

2025-2026

Concordia College

Music Department

Student Handbook

The Mission of the Department of Music is to prepare students for creative and purposeful lives through rigorous Liberal Arts and professional programs, to nurture in them the fullness of individual and corporate humanity through the study and practice of music, and to inspire and support each in developing a flourishing life.

We are committed to influencing the affairs of the world by representing what is happening around us through music, offering solace, inspiration, and artistic reflection to our students and members of our community.

We aim to include everyone, uplift underrepresented voices, explore unfamiliar musics with humility and curiosity, and expand the range of musical expression available to students while sustaining a commitment to upholding the most enduring aspects of past and present musical traditions around the world.

We are passionate in our pursuit of artistic excellence. We define excellence as characterized by innovation and creativity, inclusion and access, and quality and recognition. Our strategic goals are to offer compelling arts programs, increase student accessibility to the arts, and develop and deepen community engagement and institutional partnerships in the arts.

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The most recent update to this handbook was on 9/1/25 at 12:00 PM.

I. General Department Information

A. Faculty and Staff

Concordia College, Department of Music Faculty

Thomas Bandar – Viola
 Daniel Breedon, D.M.A. – Composition/Music Studies (emeritus)
 Mara Campbell, D.M.A. – Voice
 Michael Culloton, D.M.A. – Director of Choral Activities/The Concordia Choir
 Nathaniel H. Dickey, D.M.A. – Department Chair/Trombone/Cobber Athletic Band
 David P. Eyler, D.M.A. – Percussion (emeritus)
 Kristin Griffeath, D.M.A. – Voice
 Robin Griffeath, D.M.A. – Voice/Opera
 Peter Haberman, D.M.A. – Director of Bands/The Concordia Band/Echo Band/Music Education
 Douglas Harbin, D.M.A. – Composition/Music Theory/Music Technology
 Debora Harris – Flute/Flute Choir/Woodwind Techniques
 Jennifer Hawkinson, Ph.D. – Program Director, Master of Music in Music Education/Symphonic Band
 Jay Hershberger, D.M.A. – Piano
 Rachel Horan – Piano
 Madeleine Howey – Music Theory
 Erika Izaguirre, D.M.A. – Trumpet/Trumpet Ensemble/Jazz Ensemble II
 Holly Janz, D.M.A. – Voice
 Grigor Khachatryan, D.M.A. – Piano
 Jessica Westgard Larson – Handbell Choirs
 Anthony Leathem, D.M.A. – Voice/Diction
 Shirley Leiphon – Voice
 Victor Luvsangenden, D.M.A. – Violin
 Eric Martens – Guitar
 Jeffrey Meyer, Ph.D. – Music Studies/Global Music
 Anne Jennifer Nash, D.M.A. – Voice
 Douglas Neill – Tuba/Euphonium/Electric Bass
 Robert Palomeque, D.M.A. – Percussion, Percussion Ensemble, Marimba Choir
 Maisi Pederson – Voice
 Russell Peterson – Saxophone/Bassoon/Jazz Ensemble I
 Annett Richter, Ph.D. – Music Studies
 Karly Ritland – Voice
 Callie Stadem – Harp
 Andrew Steinberg – Organ/Choral Accompanist
 Stephen Sulich – Accompanying/Coaching
 Kevin Sütterlin, D.M.A. – Director of Orchestral Activities/The Concordia Orchestra/Conducting
 Eduard Teregulov, D.M.A. – Cello/Double Bass/Symphonia Orchestra
 Kelley Tracz, D.M.A. – Oboe/Woodwind Techniques
 Stephanie Tubiolo, D.M.A. – Chapel Choir/Kantorei
 Abbie Van Klompenberg, Ph.D. – Music Education
 Karin Wakefield – French Horn/Horn Choir
 Leigh Wakefield, D.M.A. – Clarinet/Clarinet Choir/Woodwind Techniques

Academic Administrative Staff

Zeapoe Matalda (zmatalda@cord.edu) Administrative Assistant
 Kristen Hatfield (hatfield@cord.edu) – Music Enrollment Coordinator

Managerial Administrative Staff

Wyatt Steinke (wsteinke@cord.edu) – Choral Ensembles Manager
 Kayla Bones (kbones@cord.edu) – Instrumental Ensembles Manager

B. Hvidsten Building Information and Student Safety

<u>Academic School Year Building Hours:</u>	Monday – Thursday	6:00 AM – 1:00 AM
	Friday	6:00 AM – 11:00 PM
	Saturday	8:00 AM – 11:00 PM
	Sunday	9:00 AM – 1:00 AM

**Hours during summer, interim periods, and holidays will be posted around Hvidsten in advance.*

**Weekends and Holidays may be restricted to use only by students and staff via fob access.*

Music Office Hours:

Monday – Friday, 8:00 AM – 1:30 PM and 4:00 – 5:00 PM

The Music Office can be reached by calling 218-299-4414.

To ensure the safety of students, the Music Department offers these general guidelines:

- Students should not leave books, bags, or personal items unattended in the building. Concordia College is not liable for any lost or stolen items.
- For both safety and as a courtesy to students wishing to practice, students are asked not to leave instruments or personal items in the practice rooms when they leave for an extended period of time.
- In the event that a student feels threatened, sees something suspicious, or would like an escort to their dorm room or car, Campus Security is available and can be reached at 218-299-3123. A phone is located at the south entrance of Hvidsten. This policy of campus escort is also applicable to all buildings located on campus.

C. Student Health

If a student has wellness questions or concerns, they should contact the Center for Holistic Health in Old Main 109A, holistichealth@cord.edu, 218.299.3514. Appointments can be requested in Cobbernet: <https://cobbernet.cord.edu/directories/offices-services/center-for-holistic-health-chh/health-services/health-services-appointment-request/>.

Health and Safety Recommendations for students for the Concordia College Department of Music

The Concordia College Department of Music has developed policies, protocols, and operational procedures to guard against injury and illness in the study and practice of music, as well as to raise the awareness among our students and faculty of the connections between musicians' health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the practice, rehearsal, and performance facilities.

It is important to note that health and safety depends largely on personal decisions made by informed individuals. Concordia College has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Too many factors beyond the college's control are involved.

Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment in the Concordia College Department of Music. The policies, protocols, and operational procedures developed by the Department of Music do not alter or cancel any individual's personal responsibility, or

in any way shift personal responsibility for the result of any individual's personal decisions or actions to the College.

Performance Injuries

Anyone who practices, rehearses or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries. Sizable percentages of them develop physical problems related to playing their instruments; and if they are also computer users, their risks are compounded. Instrumental injuries often include carpal tunnel syndrome, tendinitis, and bursitis. Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and the end of careers.

What Instrumentalists Should Do

1. Maintain good general health. Exercise regularly, eat a balanced diet, and get adequate rest to minimize fatigue.
2. Evaluate your technique. Reduce force, keep joints in the middle of their range of motion, use large muscle groups when possible, and avoid fixed, tense positions.
3. Always warm up. As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance.
4. Take breaks to stretch and relax. Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure to restore circulation.
5. Pace yourself. No pain, no gain is a potentially catastrophic philosophy for a musician. Know when enough is enough and learn to say 'no' to certain performances or lengths of performing that might result in injury.
6. Check out your instrument. Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?
7. Evaluate other activities. Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendinitis.
8. Pay attention to your body. Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.
9. Get medical attention. Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury.

What Vocalists Should Do

1. Maintain good general health. Exercise regularly, eat a balanced diet, and get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" – see your physician and rest your voice.
2. Maintain body hydration; drink two quarts of water daily.
3. Limit the use of your voice. If necessary, use amplification for vocal projection.
4. Avoid throat clearing, voiced coughing, yelling, and hard vocal attacks on initial vowel words.

5. Adjust the speaking pitch level of your voice. Use the pitch level in the same range where you say, “Umm-hmm?”
6. Speak in phrases rather than in paragraphs. Breathe slightly before each phrase and reduce the demands on your voice – don’t do all the talking!
7. Learn to breathe silently to activate your breath support muscles and reduce neck tension.
8. Water and Air! Take full advantage of these two free elements of vocal fold healing.
9. Vocal athletes must treat their musculoskeletal system as do other types of athletes; therefore, vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.
10. Get medical attention. Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury. Likewise, the demands placed on singers’ voices are immense. Hardly a month goes by where a top singer is not forced to interrupt a tour, take a break, or undergo a medical procedure due to problems with their voice. Medical professionals are making the case that the demands put on one’s voice when singing one to three hours is as intense as those made on an Olympic marathon runner’s body. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a singer’s ability to perform at her/his best.

What All Musicians Should Do

1. Stay informed. Awareness is the key. Like many health-related issues, prevention is much easier and less expensive than cures. Take time to read available information concerning injuries associated with your art.
2. **Helpful books:**
 - Conable, Barbara. *What Every Musician Needs to Know About the Body* (GIA Publications, 2000)
 - Klickstein, Gerald. *The Musician’s Way: A Guide to Practice, Performance, and Wellness* (Oxford, 2009)
 - Norris, Richard N. *The Musician’s Survival Manual* (International Conference of Symphony and Opera Musicians, 1993)
3. **Helpful Links:**
 - Associated Board of the Royal Schools of Music (ABRSM), the world’s leading authority on musical assessment, actively supporting and encouraging music learning.
 - Performing Arts Medicine Association (PAMA), an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist.
 - Texas Voice Center, founded in 1989 for the diagnosis, treatment, and prevention of voice disorders.
 - National Center for Voice and Speech (NCVS), conducts research, educates vocalists, and disseminates information about voice and speech.
 - Vocal Health Center, University of Michigan Health System, recognized locally, regionally and nationally as a leading institution for the treatment and prevention of voice disorders. At the heart of the Center is a professional

team comprised of experts from the University of Michigan Health System and U-M School of Music, encompassing the fields of Laryngology, Speech Pathology, and Vocal Arts.

