

PREFACE

This handbook contains policies and procedures that have been developed over many years by the music faculty of The College of Wooster. The primary purposes of the handbook are (1) to help maintain high academic and artistic standards in classes, applied lessons, recitals, and performing groups, and (2) to assist the Music Department in operating smoothly and efficiently, using past experience to enlighten its handling of current matters affecting faculty and students.

The handbook is updated annually, and care is taken that policies and procedures stated here correspond to those stated in the *Catalogue* of the College. Any change in departmental policies must be approved by a majority of the full-time music faculty. It is recommended that music faculty keep this handbook and the *Faculty Handbook* distributed annually by the Dean of Faculty together.

The following important information about music at Wooster is given in the College *Catalogue* and is not reproduced in this handbook:

- Music degree programs and the requirements of each, including entrance auditions
- Requirements for a minor in music
- List of courses in which music majors must earn a grade higher than “D”
- Descriptions of music courses
- Limitations on fractional courses for credit for B.A. non–music majors
- Endowed scholarships intended for music students (see “Endowed Scholarships” section)
- Cost of applied lessons (see “Expenses” section)

MISSION STATEMENT

The Department of Music of The College of Wooster provides students with sound, thorough training in performance, music theory, and music history and literature. No matter which degree the student seeks—whether the B.A. in Music, the B.Mus.Ed. in Public School Teaching or Music Therapy, or the B.Mus. in Performance, Theory/Composition, or History and Literature—the Wooster music major should be well prepared for a lifetime of participation in, and deep appreciation of, music. Depending on the degree, the Wooster music major should also be well prepared to teach music in public and private schools or in private studios; to utilize music as a therapeutic tool for clients with a variety of emotional, physical, and developmental needs; and/or to continue study at the graduate school level.

LEARNING GOALS FOR MAJORS

By the completion of their studies, Wooster’s music graduates should be able:

1. as performers with secure techniques, to communicate effectively a wide range of expressive content in ways appropriate to music of diverse historical periods;
2. to practice and learn music effectively independently of a teacher;

3. to interact effectively in music ensembles of various sizes and musical styles;
4. to speak and write effectively about music;
5. to understand the common elements and organizational patterns of music and how they contribute to the style and design of any particular musical work;
6. to understand the stylistic evolution of music of various cultures over at least the past four centuries, and to possess some knowledge of the lives and works of major composers;
7. to possess a working knowledge of electronic music technology applications;
8. with the the B.Mus. degree in Performance and the B.Mus.Ed. degree in public school teaching, to teach effectively their principal instrument or voice to students of at least elementary and intermediate levels;
9. with the B.Mus.Ed. degree in public school teaching, to possess the knowledge and teaching skills to design and implement effectively a comprehensive music program in a public or private school, grades K-12;
10. with the B.Mus.Ed. degree in music therapy, to possess the knowledge and skills to design and implement effectively a comprehensive music therapy program for a variety of populations.

I. Music Facilities and Policies for Their Use

A. Scheide Music Center

The primary music facility at The College of Wooster, Scheide Music Center, contains teaching studios and faculty offices, three principal classrooms and Dix Seminar Room, the nearly 300-seat Gault Recital Hall and Green Room, Carruth Organ Studio, Timken Rehearsal Room, Listening Library and Ensemble Sheet Music Library, 22 practice rooms for students, Music Administrative Coordinator's Office, Tour Coordinator's Office, Instrument Storage Room, Electronic Music Lab, Student Lounge, and Faculty Workroom.

Scheide Music Center is open daily from approximately 7:00 a.m. until midnight when school is in session. The practice rooms and the instrument storage room adjoining Timken Rehearsal Room are open until approximately midnight, and the audio library is open most evenings and Sunday afternoons. Students who wish to be permitted access to the building after hours should contact the Chair, who will make arrangements with Campus Security.

1. Gault Recital Hall

Scheduling of Gault Recital Hall is coordinated by the Office of the Music Administrative Coordinator working under the oversight of the Chair. Faculty may schedule lessons, juries, and classes as far ahead of time as they wish. Students may schedule practice time during the week in which they wish to practice; normally they may practice in Gault only when preparing for imminent recitals.

