of the

School of Music.

## **Use of Facilities by the Community and Alumni**

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 sponsored by the School of Music must be submitted through the [Lipscomb Events](#).

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. For all events in Ward, a recording **may be** made available by request if appropriate advanced notice is given; however, all community members are welcome to bring their own recording team.

All requests for recitals must use the [following form](#) and adhere to the Lipscomb School of Music [Guest Policy](#). All reservations for space must go through the main administration office.

## **Equipment**

### **Lockers and Keys**

Lockers for instruments are provided in Arnold Rehearsal Hall instrumental storage room. No personal locks can be used in the instrumental storage area.

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 for the lobby lockers.

Keys to offices and classrooms 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.

### **Recording and Performance 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 of Music. 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**. Any requests for equipment less than one week in advance will be denied.

## **Student Resource Center (SRC)**

The SRC is a designated space for students to engage in research and tutoring as well as an additional work space for production projects. The scores and books in the center are part of a collection of resources for student use and it is the student's responsibility to return the materials after use.

The center is also used for production work and tutoring in the evening hours. Please be respectful to these endeavors. Students can use the EMS system to reserve time in the SRC and a schedule for tutoring will be shared at the beginning of each academic year.

## **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.

Requirements for music degrees include a 50 minute lesson. Students may take a secondary 25 minute lesson, but a third lesson is not recommended as each lesson implies 1 hour of practice a day in that discipline.

### **Absences**

See Lesson Policy under Attendance Policies.

### **Production and Songwriting Lesson Requirement**

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

### **Juries**

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

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

Vocal Students are required to:

- Sign up for a jury timeslot at least two weeks ahead of jury week
- Complete repertoire form and submit to Dr. Christopher Bailey prior to deadline

- *Failure to complete either of these steps will result in a student being unable to perform for a jury and result in a grade deduction.*

### **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 each 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 Vocal Students**

Number of pieces to be studied by students in any program

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

#### ***Worship Arts***

- At least one art song, folk song, spiritual, or aria (any language)
- 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.

#### ***Commercial (SW, Production)***

- At least one art song, folk song, spiritual, or aria (any language)
- 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***

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



the 8th semester.

### ***Performance & Music Education Majors***

- At least one art song, folk song, spiritual, or aria (any language)
- 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.
- Juniors in the BM Performance degree will present a junior recital in the 6th semester in lieu of a jury.
- 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**

### **Accompanist for Students Enrolled in Voice Lessons**

Each vocal student will be assigned an accompanist for 20 rehearsals at 25 minutes. These rehearsal sessions are supported through the accompanist fee attached to the course. Accompanists will begin attending applied lessons during the 3rd week of lessons (10 lessons total) while the additional 10 rehearsals will be set between the accompanist and the student throughout the end of the semester, including one rehearsal prior to jury. Additional rehearsal time may be offered privately at the student expense; however, students must use their assigned accompanist for additional rehearsals.

### **Accompanist for Juries**

Each student enrolled in private lessons will receive a 25 minute rehearsal to work with accompanists to prepare for jury. It is up to the student and the accompanist to schedule these additional times and to reserve a room with the administrative office.

### **Accompanist for Recitals**

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

### **Accompanist for Instrumentalists**

No accompanist is provided for private piano, private guitar, private percussion, songwriting, or production lessons. Students may choose to hire accompanists and pay for additional lessons and rehearsals out of pocket at the rate selected by each individual accompanist.

An accompanist **will be** provided for juries for instrumental students. In order to prepare for juries, students will receive one 25 minute rehearsal with the accompanist, either during scheduled lesson time or for outside practice time, along with the actual jury time. Students will need to compensate the accompanist for additional practice times or performances at the rate decided on by individual accompanists. **It is imperative that instrumentalists secure an accompanist ONE MONTH prior to juries.** It is up to the student and faculty member to secure the accompanist.

**Securing a non-student accompanist:**

The following accompanists are on staff at Lipscomb and have agreed to play for instrumentalists. The student and applied professor should contact the individuals directly for additional rehearsals and lessons in preparation for juries or recitals. Once a collaborative pianist has been selected, the School of Music administration asks that the student and teacher inform the coordinator of accompanists, Matthew Oden, of the arrangements.