School-Owned Instruments

The Department of Music maintains a collection of musical instruments for checkout and use by members of the music faculty and students enrolled in our courses and performing ensembles. As with other items we use in the course of our daily lives, musical instruments must be cared for properly and cleaned regularly. Each instrument in the Department's collection receives a thorough inspection at the conclusion of the academic year. Every year, thousands of dollars are spent to clean, adjust, and return instruments to full playing condition.

Antiseptically Clean

More and more our society is pushing for products that are anti-fungal, anti-bacterial and anti-viral – at times aiming to achieve sterility. However, our bodies by design are not meant to live in a sterile environment. As kids we played in the dirt, ate bugs and countless other things and became stronger because of it. Keep in mind that total sterility is a fleeting moment. Once a sterile instrument has been handled or exposed to room air it is no longer considered to be sterile. It will however remain antiseptically clean until used.

Most viruses cannot live on hard surfaces for a prolonged period of time. Some die simply with exposure to the air. However, certain groups are quite hardy. Therefore, musicians must be concerned with instrument hygiene. Users of department owned and rented musical equipment might be more susceptible to infections from instruments that are not cleaned and maintained properly. If the cleaning process is thorough, however, musical instruments will be antiseptically clean. Just as with the utensils you eat with, soap and water can clean off anything harmful. Antibacterial soaps will kill certain germs but all soaps will carry away the germs that stick to dirt and oils while they clean. No germs/ no threat.

Infectious Disease Risks

Sharing musical instruments is a widespread, accepted practice in the profession. However, recent discussion in the profession has included concern regarding shared musical instruments and infectious disease, especially HIV.

The Centers for Disease Control (CDC) has confirmed that there is no risk of transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV) through shared musical instruments. The reasons for this are that these diseases are passed via a blood-to-blood, sexual fluid or mucous membrane contact. There has been no case of saliva transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV).

Instrument Hygiene

While the possibility of transmission of the above bacteria and viruses is not a real consideration, it is apparent that there should be a protocol with regard to shared musical instruments. Sharing of instruments is routine in music schools, where students practice and perform on borrowed instruments throughout the year. Certain basic considerations

and recommendations for standard operating procedures regarding shared instruments are recommended as follows:

1. All musicians or students should have their own instrument if possible.
2. All musicians or students should have their own mouthpiece if possible.
3. All students and faculty sharing reed instruments MUST have their own individual reeds. Reeds should NEVER be shared.
4. If instruments must be shared in class, alcohol wipes or Sterisol germicide solution should be available for use between different people. When renting or using a school-owned musical instrument, each user must understand that regular cleaning of these musical instruments is required in order to practice proper hygiene.

Basic Lifelong Hearing Protection for Musicians

Exposure to loud noise is the second most common cause of hearing loss. Approximately 30 million Americans are exposed to high intensity noise in their workplace. 1 in 4 of these workers (or 7.5 million Americans) will develop a permanent hearing loss. *Much can be done to prevent noise-induced hearing loss but little can be done to reverse it.* Loud noise damages the hair cells in the inner ear and can cause hearing loss, ear ringing, and distortion of sounds. This damage CANNOT be repaired.

In a profession where hearing is a vital aspect of our everyday success, musicians must take special care of our hearing. Many factors contribute to the loudness musicians experience during our performance and practice time: size of the room, height of the ceiling, instrument range/tessitura, volume of sound production, etc. As you are practicing, performing off-campus, and in your general music listening, be conscious of how loud the sound is and make adjustments to minimize impact on your hearing. Over time, sounds above the 85 decibel (dB) threshold pose a potential threat to your hearing!

Sample sound levels:

Normal piano	60-70 dB	Piano Fortissimo	84-103dB
Fortissimo Vocalist	70dB	Chamber music, sm space	75-85dB
Violin	82-92dB	Cello	85-111dB
Flute	92-103dB	Piccolo	90-106dB
Clarinet	85-114dB	Oboe	95-112dB
French Horn	90-106dB	Trombone	85-114dB
Tympani/Bass Drum	106dB	Symphonic music peak	120-137dB
Earbuds on 5/10	94dB	Rock music peak	150dB

Recommendations and simple ways to reduce your risk of hearing loss:

1. When possible, avoid situations that put your hearing health at risk.
2. The extent of hearing damage is related to the length and frequency of a person's exposure to loud sounds over long periods of time.
3. If you're planning to be in a noisy environment for any significant amount of time, try to maintain a reasonable distance from the source of the sound or music. The closer you are to the source of a loud noise, the greater risk that you'll experience some damage to your hearing.
4. When attending loud concerts, be mindful of the location of your seats. Try to avoid sitting or standing too close to the stage or to the speakers, and use earplugs.

5. Keep the volume of your music and MP3 player at a safe level.
6. Remember to take breaks during a rehearsal in a practice room. Your ears will appreciate this quiet time.
7. Use earplugs or other protective devices in noisy environments and when using noisy equipment.
8. Be mindful of the overall volume of your instrument and of those around you in a rehearsal.

Faculty, staff and students are encouraged to download one of the following apps:

For PC's/Androids: Sound Meter/Noise detector dB

SPL/dB Volume Levels

For Mac's/iPhones: Decibel 10th

Decibel Meter pro

Information and Research Hearing Health Project Partners

National Association of School of Music (NASM) <http://nasm.arts-accredit.org>

Performing Arts Medicine Association (PAMA) <http://www.artsmed.org/index.html>

General Information on Acoustics

Acoustical Society of America (<http://acousticalsociety.org>)

Acoustics.com (<http://www.acoustics.com>)

Acoustics for Performance, Rehearsal, and Practice Facilities available through the NASM website. (<http://nasm.arts-accredit.org>)

Health and Safety Standards Organizations American National Standards Institute (ANSI) (<http://www.ansi.org>)

The National Institute for Occupational Safety and Health (NIOSH) (<http://www.cdc.gov/niosh>)

Occupational Safety and Health Administration (OSHA) (<http://www.osha.gov>) Medical Organizations Focused on Hearing Health American Academy of Audiology (<http://www.audiology.org/Pages/default.aspx>)

American Speech-Language-Hearing Association (ASHA) (<http://www.asha.org>)

Athletes and the Arts (<http://athletesandthearts.com>)

National Hearing Conservation Association (<http://www.hearingconservation.org>)

Concordia College Information on Health Concerns:

www.concordiacollege.edu/student-life/student-services-resources/health-wellness/

D. NASM Accreditation

Concordia College is accredited by the National Association of Schools of Music (NASM). The college and the music department provide learning experiences to ensure that students achieve the following outcomes:

- The ability to hear, identify, and work conceptually with the elements of music – rhythm, melody, harmony, and structure.
- An understanding of compositional processes, aesthetic properties of style and the ways these shape and are shaped by artistic and cultural forces.
- An acquaintance with a wide selection of music literature, the principal eras, genres, and cultural sources of both Western and world music.

- The ability to develop and defend musical judgments.
- The ability to perform in areas appropriate to the student's needs and interests.
- An understanding of procedures for realizing a variety of music styles.

The college offers programs that lead to either a Bachelor of Arts degree or a Bachelor of Music degree. Sample schedules for all programs, which can help students identify ways to meet all requirements within a four-year college career, are available in the online course catalog:

<https://catalog.concordiacollege.edu/arts-sciences/music/>

II. Music Programs of Study

A. Music Programs of Study

Concordia offers eight (8) different music major programs:

- Bachelor of Arts Degree, Music Major
- Bachelor of Arts Degree, Music and Business Entrepreneurship Major
- Bachelor of Arts Degree, Music Major (Leading to K-12 Licensure in Music Education [Concentrations: Voice, Strings, Wind/Brass/Percussion])
- Bachelor of Music Degree, Music Education Major [Concentrations: Voice, Strings, Wind/Brass/Percussion]
- Bachelor of Music Degree, Instrumental Performance Major [Concentrations: Strings, Wind/Brass/Percussion]
- Bachelor of Music Degree, Piano Performance Major
- Bachelor of Music Degree, Vocal Performance Major
- Bachelor of Music Degree, Composition Major

Students should enroll in *Materials of Music I* (MUS 111 - 1 credit), *Rhythm Performance and Hearing* (MUS 115 - 1 credit), and *Tonal Singing and Hearing* (MUS 116 - 1 credit) in the **first semester** if considering any of these programs. More than one lesson enrollment often occurs for music majors. Kristen Hatfield (hatfield@cord.edu), Music Enrollment Coordinator, will assist with registration and can answer questions.

What is the difference between a Bachelor of Arts degree and a Bachelor of Music degree?