Music faculty (including directors of department performing groups) and music students preparing for departmental recitals and concerts have top priority in the scheduling of Gault Hall. They must be able to schedule in the hall not only the events themselves but also adequate rehearsal time for these performances. Important events sponsored by College administrators, other officers, academic departments, and other official College committees and organizations will be accommodated when possible. The department will routinely turn down requests for Gault Hall from non-curricular student musical groups and groups which have no official College standing or support such as a faculty adviser. Such non-curricular competition for Gault Hall must not be allowed to disadvantage students who are paying with their tuition for music lessons, performing groups, and the use and maintenance of College facilities.

2. Timken Rehearsal Room (Room 116)

The scheduling of Timken Rehearsal Room shall operate under the same principles as that of Gault Recital Hall. In addition, percussion students enrolled in applied lessons or departmental performing groups may reserve times to practice in the Rehearsal Room.

3. Faculty Studios and Offices

Faculty studios and offices are in the second floor west wing. No faculty member may lend his or her studio key to anyone else for purposes of practicing in the studio. Students are responsible for obtaining practice room keys and must not expect the Music Administrative Coordinator or faculty to unlock practice room doors for them.

4. Practice Rooms

Practice rooms in the first floor west wing and the organ practice rooms in the south wing are primarily for the use of students who are enrolled in College of Wooster music courses, including applied music lessons and performing groups. Other students on campus may use these rooms if they are not needed by music students, but a music student is entitled to ask a non-music student to leave a room if all other rooms are in use and the music student needs the room for practicing. A form entitling students to a key to practice rooms may be obtained from the Music Administrative Coordinator by any student who is currently enrolled in applied music lessons or a performing group.

Practice rooms may be reserved for College students who teach private lessons. These teachers should post their teaching schedules on the outside of the doors of the rooms in which they teach. Blank schedule forms may be obtained from the Music Administrative Coordinator.

Certain practice rooms with grand pianos are for the use of advanced piano students and are to be used for piano practice or for rehearsals with soloists who are preparing recitals in which a piano is involved. Sign-up sheets will be posted on the doors of these rooms. These rooms currently are Scheide 151 and 161.

Practice rooms are intended for practicing, not for any other purposes including eating and socializing. No practice room “belongs” to any single individual, and no student should act as though it does. This applies not only to the amount of time a student spends in the room, but also to the condition of the room. Decorations may not be placed on walls, ceiling, floor, or pianos; scores, books, clothing, and other items must not clutter the floors. Cleaning crews must be able to operate in the practice rooms unimpeded. Food and drink are not allowed in the practice rooms but are permitted in the Student Lounge.

5. Listening Library

The Listening Library is in Room 222 of Scheide Music Center. It contains compact discs, LP records, and cassettes, playback equipment in all three formats, and a computer terminal with access to the complete on-line catalogue of Andrews Library. The current policy is to acquire a recording in the compact disc format unless it is available only in a different format, or unless someone donates LPs or cassettes to the College. Thus, the compact disc collection is growing rapidly, while the LP collection is gradually being reduced. As more CDs are acquired and the LPs deteriorate, the LPs in unusable condition will gradually be removed from the collection.

The normal open hours are:

Sunday 2-4 p.m. and 7-11 p.m.
 Monday 2-4 p.m. and 7-11 p.m.
 Tuesday 2-4 p.m. and 7-11 p.m.
 Wednesday 2-4 p.m. and 7-11 p.m.
 Thursday 2-4 p.m. and 7-11 p.m.
 Friday 2-4 p.m.

The Listening Library will be closed while Music Department recitals and concerts are in progress and will reopen upon the conclusion of these events.

The Listening Library is intended primarily for the use of music faculty and for students who are enrolled in College of Wooster music courses. Recordings may not be checked out by students, non-music faculty or staff, or townspeople. A music faculty member may check out recordings on behalf of another person such as a student or a non-music faculty member, but the music faculty member

assumes full responsibility for the return of the recording. Music faculty must write their names and the date on the checkout cards when removing recordings from the audio library, and they should not keep recordings out of the library for unnecessarily long periods of time.