- Matthew Oden mpoden@lipscomb.edu
- Eliot Hinson eliothinson@gmail.com
- Scott Brons bronsbs@lipscomb.edu
- Claudia Dyle cdylemusic@gmail.com
- Anna Horne horneac@lipscomb.edu
- Emma Maguire emmathepianist@gmail.com
- Jeremy VanSlyke jeremy@leaf-music.ca

**Compensation for Staff Accompanist**

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.

**Securing a student accompanist**

The School of Music has several piano majors who have expressed interest in collaborative piano opportunities. If an instrumental student is interested in working with a student accompanist, their applied professor must contact Dr. Jerry Reed to talk through the repertoire so that proper placement for pianists can be established. In certain instances, a student accompanist will not be available based on repertoire choices. Student accompanists are to be paid \$20/hour for rehearsals and lessons and payment is made directly to the student accompanist by the student performer. The School of Music will compensate the student accompanist only for the jury, additional hour for practice and for the recital at the rate of \$20/hour.

**Piano Proficiencies**

All degree programs, except for the degree in music industry studies, include a piano proficiency requirement. 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. Students do not register for piano proficiency (MU4020) in their course schedule. The course will be added to their audit and transcript once they pass the proficiency.

*Students with an extensive piano background who want to attempt the proficiency without lessons must attempt and complete the proficiency by the end of the freshman year.*

The following are requirements for each degree:

***B.M., Performance 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. Play a melody with chord accompaniment using standard lead sheet notation. The lead sheet should contain inverted chords and some combination of diminished and/or augmented chords, added note chords and 7th, 9th, or 11th chords.
4. Sight-read a simple chorale
5. Play a solo minimum level 7 according to the Macgrath book
6. Play two parts from a given instrumental score with one transposing instrument (prepared 48 hours ahead) **OR** play chords from a Nashville number chart while someone else plays the melody on the second piano (or you may sing the melody). This should be a 2-hand accompaniment appropriate to the style of the song. This will be performed in two different keys.

***B.M., Music Education Majors, Vocal or General 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. Play a melody with chord accompaniment using standard lead sheet notation. The lead sheet should contain inverted chords and some combination of diminished and/or augmented chords, added note chords and 7th, 9th, or 11th chords.
4. Sight-read a simple chorale
5. Play a solo minimum level 8 according to the Macgrath book.
6. Reduce a homophonic SATB open score at the piano
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 a melody with chord accompaniment using standard lead sheet notation. The lead sheet should contain inverted chords and some combination of diminished and/or augmented chords, added note chords and 7th, 9th, or 11th chords.
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 should be a 2-hand

accompaniment appropriate to the style of the song. This will be performed in two different keys.

***B.S./B.A. (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. Play a melody with chord accompaniment using standard lead sheet notation. The lead sheet should contain inverted chords and some combination of diminished and/or augmented chords, added note chords and 7th, 9th, or 11th chords.
4. Transpose a simple song no further than a major third (prepared 48 hours ahead) OR play chords from a Nashville number chart while someone else plays the melody on the second piano (or you may sing the melody). This should be a 2-hand accompaniment appropriate to the style of the song. This will be performed in two different keys.
5. Solo work from a minimum Level 6 according to Magrath book.
6. Sightread a 2 part piece, reading both treble and bass clef simultaneously.

***Worship Arts (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. Play a melody with chord accompaniment using standard lead sheet notation. The lead sheet should contain inverted chords and some combination of diminished and/or augmented chords, added note chords and 7th, 9th, or 11th chords.
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, reading both treble and bass clef simultaneously
6. Prepare and play a contemporary worship song arranged for 4 voices (Examples of an appropriate piece [can be found in this folder](#). This piece must be approved by Dr. Reed or the class piano professor).

***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 include:

- 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**

**(B.A. and B.S. in 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 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 and register MU3020 . 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:**

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 for Commercial Music majors 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***

Students will present an upper divisional hearing at their normally scheduled jury time wherein they will present the following:

- Classical Performance: three pieces in three languages, including English
- Music Education: three pieces in two languages other than English and at least one contemporary or musical theater piece
- Commercial Performance: one piece in a language other than English and two contrasting contemporary pieces

#### ***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***

- Demonstrate various rudiments and a minimum of 4 request styles
- Perform three works approved by your private instructor techniques
- Demonstration of the ability to sight read a Number Chart and Lead Sheet

### ***Electric Bass***

- Three 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
- 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 divisional 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..