Bachelor of Arts: The Bachelor of Arts degrees that we offer include two non-teaching majors (the Bachelor of Arts in Music-General or the Bachelor of Arts in Music and Business Entrepreneurship degree) and one major with licensure for teaching K-12 in public schools (the Bachelor of Arts in Music-Leading to K-12 Licensure in Music Education degree). With the BA in Music-General degree, approximately one-third of the degree consists of the core program required of every student at Concordia College; another third of the course work will be in music courses, and the last third of the course work may be in another major or minor or elective courses. In the Bachelor of Arts in Music and Business Entrepreneurship degree, this last third is a prescribed set of courses in the Offutt School of Business (see degree plans at the end of this handbook). The Bachelor of Arts in Music (Leading to K-12 Licensure in Music Education) requires 50% of the work in music and certain education courses, leaving less time for other majors or minors. All

Bachelor of Arts degree programs require students to complete the full liberal arts common core requirement.

Bachelor of Music: The Bachelor of Music degrees that we offer include all Bachelor of Music in Performance degrees, the Bachelor of Music in Composition, and the Bachelor of Music in Music Education. If a student is primarily interested in music and wishes to take a higher concentration of music courses, these degree programs offer the maximum amount of courses in musical training. Two-thirds of the courses are in music (and/or education requirements) and one-third in non-music courses. All of the Bachelor of Music programs have prescribed outlines of courses listed in the Concordia catalog and in this handbook. In all of the Bachelor of Music programs, students will end up spending much more time with their primary instrument (see individual major sections for information on a minor instrument). Solo recitals are required, and the commitment in the major area is three hours of practice per day. The Bachelor of Music program requires students to complete a reduced core requirement in favor of a heavy concentration of music courses.

B. Acceptance into a Professional Music Degree Program:

Bachelor of Music (Music Education, Composition, or Performance) Bachelor of Arts in Music (Leading to K-12 Licensure in Music Education)

To ensure student success, any student wishing to pursue a Bachelor of Music degree in Music Education, Composition, or Performance or the Bachelor of Arts in Music Leading to a K-12 Licensure in Music Education, must be admitted to the professional program they intend to pursue prior to the declaration of the major. Students who have not yet auditioned/interviewed by the time classes begin or who audition/interview unsuccessfully, may begin the Bachelor of Arts in Music (General) or Bachelor of Arts in Music and Business Entrepreneurship degree program until they successfully complete an audition/interview. These students are allowed to re-audition for the professional programs, but they may not declare a professional program as their major unless they are eventually accepted following a successful audition (see point 2 below). Transfer students are also required to take a placement examination to determine levels of aural ability and knowledge of music theory.

1. All such degree auditions may take place at one of the following times:
 - a) Music Scholarship Auditions – usually in January or February, prior to the start of the student's first fall on campus. (In-coming and transfer students only).
 - b) Fall Orientation – the orientation period before the fall semester begins.
 - c) By appointment – following the student's successful application to the college and before the commencement of the fall semester.
 - d) Juries – the final performance of lesson repertoire at the end of each semester.
2. Students who have begun their college career in a different area of study at Concordia may transfer into one of the professional programs. However, they must successfully audition before officially doing so. Results of the audition will be shared with the student shortly after the audition is completed.
3. The music faculty will complete reviews following each of the first two years of study for all students that have been admitted into one of the professional music degree programs. A student making appropriate progress will receive a green rating. Students judged as needing improvement will be given a yellow or red rating and will need to develop a plan of improvement with their primary instructors. The improvements must be met, or the student will not be allowed to continue in their professional program.

C. Audition Process for Acceptance into the Professional Programs:

Bachelor of Music (Education, Composition, and Performance) and Bachelor of Arts in Music (Leading to a K-12 Licensure in Music Education)

1. **Performance:** The music performed, or the composition portfolio shared, should demonstrate musicality and skill relative to where that student is presently in their studies. It should also demonstrate a real potential for continued musical growth. In the case of music education majors, music education faculty and a studio teacher would consult on the pass/fail decision regarding this element.
2. **Aptitude Test/Formal Interview (For Music Education):** The aptitude test includes the testing of basic musical skills related to rhythm, melodic and tonal memory. Sight-reading is utilized and familiar tunes may be included to determine if the student has basic recognition skills in this regard. Immediately following the aptitude test, students sit with music education or performance faculty and discuss their desire to participate in the music education or performance program. The test and interview are accomplished in the same meeting.

D. Audition Requirements for the Bachelor of Music Program

- **Brass:** Two contrasting movements or selections (one lyrical and one technical in nature) should be performed (with or without accompaniment), showing the student's current level of achievement. For additional information, students should contact Dr. Erika Izaguirre at eizaguir@cord.edu.
- **Composition:** B.M. auditions for the composition degree will take the form of an interview with Concordia's composition faculty. As part of the interview process, the applicant should prepare a portfolio including the following materials:
 - a) Up to three representative samples (scores and recordings) of the student's work
 - b) A list of the student's compositions, including instrumentation and performance dates
 For additional information, students should contact Dr. Douglas Harbin at dhharbin@cord.edu or 218-299-4868.
- **Organ:** Students applying for the B.M. in organ should be prepared to play an audition consisting of the following material:
 - a) Any work by J. S. Bach (including the so-called 8 Little Preludes and Fugues)
 - b) Any selection from the Romantic/Modern Era
 - c) Any hymn
 For additional information, students should contact Prof. Andrew Steinberg at ajsteinb@cord.edu.
- **Piano:** Students applying for the B.M. program in piano should be prepared to play a memorized audition consisting of the following:
 - a) A significant work by J. S. Bach
 - b) The first movement of a classical sonata by Haydn, Mozart or Beethoven
 - c) A work (or movement) of the applicant's choice from the standard Romantic or Impressionistic repertoire that is representative of the student's general level of accomplishment
 For additional information, students should contact Dr. Grigor Khachatryan at gkhachat@cord.edu or 218-299-4845.
- **Guitar:** For information on guitar lessons (jazz or classical), students should contact Prof. Eric Martens at emartens@cord.edu. For information on electric/commercial bass (bass guitar) lessons, students should contact Prof. Doug Neill at neill@cord.edu.
- **Harp:** For information, students should contact Professor Callie Stadem at cstadem@cord.edu.
- **Strings:** Students applying for the B.M. program in violin, viola, cello, or double bass should be

prepared to play an audition without accompaniment consisting of the following material:

- a) Two three-octave scales, one in major and one in minor, with the applicant's bowing choice (double bassists: please prepare two two-octave scales).
- b) Two contrasting works from the standard repertoire (one of these can be an etude). See the following web page for prescribed repertoire choices: <https://concordia-www.s3.amazonaws.com/files/resources/string-bm-audition-requirements.pdf>

For additional information, students should contact Dr. Eduard Teregulov at eteregul@cord.edu.

- **Percussion:** Students applying for the B.M. program in percussion, should demonstrate abilities on two of the three following categories:

- a) Snare drum
- b) A mallet-keyboard instrument (marimba, vibraphone or xylophone)
- c) Timpani

For additional information, students should contact Dr. Robert Palomeque at rpalomeq@cord.edu or 218-299-4680.

- **Woodwinds:** Students applying for the B.M. program in any woodwind instrument should be prepared to play an audition without accompaniment consisting of the following material.

- a) Perform two contrasting works from standard repertoire. No piano accompaniment is required.
- b) Major scales and full range chromatic scale.

For additional information, students can contact Dr. Leigh Wakefield at wakefiel@cord.edu or 218-299-4847.

- **Voice:** Students applying for the B.M. program in voice should be prepared to perform a memorized audition consisting of two contrasting classical selections (one in English). In addition, students will be asked to complete a musical evaluation and interview with the vocal faculty. For additional information, students should contact Dr. Anthony Leathem at aleathem@cord.edu or 218-299-4870.

E. Review and Continuation in the Professional Music Degree Programs

Bachelor of Music Degree Programs

Bachelor of Arts in Music (Leading to K-12 Licensure in Music Education)

Criteria for Review

Music faculty most familiar with a student's work (advisors, directors, classroom, and studio instructors) will collectively and confidentially assess their progress and respond as follows: at the conclusion of the first year, a letter containing a brief overview of progress and an initial faculty recommendation will be sent. At the conclusion of the second year, another letter containing a summary of the student's progress and a final faculty decision will be sent.

For successful continuation in the Bachelor of Music or Bachelor of Arts in Music (Leading to K-12 Licensure in Music Education) programs students must:

- a) Meet departmental and campus-wide academic standards, demonstrating the potential and determination of an independent learner to achieve excellence.
- b) Contribute creatively and consistently in a collaborative setting through good work habits and goodwill toward a common purpose.
- c) Grow independently as an individual performer or composer and acquire the technique, self-discipline, imagination and confidence to succeed artistically in performance and/or the creative process.

- d) Demonstrate professionalism and passion for music making through the quality of work, attitude and perseverance that are the hallmarks of a successful musician; model these qualities for peers and embody the tools of leadership and generosity that will inspire others to make music a part of their lives.

First-Year Review - At the conclusion of the first year of study, music faculty will review the student's music performance and academic progress and recommend one of the following:

- a) Continuation in the Bachelor of Music or the Bachelor of Arts in Music (Leading to K-12 Licensure in Music Education).
- b) Continuation with probationary status in the Bachelor of Music or the Bachelor of Arts in Music (Leading to K-12 Licensure in Music Education) (with a final recommendation to be made after the second-year barrier review).
- c) Required discontinuation in the Bachelor of Music or the Bachelor of Arts in Music (Leading to K-12 Licensure in Music Education).