Any music faculty member or adjunct instructor of music may order recordings for the audio library. Written orders should be given to the Music Department library agent, Dr. Theodor Duda, who will transmit the orders to the Andrews Library liaison with the Music Department, Julia Gustafson. Although students may not order recordings directly, they may ask a faculty member to order on their behalf.

Recordings in Scheide Music Center are the property of the College. Orders are processed by Andrews Library staff, who receive and then catalog them.

6. Student Lounge

The Student Lounge is located in Room 102 of Scheide Music Center. Students may use this lounge for study and relaxation. Any practice room key also opens the Student Lounge. The kitchen attached to the lounge is primarily for the preparation of receptions following recitals or other College events. It may not be used by anyone for the preparation of food for any event which is not College-sponsored. As the Student Lounge is a public space, it is not intended to be used for rehearsals or practice while school is in session.

7. Lockers

Lockers are located in the practice room corridor, the Student Lounge, and the Instrument Storage Room adjoining Timken Rehearsal Room. They are intended for use by students who are enrolled in applied music courses at the College or in performing groups which offer College credit. Music students who wish to obtain lockers in the practice room corridor or the Student Lounge should see the Music Administrative Coordinator. Lockers in the Instrument Storage Room are primarily for storage of school-owned instruments and instruments which are too large for the other lockers. Those needing a locker in the Instrument Storage Room should see the Director of the Scot Band.

8. No-Smoking Policy

Smoking is not permitted anywhere in the Scheide Music Center, including teaching studios, practice rooms, corridors, and rest rooms.

9. Discouraging Theft and Vandalism

Theft and vandalism have been problems on campus, and Scheide Music Center has not been immune. Audio equipment, audio-visual equipment, and unattended purses have been particularly attractive to thieves. All music faculty and students are requested to be protective of the building and of the equipment in it. Class-

rooms must be locked when not in use, and faculty are responsible for locking classrooms after classes. The Faculty Workroom and Student Lounge, Timken Rehearsal Room, the Audio Library, and faculty studios and offices should all be locked whenever not in use. Students should not leave personal belongings unattended in unlocked practice rooms, the Student Lounge, and other rooms in Scheide. Neither the Music Department nor the College will be responsible for reimbursement for, or replacement of, stolen property belonging to students.

B. McGaw Chapel

The other College facility used by the Music Department is McGaw Chapel. It is used mainly for organ lessons and recitals, organ practice, bagpipe lessons and practice, and concerts by some performing groups. McGaw is used for many different purposes by many campus organizations. For that reason, the only Music Department uses of McGaw which are unalterable are scheduled concerts. Organ and bagpipe teaching and practice times may be usurped if they are needed for some other public event, and the Director of Lowry Center has the authority to make such decisions.

All scheduling of rehearsal times and concerts in McGaw is coordinated by the Music Administrative Coordinator, who makes the arrangements with the Facilities Scheduling Office in Lowry Center. Directors of large performing groups should request rehearsal times at the time they schedule concerts—usually towards the end of the preceding school year. Faculty giving recitals in McGaw will be granted as much practice time in the building as they request; students giving recitals will be granted as much practice time as is recommended by their applied teachers.

Organ practice in McGaw is limited to students currently registered for applied organ lessons at the College; the College organist; and the organist for Westminster Church, which might sometimes meet in McGaw. Priorities for practice are as follows:

1. Organ students with performances approaching;
2. Organ majors without performances approaching;
3. Other organ students.

Practice time may be reserved through the Music Administrative Coordinator beginning on Monday morning of that same week. The Administrative Coordinator may enforce the priorities listed above.

It may sometimes be necessary for a student to have a key to McGaw Chapel. The key, which must be returned on the next morning of classes, may be obtained from the Music Administrative Coordinator.