It is strongly recommended that BA majors planning a project in commercial music enroll in Catalog and Portfolio III (CMU 4042) to prepare for and support the 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 a lecture recital, senior project or academic paper 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***

- o Student reserves space and [completes forms](#) regarding requests for video/audio and promotional material
- o Applied teacher announces faculty committee. The committee is typically made up of the applied teacher and two additional full time School of Music faculty members.
- o Student, in consultation with applied teacher, completes Recital Hearing Form
- o If applicable, student secures collaborative pianist for recital and provides all music
- o If applicable, student coordinates additional rehearsal times as needed with collaborative pianist
- o Student shares hearing date with committee

### ***Two weeks prior to recital***

- o Student performs recital hearing for faculty committee
- o Committee approves recital program and submits approval form and recital program to administrative assistant
- o Administrative assistant creates program material based on recital hearing sheet and program submitted
- o Administrative staff post promotional material on the website and TVs immediately after hearing is passed
- o Admins check form for requests and set up at least two student assistance for recital (if recording is requested) from the Ward Hall management team

## **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 performed live a minimum of two weeks before the recital date.

## **Committee**

The committee will be appointed by the 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 of the School of Music and the program director of performance.

## **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 in the Worship Arts degree 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*

Through exposure, reflection, and practice, learners will better understand elements of specific skills needed for the service provided, as well as leadership competencies for various music industry contexts.

M.I.S. Presents: "The Black River Stage" (CMU200V) - aka Red Dog Productions - 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.

The entire group will meet periodically for special learning opportunities. Note that in special circumstances events involved in practicums may result in payment from the School of Music. students are required to apply [through human resources](#) at the start of the semester.

*Imagine House Record Label Practicum (CEA3010)*

Students will gain an experiential understanding of the A&R, distribution, marketing, and other functions of record labels by working on actual releases by students and other artists. This practicum will focus on the administrative and creative work done by record labels. (This practicum is open to MIS majors as well as any other CEA majors, but requires instructor approval.)

**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 self-register for the course by clicking [HERE](#)

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.

\* Students are not able to register for internships with the Registrar without authorization from the Director of Music Industry Studies. Once you have completed the prerequisite course, and know that you intend to register for an internship in a given semester, notify Prof. Thompson (JJThompson@Lipscomb.edu) and ask to be registered for either the 1, 2, or 3 credit hour internship course. He will notify the Registrar on your behalf. East student is responsible to set up their own orientation with Allison West in the Internship Department.

## **Credit by Exam**

Lipscomb University offers students an opportunity to challenge courses through special exams. The policy states:

### **Special Examinations (Challenge Procedure)**

Although the university does not encourage the use of special examinations, there are situations in which it is advisable to allow a student to earn credit through special examination. In no case should a student expect to take a special examination in a lower-level course in a discipline for which he/she has previously earned advanced-level credit. Further information concerning special examinations is available in the Registrar's Office.

### **School of Music Special Examinations (to be shared with Registrar)**

In extraordinary situations, the School of Music will offer exams to students who would like to challenge a course. Students who wish to challenge a regularly listed course should consult with the academic director of the School of Music who will then consult with the appropriate faculty member. Credit by examination may not be used to repeat a course.

All students wishing to challenge a course must either take the final exam for the course or present a portfolio representing the material from the course. For any Introductory Course, credit will not be granted toward graduation or toward the student's GPA; however, the course requirement will be waived. The student will replace the hours with an additional elective in the School of Music. If the examination is not passed, no notation is made on the degree audit and the student will be expected to take the course during the term.

These introductory courses include

- CMU 1013 Introduction to the Music Industry (test)
- CMU 1023 Introduction to Audio Production (test and/or portfolio)
- CMU 1102 Introduction to Audio Technology (test)

- CMU 2003 Introduction to Songwriting (test and/or portfolio)
- MU 1103 Introduction to Music Theory (test)

For challenged courses other than those listed above, a student with a passing exam score will receive both the waiver and course credit.

Please note that credit by examination does not result in a letter grade and therefore does not affect the overall student GPA.

## **DEGREES OFFERED IN SCHOOL OF MUSIC**

Lipscomb University offers multiple degrees in music with various concentrations.