Second-Year Review - At the conclusion of the second year of study, music faculty will review the student's music performance and academic progress and notify the student to one of the potential outcomes:

- a) Continuation in the Bachelor of Music or the Bachelor of Arts in Music (Leading to K-12 Licensure in Music Education).
- b) Continuation with music provisional status in the Bachelor of Music or Bachelor of Arts in Music (leading to K-12 Licensure in Music Education) with a review in the following year.
- c) Required discontinuation in the Bachelor of Music or Bachelor of Arts in Music (Leading to K-12 Licensure in Music Education).

The Bachelor of Music or the Bachelor of Arts in Music (Leading to K-12 Licensure in Music Education). Continuation in these programs will be contingent upon a successful review and favorable recommendation.

F. Music Minor Program

To obtain a minor in music, the following 30 credits are required:

MUS 111 & 112 – Materials of Music I and II – 2 credits total

MUS 115 – Rhythm Performance & Hearing – 1 credit

MUS 116 – Tonal Singing & Hearing – 1 credit

MUS 222 – Music in/as Social Life – 4 credits

MUS 232 – History of Western Music: Medieval to the Mid-19th Century – 4 credits

One of the following:

MUS 211 – Tonal Theory – 4 credits

MUS 315 – Post-Tonal Theory & History – 4 credits

MUS 363 – Global Materials & Processes – 4 credits

Music Electives – 4 credits (private lesson instruction may not be used to fulfill this requirement)

Private Instruction – 6 credits (six 1 credit courses)

Ensemble – 4 semesters of participation (accompanied by registration)

G. Church Music Minor Program

The Church Music Minor is available as a beneficial minor for any student of any major, including those majoring in Music, Music Education, Performance, and/or Composition. To obtain a minor in church music, the following 26 credits are required. **Twelve distinct credits must be separate for the major if the student is also majoring in music.*

MUS 111 & 112 – Materials of Music I and II – 2 credits total

MUS 115 – Rhythm Performance & Hearing – 1 credit
 MUS 116 – Tonal Singing & Hearing – 1 credit
 MUS 222 – Music in/as Social Life – 4 credits
 MUS 232 – History of Western Music: Medieval to the Mid-19th Century – 4 credits
 MUS 425 **OR** 427 – Choral Conducting or Instrumental Conducting – 2 credits
 Private instruction in voice, piano, organ, or another instrument – 2 credits
 Enrollment in an ensemble – 4 semesters total
 CMUS 401 – Worship: Practice and Ideas – 4 credits

One of the following:

REL 317 – Making Meaning: Reading, Interpreting, and Teaching the Bible – 4 credits
 FL 201 – Faith and Leadership – 4 credits

Additionally, two of the following courses are required:

CMUS 301 – Choral Literature for Church Choirs (online in summer semesters only) – 2 credits
 CMUS 302 – Hymnody – 2 credits
 CMUS 303 – Global and Contemporary Music for Worship – 2 credits
 CMUS 304 – Liturgy and Congregation Song – 2 credits

III. Academic Policies and Procedures

A. Record of Work and Private Lessons

Students are encouraged to keep a personal record of graded assignments, official work, and documentation as a portfolio of their Concordia experience.

The following areas are available for private instruction:

- Brass
- Composition
- Guitar
- Harp
- Organ
- Percussion
- Piano
- Strings
- Voice
- Woodwinds

B. Lesson Registration: General Guidelines for Music Majors

1. **Lesson Credits:** Students should register for private lessons as part of the normal registration process in the summer or fall. A single lesson enrollment lasts for one semester. Private lesson instruction may be taken for one-credit (equaling one 30-minute lesson per week) or two-credits (equaling one 60-minute lesson per week). The minimum requirement is one half-hour private lesson each week for Bachelor of Arts music majors and one hour (or two half-hour) lesson each week for Bachelor of Music majors. Practice expectations are set by individual studios. All lesson students will perform a jury exam at the end of the semester (except those that have performed a recital or equivalent performance as approved by area faculty). Please note: Bachelor of Music students enrolled in composition/performance programs (i.e. non-teaching programs) are required to take 400-level (4-credit) lessons during the third and fourth years. A 400-level

lesson means that students will receive one 60-minute lesson per week but will earn four credits with successful achievement.

2. **Scheduling:** It is the responsibility of the student to contact an instructor in private music lessons during the first week of the semester to schedule lesson appointments. Faculty will schedule lessons weekly, usually at the same time each week for each student (exceptions can be made by agreement with the faculty and student). A student is entitled to a *minimum of 13 lessons per semester* to fulfill Federal credit hour and NASM accreditation standards. Lessons scheduled on college reconvene days (Symposium, MLK, COSS, etc.), legal or special holidays, and music ensemble tours do not count toward the minimum. Lessons missed due to faculty absence or up to 3 excused student absences (illness, conflict with at least 24-hours' notice) will be made up to meet the 13-lesson minimum. Lessons missed due to unexcused student absences count toward the minimum and will not be made up. Extra lessons scheduled for recital preparation count toward the minimum. A half-hour lesson starting more than 10 minutes late or an hour lesson starting more than 20 minutes late is considered a missed lesson even if the remainder of the lesson is taught.

If it becomes necessary for a student to withdraw from private music lessons, the instructor should be consulted. If a student discontinues lessons, they will be charged for lessons as long as their name remains on the instructor's lesson list. **No refund will be made if lessons are discontinued after the fifth week of the semester.**

The music faculty is ultimately responsible for a student's musical and technical development during their tenure at Concordia. For this reason, during all semesters of study at Concordia College, students must receive permission from their principal private instructor for all extra-curricular activities on or off campus in which they are performing. This statement encompasses all bands, ensembles, church choirs, praise and worship bands and musical theater presentations.

3. **Lesson Requirements:** **Note that advisors and instructors should be consulted prior to registration*
- a) **Bachelor of Arts (B.A.) in Music (General) or Music and Business Entrepreneurship:** eight credits of private instruction at the 100-level. Normally this will mean one credit of private instruction for each of eight semesters. Bachelor of Arts students are not required to take private instruction in the same area for all eight credits, but it is advantageous to develop expertise in at least one area. All B.A. music students are required to complete the piano proficiency requirements.
 - b) **Bachelor of Arts (B.A.) in Music Education:** Twelve credits of private instruction at the 100-level, divided as follows:
 - Eight credits of private instruction in a primary area, one credit per semester for eight semesters.
 - Four credits of private instruction in a secondary area. For non-pianists, the secondary *must* be piano: the standard plan allows for a one-credit lesson in piano in each semester of the first and third years, although this plan may be adjusted as necessary. For Music Education, the piano proficiency requirements must be completed prior to student teaching. For vocalists, the secondary area *must* be piano.
 - c) **Bachelor of Music (B.M.) in Voice, Piano or Instrumental Performance:**
 - Eight credits of studio instruction in the student's primary instrument, or composition, at the 200-level (four, two-credit courses) taken during the first and second years.
 - Sixteen credits of studio instruction in the student's primary instrument, or composition, at the 400-level (four four-credit courses) taken during the third and fourth years.
 - For pianists and other instrumentalists: four credits of studio instruction in the student's minor (secondary) instrument (four one-credit courses) at the 200-level. For non-pianists (other than vocalists), the secondary instrument is usually piano, in order to fulfill the requirements for the piano proficiency.

- For vocalists: six credits of studio instruction in the student's minor (secondary) instrument (six, one-credit courses) at the 200-level. For vocalists, the secondary instrument *must* be piano.
- d) **Bachelor of Music (B.M.) in Composition:**
- Four credits of studio instruction in composition, at the 200-level taken during the first and second years.
 - Sixteen credits of studio instruction in composition, at the 400-level (four, four-credit courses) taken during the third and fourth years.
 - Eight credits of studio instruction in a secondary area (vocal or instrumental), at the 200-level. For non-pianists the secondary instrument is usually piano, in order to fulfill the requirements for the piano proficiency.
- e) **Bachelor of Music (B.M.) in Instrumental or Vocal Music Education:**
- Sixteen credits of studio instruction in the student's primary instrument, at the 200-level (eight, two-credit courses) taken throughout eight semesters.
 - Four credits of studio instruction in the student's minor (secondary) instrument (four one-credit courses) at the 200-level. For non-pianists the secondary instrument is usually piano, in order to fulfill the piano proficiency requirements. For vocalists, the secondary instrument *must* be piano.
4. **First Semester Voice Students:** **Note that advisors and instructors should be consulted prior to registration*
- a) Music Performance Scholarship recipients in Voice and Bachelor of Music students will be placed in studio lessons following auditions held during the first week of the fall semester.
 - b) B.A. Voice students will also audition for studio placement at that time (i.e., start of the fall semester).
 - c) If a student does not receive a studio placement, they may enroll in MUS 125: Voice Technique I (if offered) in the first semester.
5. **General Course Numbers for Private Instruction:**

	B.A. Music or Mus. Ed.	B.M. Mus. Ed.	B.M. Performance/Composition
Voice	LSN 161	LSN 261	LSN 261/461
Brass	LSN 163	LSN 263	LSN 263/463
Composition	LSN 164	LSN 264	LSN 264/464
Woodwinds	LSN 165	LSN 265	LSN 265/465
Piano	LSN 166	LSN 266	LSN 266/466
Strings/Guitar	LSN 167	LSN 267	LSN 267/467
Percussion	LSN 168	LSN 268	LSN 268/468
Organ	LSN 169	LSN 269	LSN 269/469

6. **Senior Recital (MUS 482/2-credits):** all Bachelor of Music students are required to present a Senior Recital during their final year.
7. **Online lesson registration using the Course Registration Number (CRN):** Students can search in the course listings for the appropriate course number and scroll down to find the correct CRN that shows their instructor's name as well as the correct number of credits. Enter the CRN on your registration page.