II. Declaration of Major

A major in music, as in any other department, may be declared anytime up to the end of the Sophomore year. Nevertheless, music majors are encouraged to declare their majors as soon as they have decided upon them so that they can be assigned advisers in the Music Department. A Declaration of Major form may be obtained at the Registrar's Office and

brought to the Chair of the Music Department to be signed. The Chair will designate a faculty adviser in the Department.

It is the longstanding policy of the College not to refuse any student the opportunity to major in any academic department. However, departments are obligated to inform students when they appear to lack the necessary qualifications for a major. See the College *Catalogue* for information about the entrance audition for the B. Mus. Degree program in Performance, the portfolio review for admission to the B. Mus. Degree program in Theory/Composition, and the entrance audition requirements for the B. Mus. Ed. degrees in Public School Teaching and in Music Therapy.

III. Recitals by Students

A. Policies

1. Departmental student recitals are usually held on Thursday mornings at 11:00, but occasionally occur at other times as well. Any student who is currently enrolled for applied lessons may participate in these recitals, with the support of the teacher. Entries must be submitted well in advance on the proper form to the Departmental Recital Coordinator, and must include accurate timings. In 2007–2008 the Departmental Recital Coordinator is Dr. Theodor Duda. There must be a minimum of twenty minutes of music for a recital to be held. Performers are included on recitals on a first-come, first-served basis. No applied lessons or classes may be scheduled regularly on Thursdays between 11 a.m. and noon. Students performing on departmental student recitals must check in with the Head Usher immediately prior to the recital so that the Head Usher knows that these students are present.
2. Any student who wishes to present a half or full recital must have performed on the same instrument or voice or, in the case of composers, had compositions performed on at least two departmental student recitals. Requests for permission to give unrequired half or full recitals must be made in writing to the Chair, include documentation of performances on at least two departmental recitals, and carry the endorsement of the major applied teacher. All such requests must be approved by the full-time music faculty.
3. Junior music majors who are required to give recitals will present half recitals (25-30 minutes of music). In all but extraordinary cases, these programs will be shared with one or more other performers in order to make up a full recital. Junior music majors who wish to give full recitals instead of half recitals must request permission in writing from the music faculty.
4. A student who wishes to give an unrequired full recital must have already presented a half recital.
5. A half recital must have 25 to 30 minutes of music; a full recital must have 45 to 60. Intermissions are not encouraged; if an intermission is necessary, it should be no longer than five minutes.

6. The Pre-Recital Jury

- a. A faculty jury of three—the major applied teacher and two other full-time music faculty appointed by the Chair well in advance of the jury—will hear each student who plans to present a public recital.
- b. The purpose of the pre-recital jury is for the student to demonstrate to faculty that all pieces on the recital are ready for public performance. The jury members must be convinced that the pre-recital jury as it is performed has already met or exceeded the minimum standards for the recital itself; otherwise, the recital must be rescheduled.
- c. This jury, which must occur at least three weeks before the recital date, is to be scheduled by the major applied teacher, unless the major applied teacher is an adjunct instructor who requests a full-time faculty member to do so instead.
- d. The jury will determine whether the program is acceptable in quality and length. The jury members have the authority to decide whether the recital may be given as scheduled, canceled, or postponed and, if necessary, to specify conditions under which the recital may be given. There will only be one jury held for any proposed recital date. If an additional jury is required, the recital must first be rescheduled for a later date.
- e. Only pieces which are on the jury may be performed on the recital. Pieces may not be added to the program after the jury, though pieces may be deleted so long as the time requirement is met.
- f. The major applied teacher is responsible for giving one completely typed copy of the program to each juror and the Music Administrative Coordinator at or prior to the jury. This program must be signed by the major applied teacher and include the following information:
 - (1) Scheduled date, place, and time of the recital;
 - (2) Full names and dates of composers;
 - (3) Complete titles of pieces and movements, with keys, opus numbers and catalogue numbers when appropriate; and
 - (4) Accurate timing of each piece.

Within one working day after the recital is approved, an accurate copy of the program must be submitted to the Administrative Coordinator.

7. Students studying applied music with members of the Music Department faculty are expected to discuss with the major applied teacher in advance any public performance, either solo or ensemble, in which they would like to participate.