### **The Music Degree (B.A.)**

The B.A. in Music is designed for those seeking something outside traditional performance or commercial degrees. The degree includes our standard musicianship core and a flexible elective plan that may include a variety of music courses (such as composition or production) or areas of outside interest (such as film or creative writing). Customized capstone projects are based on student interests and range from traditional recitals and film compositions to research projects and commercial EPs. While a strong musicianship core is important, the degree emphasis is flexibility.

### **The Commercial Music - Production Degree (B.M.)**

The B.M in Commercial Music (Production) is designed to prepare students for a professional career in music production. Production majors will learn the language of music through the music theory sequence, as well as specific classes in audio engineering and production, preparing students with the ability to create music on a laptop, in our on-campus studio, as well as our commercial facility, the Sound Emporium. In addition, students will broaden their skills with ensemble performances, private lessons on their primary instrument, one-on-one production lessons, and classes such as Studio Arranging and Improvisation; The Business of Songwriting and Production and Music Entrepreneurship, all taught and mentored by seasoned professionals who are currently active in the industry. Each production major in this program will complete two internships working for leaders in the field within the Nashville Community as well as a capstone project featuring their individual work.

### **The Commercial Music - Songwriting Degree (B.M.)**

The B.M in Commercial Music (Songwriting) is designed to prepare students for a professional career as a singer/songwriter. Students engage with a variety of courses to build a variety of skills: songwriting and creativity through classes like Lyric Writing Lab and private one-on-one instruction with active Nashville songwriting faculty; business acumen through classes like Business of Songwriting & Production with our active Nashville industry professionals; deeper questions of personal development in our small classes and

attentive full-time faculty through classes like Identity & Artistry; and music theory and musicianship from active studio and live musicians through core music classes, private lessons on a primary instrument or voice, and group performance in commercial ensembles. Each major in this program also completes two internships and a final project which features their individual work.

### **The Music Education Degree (Instrumental, Vocal/General) (B.M)**

The B.M. in Music Education is designed to equip student educators for today's K-12 classroom, combining modern evidence based curriculum with hands-on learning opportunities. Students gain classroom learning experiences beginning their Sophomore year, with increased classroom teaching time during their Junior and Senior years before beginning their student teaching. In addition to their education classes and performance ensembles, students will take courses in theory, piano, aural skills, music history, conducting, pedagogy, and instrumental and choral methods. Music Education students receive private lessons throughout the duration of their degree and perform a Senior Recital. The B.M. in Music Education leads to K-12 licensure in Tennessee, which is transferable to other states. This degree plan may be completed in four years or five (with student teaching Fall semester fifth year).

### **The Performance Degree (B.M)**

The B.M. degree in performance is designed for students who wish to pursue a career in performance, prepare for graduate study, perform in studio sessions, or who plan to be independent studio teachers. This program offers the flexibility in courses for those interested in classical music to pursue a more traditional track; students interested in commercial performance may take courses in songwriting, production, and entrepreneurship; or students may create their own hybrid degree. There are many elective courses available in pedagogy, theory, entrepreneurship, music history, music literature, production, and songwriting. The academic advisor will mentor students through these choices to help each student achieve their career goals.

### **The Worship Arts Degree (B.A.)**

The B.A. in Worship Arts is an interdisciplinary degree designed to prepare students who are interested in careers in worship leadership and related fields. The College of Bible and Ministry and the School of Music have joined together to develop a course of study designed to prepare students with the knowledge and skills needed to craft and lead powerful, authentic times of worship. This preparation includes courses in music, biblical studies, historical and theological aspects of worship as well as related courses in arranging, songwriting and the use of technology in worship. Elective hours can be used for additional courses in Bible, commercial music, audio or video production or other areas of interest.

## **The Music Industry Studies Degree (B.A)**

“Music Industry” is shorthand for the complicated and constantly evolving web of diverse companies and individuals that coexist in an ecosystem that has evolved to manage the intellectual property rights, performances, and ancillary products that flow from the work of songwriters and musical artists. Lipscomb’s Music Industry Studies degree offers a broad and deep examination of the most important aspects of the modern music industry from a uniquely musical perspective. Students will study music publishing, record label functions, contracts and negotiations, music licensing, artist development, live music and venue management, marketing for the music industry, and more through experiential, mentor-based classes, internships, and practicums that are designed to be relevant both for those seeking to work as industry professionals and independent artists and songwriters seeking to support their own work.