To all students registering for private instruction: Students should always check with the instructor giving the private lessons, the student's advisor, the college catalog, and the Music Department Student Handbook to ensure that the proper lessons have been selected for enrollment.

C. Juries

Juries are held at the end of each semester. They function as final examination for instrumental or vocal lessons. Students perform prepared pieces for faculty members and are graded on the performance. All students, unless they have given a recital (or equivalent performance) during the semester, must perform a jury (or suitable equivalent) at the end of each semester. Failure to perform a jury will significantly decrease the semester grade.

Students may hire a faculty member or local pianist to accompany them for their juries. A list of available accompanists can be found on the bulletin boards in the Hvidsten building. Accompanists are not automatically provided, nor are they employed by Concordia College. Students must enter an agreement with the accompanist to hire them for this service. Music should be made available well in advance of any projected performance and rates are negotiated directly with individual accompanists.

D. Music Courses Requiring a Minimum Grade

For all music degrees, the following courses must have the designated minimum grade in order to continue to the next level of instruction:

First-year music theory/ear training: minimum final grade of Pass or C

- MUS 111 – Materials of Music I (C required)
- MUS 112 – Materials of Music II (C required)
- MUS 115 – Rhythm Performance & Hearing (Pass required)
- MUS 116 – Tonal Singing & Hearing (Pass required)

Piano: MUS 130 – Class Piano I – 1 credit – minimum final grade of C
 MUS 131 – Class Piano II – 1 credit – minimum final grade of B-
 MUS 230 – Class Piano III – 1 credit – minimum final grade of B-
 MUS 231 – Class Piano IV – 1 credit – minimum final grade of B

Composition: Composition majors should earn at least a “B” in their theory courses (MUS 111, MUS 211, MUS 212)

to continue taking composition lessons.

Any grade received lower than the designated minimum grade for these courses will result in a need to retake the course if a student wishes to continue pursuing a major in music.

Music Major Lessons: A music major receiving a grade lower than “B-” in lessons for the semester will receive a warning and must have a meeting with their private teacher and the department chair to discuss their level of commitment and plans for improvement. A second semester of a lesson grade lower than B- will result in the student being placed on music department probation. A third semester of a lesson grade lower than “B-” may result in removal from the major.

E. Student Recital Information

Any student can choose to hold a recital with the permission of their studio professor. Information about student recitals and student ensemble recitals is below.

The **Recital Packet** can be found on the Music Department Cobbernet site under “[Music Department Forms](#).” The Packet includes specifics about planning a recital, as well as other necessary forms to be submit.

- **Programs and Fees**: A \$5 fee is required to confirm a recital. This fee covers the cost of formatting and printing programs and posters. Program information is due 2 weeks in advance of the recital date. More information is available in the Recital Packet.
- **Rehearsing**: Students are allowed 2 hours of rehearsal time in the Recital Hall before their recital. Please contact the Music Department Office for assistance with scheduling.
- **Venues and Receptions**: The venues available for a recital in Hvidsten Hall are Christiansen Recital Hall (CRH) and North Choral Room (NCR). Piano recitals, senior recitals, and junior recitals will be given priority (in that order) to use CRH. Any other recitals, sophomore recitals for example, will likely be in NCR and will not have priority for CRH. Following a senior recital, receptions can be requested in Kresge Lounge. Receptions must be arranged in accordance with the calendar in the Music Office and students are responsible for any food or drink, plates, cups, etc. They are also responsible for locking Kresge Lounge when they are done using the room.
- **Accompanists**: Students may hire a faculty member or local pianist to accompany their recital. Accompanists are not automatically provided. Music should be made available well in advance of any projected performance and rates are negotiated with individual accompanists directly.
- **Times**: See below for available recital times. Student recitals must occur at one of these listed times.

Weekdays:	Saturdays:	Sundays:
7:00 PM	11:00 AM	1:00 PM
8:00 PM	1:00 PM	3:00 PM
	3:00 PM	5:00 PM
	5:00 PM	7:00 PM
	7:00 PM	

Degree recitals are recitals performed by Bachelor of Music students and are a requirement for completion of the B.M. degree. B.M. – Performance students must complete Junior and Senior degree recitals, and B.M. – Education and Compositions students must complete a Senior degree recital. All degree recitals require a **Recital Hearing**.

- **Recital Hearings**: A Recital Hearing must be performed for a committee of faculty 3 weeks before a required degree recital. The faculty committee includes your studio professor and two other faculty members of your choice.
 - The hearing should consist of anything on the program, as requested by the faculty, but does not necessarily need to include all portions of every work.
 - Faculty may approve the entire recital, approve a portion and require another hearing on the remaining portion, or decide that the recital should be postponed.
 - *No degree recital will occur without the faculty approval of a recital hearing.* Students must submit a Recital Hearing form, signed by the faculty committee, to the Music Office.

Non-degree recitals are recitals performed by Bachelor of Arts music students and students of any major taking lessons within the Music Department. These recitals can be shared between two (or more) students, with approval from their studio professor.

Student Ensemble Recitals are recitals for student-led ensembles. Those planning these recitals must still follow the same guidelines as a student recital. There is a form in the Recital Packet for student ensembles. Please contact the Music Department Office with any questions.

F. Recital/Concert Attendance Requirement

To develop healthy habits of listening and concert attendance, as well as to encourage support of faculty and fellow students, the music department requires that all music majors attend a minimum number of recitals and concerts each semester according to the following policies:

- Recital attendance is recorded using a geo-location check-in/check-out system through the online LISZT platform. Students should use their phone to check in online at the beginning of an event and check out at the end. They can log in to the LISZT system at any time to check on their attendance log.
- Each music major student is required to attend, in person, at least 5 recitals/events each semester. 3 of the 5 events must be music faculty/guest recitals (or scholarly/creative presentations). 2 of the 5 events must be Concordia ensemble concerts that the student is not a participant in.
- Individual studio faculty may require attendance at specific events for their students and may allow alternative events (such as Fargo-Moorhead Symphony, Fargo-Moorhead Opera, etc.) as appropriate.
- Faculty will receive monthly reports for their lesson students starting at the end of September, with bi-monthly reminders in November and December. Students are encouraged to talk with their lesson instructor about events attended and clarify any errors that may occur in the system.
- If a student does not complete the recital attendance requirement, their music lesson grade will be lowered by one letter for that semester.
- Music Education Majors are exempt from the recital attendance requirement during their semester of student teaching.
- Questions about the technical aspects of the LISZT system may be directed to the Music Office, music@cord.edu.

G. Pi Kappa Lambda and Departmental Honors

The primary objective of Pi Kappa Lambda is the recognition and encouragement of the highest level of musical achievement and academic scholarship. The Society is convinced that recognizing and honoring persons who have enhanced their talents by serious, diligent, and intelligent study will stimulate others to do the same. Moreover, the Society feels that it serves the criteria by granting a charter to institutions that provide the atmosphere conducive to musical achievement and academic virtue.

Consideration for membership is based upon the following regulations:

- Seniors must be in the upper one fifth of their class; Juniors in the upper one tenth of their class.
- Students must show excellence in all aspects of criteria.
- Faculty members may be elected to membership in accordance with the regulations stated in the National Constitution.
- Nominations and elections are the responsibility of the Faculty Committee of the chapter. Acceptance into Pi Kappa Lambda is through personal invitation only.
- Occasionally, an individual is elected to honorary membership by the PKL Board of Regents.

Members of the Pi Kappa Lambda Society are entitled to wear honor cords with the society's colors at graduation. Honor cords for the Pi Kappa Lambda Society are gold and white. For more information regarding the Society, students can visit www.pikappalambda.org.

H. Applied Lesson Fees, Degree Programs, and Scholarships

Lesson enrollment credits are included in the tuition charge for each semester. An additional private lesson fee of \$590 per credit is added to the term bill to support the added cost of individual instruction. The following section contains further information on the differences in applied lessons pertaining to degree programs as well as scholarships.

• Bachelor of Arts

In the Bachelor of Arts in Music or Music and Business Entrepreneurship program, the student must register for one credit per semester in an area of performance for eight semesters. The Bachelor of Arts in Music (Leading to K-12 Licensure in Music Education) must also register for one credit per semester in a minor area of performance for at least four semesters. Enrollment in Class Piano is an equivalency for the minor area of performance enrollment. For additional information, please consult the Bachelor of Arts Programs in the Music section of the College Catalog.