8. Printed Programs

- a. The program, if approved by the jury, should be confirmed immediately after the jury with the Administrative Coordinator so that it can be typed and turned in to Office Services at least one week before the recital. Printed programs will be posted in Scheide a few days before the recital in order to help publicize it.
- b. The typing and printing of song texts is the responsibility of the student; they will not be typed by the Administrative Coordinator. The Music Department will, however, assume the cost of printing one back-to-back sheet of song texts.
- c. All printed materials to be distributed at recitals, required or unrequired, regardless of the person or organization that bears their cost, require the advance approval of the major applied teacher and Chair.
- d. Printed programs for required recitals shall include the following statements:
 - (1) "This recital is presented in fulfillment of a requirement for the degree (name of degree)."
 - (2) "(Name of student) is a student of (name of teacher)."
- e. All printed programs for required or unrequired recitals shall include the following notices:
 - (1) "Please turn off cell phones and other noise-emitting electronic devices before the program begins."
 - (2) "Flash photography and unauthorized sound recordings are prohibited during this performance."

9. Grades for Required Recitals

- a. Senior Recitals (Independent Study 451–452)
 - (1) In keeping with College policy on I.S. grades, the Senior I.S. recital is graded H (Honors), G (Good), S (Satisfactory), or NC (No Credit).
 - (2) Within 48 hours of the recital each juror will submit a grade to the Chair of the Department, who will average the grades according to this formula:

Grade of the major applied teacher = 40% of the average grade
 Grades of each of the other two jurors = 30% of the average grade

In deciding his or her grade worth 40%, the major applied teacher will consider not only the recital but also other factors in the preparation of the recital, such as the student's consistency of practicing and improvement, and attendance at lessons. The Chair will use the following numerical equivalents in averaging the three grades:

$$H = 4 \quad G = 3 \quad S = 2 \quad NC = 0$$

For the purpose of computing the I.S. grade 3.6 is the minimum average numerical grade for H, 2.6 for G, and 1.4 for S. These numbers are not intended to correspond to the traditional letter grades A, B, C, D, and NC. Once the Chair has averaged the grades, he or she will promptly notify the jurors and the student of the final grade for I.S. 451–452, which will be the average of the three jurors' grades.

- (3) See Section VII.E.2.b. for stipulations concerning the supporting paper for the B.A. major in performance.
- (4) Prompt grading is especially important for Seniors giving recitals late in the semester, because the recital grade is the first item to be entered on the Honors Computation form.
- (5) For departmental honors a grade of H must be earned for the Senior I.S. recital.
- (6) Printouts and grade sheets for I.S. 451–452 go to the Chair.
- (7) The Chair resolves any disagreements which might occur among jurors.

b. Junior Recitals (I.S. 401) and B.Mus.Ed. Recitals

Pre-recital juries are required for Junior I.S. and B.Mus.Ed. recitals (see Section III.A.6.). Junior recitals are graded A, B, C, D, or F, in keeping with College policy on Junior I.S. grades. The major applied teacher alone has the responsibility of determining the final grade for Junior I.S. recitals. The major applied teacher also determines the final grade for the applied lessons of B.Mus.Ed. majors giving required recitals.

10. For information on staff accompanists for student recitals, see Section V.
11. For information on recording student recitals in Gault Recital Hall, see Section IX-D.
12. Senior Music Hour

Senior Music Hour is a departmental student recital held on Commencement Weekend. Graduating Seniors who have been enrolled in applied lessons during the second semester of the Senior year who wish to participate and who are rec-

ommended by their applied music teachers may take part in this recital. Seniors who have not been enrolled in applied lessons during the second semester may audition to be on the recital if they have previously performed on at least two student recitals. The jury for the auditions will be appointed by the Chair and will consist of three faculty.