## **The Music/Science Degree (B.S)**

The B.S. degree in music is paired with math/science courses that prepare students for a professional program in the sciences. The degree prepares students for the MCAT exam at the end of the junior year. Students may choose music elective hours in commercial music, worship arts, music ensembles, or advanced studies in performance. This degree plan allows musically talented students to participate and hold music scholarships as a major while preparing for their future career.

## **ENSEMBLES**

### **Ensemble Policies**

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. Students may also 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:

- 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).
- Students receiving music scholarships are required to participate in the appropriate ensemble as outlined in the scholarship award letter.
- 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.

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

### **Vocal Ensembles**

- University Chorale (voice placement audition) 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 the appropriate faculty member to schedule an audition for any of the instrumental ensembles below.

- Wind Ensemble Dr. Ronda DePriest
- Chamber Strings Dr. Ben Blasko
- Avalon Quartet Dr. Ben Blasko
- Collaborative Piano Dr. Jerry Reed
- Jazz Band Dr. Ben Blasko
- Flute Ensemble Dr. Ben Blasko
- Trumpet Ensemble Dr. Ben Blasko
- Trombone Ensemble Dr. Ben Blasko
- Chamber Brass Dr. Ben Blasko
- Wild Bison Pep Band Dr. Ronda DePriest

### **Commercial Ensembles**

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

## **Admission Requirements**

### **All degrees**

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 after confirming their audition date.

Note: Acceptance into the School of Music does not guarantee admission to Lipscomb University nor does acceptance to the university imply acceptance into the School of Music.

## **Bachelor of Arts in Music Industry Studies Pre-Screening Materials**

Auditions are required for ensemble placement for students interested in pursuing the B.A. in Music Industry Studies; students must also complete a pre-screening essay and an interview with the Director of Music Industry Studies. The repertoire and requirements are listed under the degree area on the [audition website](#). The pre-screening essay will be uploaded to the Bison Portal along with one pre-screening performance video.

## **Minors and Ensemble Auditions and Scholarships**

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

## **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. Note that 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.

## **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 or email blast 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  
Arrive at Ward Hall 30 minutes prior to meet with performers and to set up stage
- There is a 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 or email blast regarding coverage for all seminars, recitals and concerts
- Collect recording and audio requests for every performance in Ward Hall two weeks prior to performance (be sure to join the GroupMe messaging group for updates.)
- Arrive at Ward Hall 30 minutes prior to meet with performers and to test all audio
- There is a 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.
- In cooperation with faculty, complete a weekly inventory of all equipment in room 206.
- Other areas, such as the drum room, may be assigned to you by a School of Music faculty member for inventory checks
- Assist with gear/instrument check out
- Report any damaged or missing equipment to administration
- Test equipment as requested

### **Admissions Team**

- Meet with administration (October-April) for admissions update
- Represent the School of Music at admissions events, including Lipscomb Friday
- Call and/or email prospective students as requested
- 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, concerts, workshops, festivals, honor bands, CMEs)
- Provide logistical and administrative support as requested, including:
  - Hosting of VIPs on campus
  - Signage
  - Programs/Ticket Scanning
  - 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 list of School of Music students who are interested in participating in outside performance requests. Gather information on genres performed and a basic set list
- [Maintain google form](#) as requests come in for external performances. Check this list each week.
- Work with faculty member to update form as needed and serve as liaison between outside requests and student performances
- Work with Jon Bailey to be sure payments for student performers are invoiced correctly and payment is received
- 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

## **Placement**

### **Piano and Theory Placement**

All students entering a music degree program are required to 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

## **LIBRARY SERVICES**

### **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.

#### ***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.

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 52,000 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.

#### ***IPA Source***

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 over 15,000 professionally translated and transcribed titles including texts of arias, art song and liturgical texts in French, Italian, German, Spanish, English and Latin.

## **Music Awards and Special Honors**

## **Student Advisory Board**

The School of Music Student Advisory Board (SAB) is an elected group of music majors representing all degree areas and all class ranks. These students provide leadership for the School of Music by representing student views to the Directors of the School of Music. SAB meets several times each semester to talk about initiatives to improve the School of Music. Nominations for students for SAB take place at the beginning of the Fall semester.

## **Annual 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](#) and read through the [Lipscomb Guest Artist Policy](#).

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.

## **Musicians 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.

*“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
- ✓ 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
  - ✓ 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*