• Bachelor of Music

- In the Bachelor of Music programs, the student must register for hour long lessons in a major area of performance for eight semesters and half hour lessons in a minor area of performance for at least four semesters. Enrollment in Class Piano is an equivalency for the minor area of performance enrollment. For additional information, please consult the Bachelor of Music Programs in the Music section of the College Catalog.
- Each (full-time) Bachelor of Music student will receive a \$590 "Bachelor of Music Credit" each semester to partially offset the music lesson fee for the requirement of two-credit lessons.
- BM Performance/Composition 3rd and 4th year applied lessons (4 credit hours) are billed for 2 credit hours for applied lessons and continue to receive the Bachelor of Music Credit.

• Requirements for Maintaining Scholarships

Full-time enrollment is necessary for maintaining college scholarships. While there is a difference in the relative cost of Concordia's music programs, students' degree choices – Bachelor of Arts or Bachelor of Music – should be based in greater part on program content and professional goals rather than on cost alone. For additional information on music programs, please consult with a music faculty advisor.

- Applied lesson fees have been set at \$590 per credit hour.
- Applied lessons taken as overload credits are charged only the applied lesson fee. The college overload fee is *not* charged.

I. Scholarship Continuation

Although students applying for a Music Performance Scholarship prior to their first year at Concordia do not have to be music majors, **award recipients are expected to enroll in private music lessons in the area of the award each semester.** All recipients will audition to be assigned to the appropriate music department ensemble or an alternate faculty directed music activity equal to ensemble participation. The scholarship is guaranteed through the sophomore year of study and is renewable for the junior and senior years provided students maintain a 3.0 grade point average and are recommended by faculty.

For winners of the Music Performance Scholarship, participation in an appropriate ensemble as designated by the music faculty and as related to the major area of study is required each semester of enrollment. Ensemble placements will be made via a formal audition process and/or consultation with ensemble and studio faculty members. Scholarship winners in the category of piano may meet their ensemble requirement by serving as an accompanist for the music department.

For more information and details regarding the Music Performance Scholarship and scholarship continuation during a student's time at Concordia, inquirers can visit:

<https://www.concordiacollege.edu/admission-aid/tuition-aid/types-of-aid/scholarships/concordia/music/>

IV. Student Ensembles

A. Music Ensembles

Choral:

The Concordia Choir – Dr. Michael Culloton

The Concordia Chapel Choir – Dr. Stephanie Tubiolo

Kantorei – Dr. Stephanie Tubiolo

~~Cantabile – Dr. Stephanie Tubiolo [Not currently offered]~~

Instrumental:

The Concordia Band – Dr. Peter Haberman

Symphonic Band – Dr. Jennifer Hawkinson

Echo Band – Dr. Peter Haberman

Cobber Athletic Band (pep band) – Dr. Nathaniel Dickey

The Concordia Orchestra – Dr. Kevin Sütterlin

Symphonia Orchestra – Dr. Eduard Teregulov

Jazz Ensemble I – Professor Russell Peterson

Jazz Ensemble II – Dr. Erika Izaguirre

Percussion Ensemble – Dr. Robert Palomeque

Marimba Choir – Dr. Robert Palomeque

Opera – Dr. Robin Griffeth, Dr. Kevin Sütterlin & Stephen Sulich

World Music Ensemble – Gamelan – Dr. Jeff Meyer *[Offered irregularly]*

~~World Music Ensemble – West Africa – Dr. Jeff Meyer [Not currently offered]~~

Handbell Choirs – Professor Jessica Westgard Larson **Note: Handbell Choirs will be offered based on student interest. They are an extracurricular activity and not a registered ensemble.*

Of these ensembles, The Concordia Orchestra and The Concordia Band take week-long domestic tours once a year. The Concordia Orchestra tours in the fall and The Concordia Band tours in the spring. The Concordia Choir tours for two weeks in the spring, one of which is over mid-semester break. The Chapel Choir takes a four-day regional tour every year. The Concordia Choir, Orchestra, and Band each typically take an international tour during the month of May once every 4 or 5 years. Announcements will be made in advance to prepare students for these opportunities.

The following ensembles participate in the annual Christmas Concerts in Moorhead: all choirs, The Concordia Orchestra, and the Handbell Choir. A week later, the same ensembles perform two concerts in Minneapolis at Orchestra Hall.

Many students that are not music majors become involved in ensembles. Along with the large ensembles listed above, there are also many smaller chamber ensembles that are offered (such as Lyric Opera

Workshop, String Ensemble, Sax Quartets, Brass Ensemble and Flute Ensemble). Students should see their private lesson instructor for more details.

B. Ensemble Membership

Membership in all ensembles is determined by auditions held during orientation week. This excludes The Concordia Choir, which holds auditions in the spring. Music majors are required to participate in an appropriate ensemble as designated by the music faculty and as related to their major area of study.

Students should come to Hvidsten Hall of Music to find an audition time as they arrive on campus in August. When planning on performing in an ensemble, students are asked to arrange their schedules with as few conflicts as possible after 4:00pm on Mondays, Wednesdays & Fridays, and after 4:30pm on Tuesdays & Thursdays.

Students who become ensemble members must register for each semester of participation. These ensemble courses are zero credit, have no effect on overload status or tuition, and do not count in the **126-credit** minimum required for graduation. Students that successfully audition into The Concordia Orchestra, The Concordia Band or The Concordia Choir must be enrolled in lessons on their assigned instrument/voice part to maintain membership in that ensemble.

For more information regarding audition materials and forms, students can visit the following links or contact the appropriate director.

<https://www.concordiacollege.edu/student-life/music-ensembles/choirs/choral-auditions/>

<https://www.concordiacollege.edu/student-life/music-ensembles/bands/band-auditions/>

<https://www.concordiacollege.edu/student-life/music-ensembles/orchestras/orchestra-auditions/>

C. Ensemble Rehearsal Schedules

The Concordia Choir/Dr. Michael Culloton

Monday - Friday	4:30 PM – 6:00 PM	Howard Choral Rehearsal Hall/#149
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The Concordia Chapel Choir/Dr. Stephanie Tubiolo

Monday	5:00 PM – 6:00 PM	Buxton Choral Rehearsal Hall/#187
Tuesday	5:00 PM – 5:30 PM	Sectionals
	5:30 PM – 6:15 PM	Buxton Choral Rehearsal Hall
Wednesday	5:00 PM – 6:00 PM	Buxton Choral Rehearsal Hall
Thursday	5:00 PM – 5:30 PM	Sectionals
	5:30 PM – 6:15 PM	Buxton Choral Rehearsal Hall
Friday	5:00 PM – 6:00 PM	Buxton Choral Rehearsal Hall

Kantorei/Dr. Stephanie Tubiolo

Monday	4:00 PM – 5:00 PM	Buxton Choral Rehearsal Hall/#187
Tuesday	5:30 PM – 6:00 PM	Sectionals
Wednesday	4:00 PM – 5:00 PM	Buxton Choral Rehearsal Hall
Thursday	5:30 PM – 6:00 PM	Sectionals
Friday	4:00 PM – 5:00 PM	Buxton Choral Rehearsal Hall

Handbell Choirs/Professor Jessica Westgard Larson **Concordia Concert Handbells**

Thursday 7:00 PM – 9:15 PM Buxton Choral Rehearsal Hall/#187

**Note: Handbell Choirs will be offered based on student interest. They are considered to be an extracurricular activity and not a registered ensemble. Please contact westgard@cord.edu.*

The Concordia Orchestra/Dr. Kevin Sütterlin

Monday/Strings only	5:00 PM – 6:30 PM	Hanson Orchestral Rehearsal Hall/#148
Tuesday/Full Orchestra	4:30 PM – 6:30 PM	Hanson Orchestral Rehearsal Hall
Wednesday/Opera Orchestra	5:00 PM – 6:30 PM	Hanson Orchestral Rehearsal Hall
Thursday/Full Orchestra	4:30 PM – 6:30 PM	Hanson Orchestral Rehearsal Hall

Symphonia Orchestra/Dr. Eduard Teregulov

Monday	4:00 PM – 4:50 PM	Hanson Orchestral Rehearsal Hall/#148
Wednesday	4:00 PM – 4:50 PM	Hanson Orchestral Rehearsal Hall
Friday	4:00 PM – 4:50 PM	Hanson Orchestral Rehearsal Hall

The Concordia Band/Dr. Peter Haberman

Monday	5:00 PM – 6:30 PM	Instrumental Rehearsal Hall/#137
Wednesday	5:00 PM – 6:30 PM	Instrumental Rehearsal Hall
Friday	5:00 PM – 6:30 PM	Instrumental Rehearsal Hall

The Concordia Symphonic Band/Dr. Jennifer Hawkinson

Monday	4:00 PM – 4:55 PM	Instrumental Rehearsal Hall/#137
Wednesday	4:00 PM – 4:55 PM	Instrumental Rehearsal Hall
Friday	4:00 PM – 4:55 PM	Instrumental Rehearsal Hall

Cobber Athletic Band/Dr. Nathaniel Dickey

Contact student leaders or Dr. Dickey dickey@cord.edu for more information.