B. Scheduling Procedures for Concerts and Recitals

1. Concerts by large groups **must** be scheduled near the end of the semester preceding the academic year in which they will occur. Normally this scheduling is completed by April. Scheduling even earlier, however, can help avoid scheduling conflicts for McGaw Chapel. These large performing groups include the Wooster Symphony Orchestra, Scot Band, Wooster Chorus, Wooster Jazz Ensemble, and Gospel Choir.
2. Faculty Recitals may be scheduled as soon as the large group concerts are on the calendar. However, Faculty Recitals for the period following Spring Break may not be scheduled until the eleventh week (beginning Wed., Nov. 7, 2007) of the preceding semester.
3. Required Junior and Senior Recitals, including those by Music Education majors, may be scheduled as early as the tenth week of classes of the semester preceding the one in which they will occur. Seniors may schedule beginning on the first day of the tenth week (for Spring Semester: Wes., Oct. 31, 2007; for Fall Semester 2008-09: Mon., March. 31, 2008), and Juniors beginning on the third day (for Spring Semester: Fri., Nov. 2, 2007; for Fall Semester 2008-09: Wed., Apr. 2, 2008).
4. All unrequired recitals must be given before Spring Break of any academic year. Such recitals may be scheduled anytime after the beginning of the twelfth week (Wed., Nov. 14, 2007) of the semester preceding the semester of the recital, providing faculty approval has been granted for both the recital and the date, and the student has been notified of such approval by the Chair.
5. Recitals may be scheduled for any day of the week but must not conflict with rehearsals of large performing groups. However, only Faculty or Senior Recitals and concerts by performing groups may be scheduled for Sunday evenings. For other recitals, Friday and Saturday evenings and Sunday afternoons are strongly encouraged.
6. The Administrative Coordinator will not “save” dates for anyone. All faculty and students must adhere to the procedures stated above.

IV. Recital and Concert Attendance

Attendance at ten (10) recitals and concerts each semester is a requirement for all music majors, beginning in the semester following the one in which they declare a music major or in the fourth semester, whichever comes first; see the requirements on p. 117 of the “Music” section of the 2007-08 College *Catalogue*. The following policies apply to this requirement:

- A. All degree programs in music require the satisfactory completion of at least five semesters of recital and concert attendance. Beginning with the semester following the one in which a music major is declared or in the second semester of the sophomore year (whichever comes first), music majors must attend ten recitals and concerts for each of the remaining semesters of their degree programs. Near the beginning of each semester a written statement of each music major’s recital attendance status will be sent by the Chair, via the Administrative Coordinator, to each major and his/her faculty adviser. A copy will also be placed in the student’s file in the Music Office.
- B. Near the beginning of each semester a list of Department-sponsored events that will satisfy the requirement will be distributed to all declared music majors and to second-semester sophomores who are likely majors. Attendance credit will also be granted for concerts in the Wooster Chamber Music Series, for which free tickets are available to Wooster students.
- C. The only off-campus events that may count toward this requirement are:
 1. The Saturday evening concerts of the Cleveland Orchestra in Severance Hall in Cleveland. The reason these may count is that the College receives a grant from the Kulas Foundation toward the purchase of four season tickets for these concerts. See Section X for more information about the Cleveland Orchestra concerts.
 2. Concerts by the Canton Symphony for which the Music Department receives complimentary tickets.

V. Staff Accompanists

The Music Department hires one or more staff accompanists each year. The primary obligation of these accompanists is to assist in required Junior and Senior Recitals, on Departmental Student Recitals, end-of-semester juries, weekly lessons as appropriate, and the College of Wooster’s own Music Performance Scholarship Auditions held on the Wooster campus (usually in January and February). Limitations on the total number of hours might be stated in the accompanists’ contracts.