The Concordia Echo Band/Dr. Peter Haberman

Monday	8:00 PM – 9:30 PM	Instrumental Rehearsal Hall/#137
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Jazz Ensemble I/Professor Russell Peterson

Monday	4:00 PM – 5:00 PM	Christiansen Recital Hall/#136
Tuesday	4:00 PM – 5:00 PM	Instrumental Rehearsal Hall/#137
Thursday	4:00 PM – 5:00 PM	Instrumental Rehearsal Hall

Jazz Ensemble II/Dr. Erika Izaguirre

Tuesday	5:10 PM – 6:10 PM	Instrumental Rehearsal Hall/#137
Thursday	5:10 PM – 6:10 PM	Instrumental Rehearsal Hall/#137

Percussion Ensemble/Marimba Choir/Dr. Robert Palomeque

Tuesday	7:00-9:00 PM	Instrumental Rehearsal Hall/#137
Thursday	7:00-9:00 PM	Instrumental Rehearsal Hall/#137

World Music Ensembles/Dr. Jeff Meyer

TBD (please contact Dr. Meyer at meyer@cord.edu)

D. Ensemble Fees

An ensemble fee of \$125 per ensemble registration is charged each semester to the student's term bill. Students participating in flagship touring ensembles – the Concordia Orchestra, the Concordia Choir, or the Concordia Band – will be charged \$275 per semester.

Ensemble Fee Cap:

A cap of \$450 is set on ensemble enrollment fees for any student. No student will be charged more than a total of \$450 for participation in multiple music ensembles during a given semester. Students with financial need may complete a Music Ensemble Fee Waiver Request Form. These forms must be turned into the Music Office by the 10th day of classes each semester. Requests for waivers will be sent to the Financial Aid Office for verification of need. Waivers will be granted on a first-come, first-served basis after verification, with each student receiving one fee waiver until all requests have been granted, then a second waiver, etc.

The Music Department guideline for ensemble enrollment is as follows:

“The Concordia College Department of Music provides intense music ensemble experiences within a rich liberal arts environment. In fostering a healthy balance of time commitments and energy for our students, music faculty members recommend that non-music majors seek to enroll in not more than three music ensembles and music majors enroll in not more than four music ensembles during a given semester. This guideline applies to both large and small ensembles, and all ensemble enrollment fees will apply.”

Non-music majors and music majors wanting to enroll in ensembles beyond the recommended participation guideline must seek special permission from their academic advisor, applied music instructor, and the Music Chair by completing an “Permission for Enrolling in an Ensemble Beyond the Guideline” form found in the Music Office.

All ensembles in the Music Department will receive 0 credit hours. Ensemble directors will register ensemble grades on transcripts.

V. Area Guidelines**A. Guidelines for Vocal Study**

All vocal performance and education majors/minors are requested to fill out a “Voice Lesson Questionnaire” at the beginning of their first year. This form can be obtained during orientation week or in the music office. Auditions for studio placement will happen at the beginning of the school year. Students should be ready to sing one prepared piece. If auditioning for either the Bachelor of Music Education, Performance, or the Bachelor Arts in Music Education, students should be prepared to sight-read at their placement audition. Please see the [Audition Requirements](#) for each degree program.

In addition to lessons with their studio teacher, Bachelor of Music Performance and Education majors will have access to a vocal coach for jury and recital preparation. Students should see their instructor for more information. Participation in an appropriate ensemble as designated by the music faculty and as related to the major area of study is required each semester of enrollment. Ensemble placements will be made via a formal audition process and/or consultation with ensemble and studio faculty members.

Information regarding all vocal student and faculty activities or important announcements can be found on the bulletin board by studio #120. Students should check periodically for special vocal area notices. Vocal studio classes (master classes) are held by individual studio instructors and occur throughout the year. Each studio teacher will have attendance guidelines. For additional information, students should contact Dr. Anthony Leathem at aleathem@cord.edu.

B. Guidelines for Piano Study

- a) Practice expected for piano majors (minimum) – one hour per day, three hours recommended

- b) Practice expected for piano secondary (minimum) – thirty minutes per day, one hour recommended
- c) Piano performance class (scheduled when needed throughout the semester)

Information regarding all piano student and faculty activities and important announcements can be found on the bulletin board by studio #118. Students should check periodically for special piano area notices as well as sign-up sheets for piano proficiency testing. Students are expected to attend all scheduled studio piano lessons and studio classes.

A jury of piano faculty members will evaluate piano students at the end of each semester. Juries will range anywhere from 5-7 minutes for minors and scholarship recipients to 15-20 minutes for majors. Each jury will test both technical progress and repertoire learned throughout the semester. For additional information, students should contact Dr. Grigor Khachatryan at gkhachat@cord.edu or 218-299-4414.

• Piano Proficiency

All music majors, regardless of area specialization, are required to demonstrate a minimum level of piano proficiency. Piano proficiency requirements are obtained by completing the four-semester sequence of class piano courses: MUS 130, MUS 131, MUS 230 and MUS 231. Music education majors planning to student teach in a fall semester must complete this requirement no later than the end of the previous fall semester. Those planning to student teach in a spring semester must complete the requirement no later than the end of the previous spring semester.

C. Guidelines for Organ Study

- a) Practice expected for organ majors (minimum) – one hour per day, three hours recommended
- b) Practice expected for organ secondary (minimum) – thirty minutes per day, one hour recommended
- c) Organ performance class (scheduled throughout the semester)
- d) Organ Crawls (scheduled throughout the semester)

Information regarding all organ student and faculty activities and important announcements can be found on the bulletin board by the organ studio (Hvidsten #143). Students should check periodically for special organ area notices. Students are expected to attend all scheduled studio organ lessons and studio classes.

A jury of organ/piano faculty members will evaluate organ students at the end of each semester. Juries will range anywhere from 5-7 minutes for minors and scholarship recipients to 15-20 minutes for majors. Each jury will test both technical progress and repertoire learned throughout the semester. For additional information on organ, students should contact Professor Andrew Steinberg at ajsteinb@cord.edu or by phone at 218-299-4414.

D. Guidelines for String Study – *also see String Area Handbook*

The string faculty strongly encourages all string students to enroll in string chamber music (MUS 199: String Ensemble) while they are at Concordia College. Chamber music is a fundamental learning experience that will help a student grow in all areas of music performance. Students enrolled in the Bachelor of Music - Performance degree are required to enroll in chamber music for two semesters. All students in an ensemble must be enrolled for credit – no exceptions are allowed.

String jury forms will be distributed via email by your teacher. Students are required to email their completed jury form to each string faculty as a PDF prior to their jury time. Professional attire is expected for the jury - formal wear is not necessary.

During selected semesters, one of two courses (“String Literature” and “String Pedagogy”) will be offered to string students. These are required courses for the Bachelor of Music in Performance degree and the string faculty strongly encourage all interested students to enroll.

Information regarding all string student and faculty activities and important announcements can be found on the bulletin board outside of studio #132. Students should check periodically for special string area notices. String studio classes (masterclasses) are held by individual studio instructors and occur throughout the year. Each studio teacher will have attendance guidelines.

Major and non-majors are welcome to participate in the American String Teachers Association (ASTA) Student Chapter. This organization is under the umbrella of the National ASTA and Concordia’s state chapter, MNSOTA. ASTA is a professional musicians’ organization, promoting string education, performance, and industry. The college chapter hosts educational and social events throughout the year, with the opportunity to become a member of the national chapter. First year members receive a 50% discount on their annual dues, paid by the MNSOTA chapter. Registered members receive the monthly ASTA journal, MNSOTA journal and are entitled to attend ASTA conferences and events at a reduced fee. The Concordia Chapter selects student officers each year. For additional information, students should contact Dr. Eduard Teregulov at eteregul@cord.edu.

E. Guidelines for Guitar and Harp Study

For information on guitar study, students should contact Professor Eric Martens at emartens@cord.edu.

For information on bass guitar study, students should contact Professor Doug Neill at neill@cord.edu.

For information on harp study, students can contact Professor Callie Stadem at cstadem@cord.edu.

F. Guidelines for Percussion Study

Information regarding all percussion activities and important announcements can be found on the bulletin board outside the percussion studio (Hvidsten #147). Students should check periodically for special percussion area notices.

Percussion studio classes (master classes) for all students taking percussion lessons are held as designated by the instructor.

While band and orchestra parts are a significant and important part of a percussionist’s education, chamber music is where students learn to function as independent as well as interactive musicians. For this reason, percussion ensemble literature is critical to the student’s development. Percussion Ensemble meets according to the schedule set by the instructor. For additional information, students should contact Dr. Robert Palomeque at rpalomeq@cord.edu or 218-299-4680.

G. Guidelines for Brass Study

Information regarding all brass student and faculty activities and important announcements can be found on the bulletin board by studio (#141). Students should check periodically for special brass area notices.

Brass studio classes (master classes) are held by individual studio instructors and occur throughout the year. Each studio teacher will have attendance guidelines.

The brass faculty strongly encourages all brass students to enroll in MUS 195 Brass Chamber Music while they are at Concordia College. Chamber music is a fundamental learning experience that will help a student grow in all areas of music performance. All students in an ensemble must be enrolled for credit – no

exceptions are allowed. For additional information, students should contact Dr. Erika Izaguirre at eizaguir@cord.edu.

H. Guidelines for Woodwind Study

Woodwind studio classes (master classes) are held by individual studio instructors and occur throughout the year. Each studio teacher will have attendance guidelines.

The woodwind faculty strongly encourages all woodwind students to enroll in Chamber Music Woodwinds while they are at Concordia College. Chamber music is a fundamental learning experience that will help a student grow in all areas of music performance. All students in an ensemble must be enrolled for credit. No exceptions are allowed. For additional information, students should contact Dr. Leigh Wakefield at wakefiel@cord.edu or 218-299-4847.

I. Guidelines for Composition Study

Students interested in composition are required to have an introductory interview with composition faculty before signing up for private lessons. Students are expected to attend weekly private lessons and composition seminar.

Composition majors are also encouraged to join professional organizations outside of Concordia College (such as the Society of Composers, Inc.; American Composers Forum; and ASCAP/BMI) to network and reach out to other composers. This is a great way for students to learn about calls for scores, competitions, and other opportunities for young composers beyond the Fargo/Moorhead Area.

At Concordia College, composition majors are expected to explore a variety of writing styles through both score study and active listening. It is important for students to be open to different styles of music and be prepared to go beyond their comfort zones. For additional information, students should contact Dr. Doug Harbin, धारbin@cord.edu.

J. Guidelines for Music Theory Study

The Concordia College Music Department uses moveable-do *sofège* (and do-based minor) for singing. Singing guidelines outside Western tonality are determined by the specific course and context. The *takadimi* system is used for verbally articulating rhythm in performance. Students are expected to conduct in a basic 2-, 3-, or 4-beat pattern in tempo with the music they are performing. For additional information, students should contact Dr. Doug Harbin, धारbin@cord.edu.

K. Guidelines for Music History Study

For information, students should contact Dr. Jeff Meyer at meyer@cord.edu or 218-299-4885.

L. Guidelines for Music Education Study

One of the distinguishing features of the teacher education program is the close relationship the department has with area schools. As an education major, you will have several opportunities to engage in a real-life classroom and take part in student teaching known as clinicals. Each student must have at least four field experiences during their time at Concordia College. The focus of each experience varies from observing and assisting to planning and teaching. For additional information, students should contact area coordinator Dr. Abbie Van Klompenberg at avanklom@cord.edu or 218-299-4853.

Participation in an appropriate ensemble as designated by the music faculty and as related to the major area of study is required each semester of enrollment. Ensemble placements will be made via a formal audition process and/or consultation with ensemble and studio faculty members. The music department also strongly encourages students to engage in ensembles while they are at Concordia College, as well as collaborate with fellow Concordia musicians. Guiding musicians in small chamber music groups is a fundamental learning experience that will help a student grow in all areas of music performance and teaching. It is important for students to remember to approach these experiences in a professional way (working in a timely manner, getting materials out to performers, etc).

Music education students are required to achieve and maintain a cumulative GPA of at least 2.75 to continue in education programs at Concordia College. A student may petition the education and music departments for a temporary exception to this policy under unusual circumstances.

Music education students are encouraged to join organizations at Concordia College, such as the American Choral Directors Association (ACDA), Minnesota Band Directors Association (MBDA), American String Teachers Association (ASTA), and National Association for Music Educators (NAfME).

VI. Facilities and Services

A. Hvidsten Music Hall Building and Office Hours

<u>Academic School Year Building Hours:</u>	Monday – Thursday	6:00 AM – 1:00 AM
	Friday	6:00 AM – 11:00 PM
	Saturday	8:00 AM – 11:00 PM
	Sunday	9:00 AM – 1:00 AM

**Hours during summer, interim periods, and holidays will be posted around Hvidsten in advance.*

**Weekends and Holidays may be restricted to use only by students and staff via fob access.*

Music Office Hours:

Monday – Friday
9:00 AM – 3:00 PM

The Music Department Office can be reached by calling 218-299-4414.

B. Practice Rooms and Rehearsal Halls Etiquette

At the beginning of each semester students may sign up for rehearsal time in a practice room. The amount of time students can sign up for is dependent on the lesson credit. After the schedules are posted on the practice room doors, students will have the opportunity to sign up for any unreserved time.

Numerous students need access to the practice rooms on a daily basis. Every student must do their best to keep the practice rooms clean and available for the next student at their reserved practice time. **Instruments and personal belongings should not be left unattended in practice or rehearsal rooms.** The Music Department is not responsible for any lost or stolen items. Items left in practice or rehearsal rooms may be collected for security and/or maintenance reasons.

Music stands have been specifically designated for use in the practice rooms and need to remain in the assigned room. Please do not move chairs or stands from the rehearsal halls into practice rooms. Each student is asked to be cooperative and respect their fellow musician's need to practice and rehearse.

C. Locker, Padlock, and College Instrument Information

Students are able to check out a locker for their personal instrument from the Instrumental Ensembles Manager (Kayla Bones, kbones@cord.edu). The locker rental guidelines are as follows:

- A non-refundable fee of \$10.00 is charged per locker. Students will keep the same locker until they graduate.
- The locker **MUST** be cleaned out when either:
 - a) the student graduates
 - b) the student transfers, takes time off or is no longer registered for classes.
- If items are left in the locker after a student leaves the college, they will be considered to be abandoned and will be removed.
- Students should let the Music Office know if they will no longer be using the locker.
- Students **MAY NOT** use a personal padlock. Only Concordia supplied padlocks are permitted. If a non-Concordia padlock is used, it will be cut off.

If students wish to use a Concordia-owned instrument, they should contact the appropriate studio faculty member (see below) to inquire about which one to use. Kayla Bones (kbones@cord.edu) as Instrumental Ensembles Manager is responsible for checking out instruments and lockers to students. ***Students must fill out an instrument check-out form and agree to be responsible for maintaining the instrument in good working condition.***

Bassoon/Saxophone: Professor Russell Peterson/Studio #128

Clarinet: Dr. Leigh Wakefield Studio #127

Flute: Professor Debora Harris Studio #138

Horn: Professor Karin Wakefield/Studio #129

Oboe: Dr. Kelley Tracz/Studio #111

Percussion: Dr. Robert Palomeque/Studio #147

Violin: Dr. Victor Avila Luvsangenden/Studio #125

Viola: Professor Thomas Bandar/Studio #117

Cello/Bass: Dr. Eduard Teregulov/Studio #124

Trombone/Euphonium/Tuba: Dr. Nathaniel Dickey/#103

Trumpet: Dr. Erika Izaguirre/Studio #142

D. Classroom Piano Laboratory

The classroom piano lab is open to anyone who wants to practice on the electric keyboards, especially those practicing for piano proficiency. Below are some guidelines the Music Department asks students to keep in mind:

- Headphones are made available for students and are highly encouraged when practicing.
- Students are asked to be mindful of their peers. If there are students waiting to use the pianos, students practicing should limit their time to 45 minutes.
- Students should not leave music or personal belongings in the lab.
- The piano laboratory pianos are unavailable for practicing when piano classes are in session.

If headphones are missing or the pianos are not working, students should contact the classroom piano instructor.

E. Photocopying Policy

- The copier in the music office is reserved for **faculty and staff only**. Student workers and music students may use the copier only when directed by an instructor.
- Ensemble librarians must use the copier by the student computers for all ensemble related copies and will be given a login code for their ensemble.
- All students, faculty and staff are urged to be mindful of copyright law, cost issues, and sustainability concerns when printing or copying music and other published materials.

F. Personal Property

Students are responsible for their personal property while in Hvidsten Hall of Music. Neither the Department of Music nor the college will reimburse students for stolen or damaged personal property. The college does not maintain an insurance policy that covers students' personal belongings.

VII. Student Organizations

A. American Choral Directors Association (ACDA)

ACDA brings together future choral directors with skilled faculty to form a community where like-minded peer musicians may grow. Members meet at least once a month for workshops to discuss teaching approaches, composers, conductors and explore music at every level. Each fall, we travel to the Minnesota ACDA convention to experience the workshops and flourishing choral community. Thanks to Concordia's strong tradition in music, we are the largest undergraduate organization representing ACDA in Minnesota. This group believes in music education and aims to continue tradition in advocating on its behalf. For more information, students should contact faculty advisor Dr. Stephanie Tubiolo at stubiolo@cord.edu.

B. American String Teachers Association (ASTA)

The Concordia Chapter of American String Teachers Association provides instrumentalists, primarily future string education and performance majors, opportunities that will enhance their string knowledge and interests. Students involved in ASTA can experience educational, musical, and social activities. Past events include: hosting a fundraiser for flood-stricken Minot and their music program, attending dress rehearsals of the Fargo-Moorhead Symphony, the Young Orchestra Repertoire Reading Session and a field trip to the Minnesota Orchestra. For more information, students should contact faculty advisors TBA.

C. Minnesota Band Directors Association (MBDA)p

The Concordia College chapter of the Minnesota Band Directors Association aims to provide instrumental music education majors with tools that will aid in their growth and development as future music educators. MBDA provides forums for the exchange of ideas and methods thereby encouraging students to explore every aspect of their future careers. For more information, students should contact faculty advisor Dr. Peter Haberman at phaberma@cord.edu or 218-299-4875.

D. National Association for Music Education (NAfME)

Concordia's chapter of NAfME serves all music education majors, regardless of specialization in the choral, band, or string setting. In cooperation with Concordia's student chapters of the American Choral Directors Association, American String Teachers Association, and Minnesota Band Directors Association, NAfME strives to create experiences for students studying music education to become professionally engaged, and ultimately better prepared to teach after graduation. For more information, students should contact faculty advisor Dr. Abbie Van Klompenberg at avanklom@cord.edu or 218-299-4853.