Staff Accompanists for 2007–2008 are:

Pamela Yarnell (Required Junior and Senior Recitals only)

7622 Burbank Road
 Wooster, OH 44691
 Phone: (330) 345-7274
 PMY2949@aol.com

Christina Mathews

205 E. University St.
 Wooster, OH 44691
 Phone: (330) 264-3394
 atypicalmusician@yahoo.com

Toni Shreve (Departmental Student Recitals and other limited availability)

11428 Co. Rd. 6
 Killbuck, OH 44637
 Phone: (330) 276-0630 or (330) 231-5234
 pianotrash@earthlink.net

- A. Pamela Yarnell will accompany only, though not necessarily all, required Junior and Senior recitals. The other accompanist(s) will handle all other accompanying duties and may also accompany required recitals.
- B. The accompanist for a particular recital or lesson will be determined by the major applied teacher. No applied teacher, however, may monopolize a staff accompanist's time or expect the accompanist to serve at his or her pleasure.
- C. Faculty and students should not expect staff accompanists or any other assisting artists to perform on recitals on short notice. All recital performances should be planned well in advance. For a Departmental Student Recital, accompanists should receive the music at least two weeks prior to the first rehearsal. For required Junior and Senior Recitals and unrequired half or full recitals scheduled for Fall Semester, the accompanist should receive all the music no later than eight weeks prior to the recital and at least two weeks before the first rehearsal. For such recitals scheduled for Spring Semester, the accompanist should receive all of the music before the December/January vacation.
- D. All music must have been approved by the major applied teacher before being given to the accompanist.
- E. Students must conscientiously attend all rehearsals scheduled with the accompanist; failure to do so will jeopardize the use of the accompanist's services and, in extreme cases, could result in cancellation of the recital. Fees for staff accompanists will normally be borne by the Department of Music, except under circumstances in which the student fails to show up for the rehearsal or performance. In cases where the accompanist appears for a scheduled rehearsal but the student does not, the student's college account will be billed \$40 to cover the staff accompanist's time and mileage.

- F. Students must initiate contact with the accompanist to determine mutually agreeable times for rehearsals and lessons.

VI. Applied Music Study

A. Priorities for Enrolling for Applied Lessons

As specified on p. 123 of the 2007-08 *College Catalogue*: “Permission of the instructor is required for enrollment in applied lessons, whether for half or full credit or for audit.”

At times it might be necessary to deny some students the opportunity of enrolling for applied lessons, particularly in order to remain within the College’s limitation on teaching done by part-time music instructors or because of already full teaching loads of full-time teachers. In such cases the order of priority for students is as follows:

1. Performance majors in their major performance areas and music scholarship holders (all of whom are required to take applied lessons to fulfill the obligations of the scholarship),
2. Other music majors taking required lessons either for credit or for audit,
3. Music majors taking unrequired lessons for credit or audit,
4. Music minors,
5. Non-music majors who are in a large Department-sponsored performing group on the same instrument or voice in which they wish to take lessons,
6. Other non-music majors who are continuing lessons, with Seniors receiving preference over Juniors, Juniors over Sophomores, and Sophomores over First-Year students,
7. Other non-music majors who wish to take lessons for the first time at the College for credit, and finally,
8. Other students who wish to audit lessons.

B. Scheduling of Applied Lessons

1. Private applied lessons should not be scheduled at these times:
 - a. On Thursdays between 11 a.m. and 12 noon. This time is reserved for departmental student recitals.

- b. In the half-hour immediately preceding a class for either the student or the applied teacher. Normally lessons begin on the hour or half-hour, and either the lesson or the class would be cheated of time. A student is entitled to a full half-hour or hour lesson.

2. Make-Up Lessons

If the teacher misses a lesson for any reason, it must be made up. If the student misses a lesson because of illness, it must be made up so long as the student notified the teacher ahead of time—24 hours in advance, if possible. Lessons missed for any other reason need not be made up but may be made up at the discretion of the teacher.

C. Practice and Performance Expectations

“A half-hour lesson per week (100-level) for one-half (.500) course credit is the norm, for which one and one-half hours of daily practice are required. A one-hour lesson per week (200-level) for one full (1.000) course credit is primarily for declared and prospective performance majors and requires three hours of daily practice and performance in at least one departmental recital during the semester... If, in the judgment of the instructor, a student enrolled for one-hour lessons is not meeting the practice requirement or will not be prepared to perform in a departmental recital during the current semester, the student must change that semester to half-hour lessons for one-half course credit” (from p. 123 of the 2007-08 College of Wooster *Catalogue*).

D. End-of-Semester Juries

The applied music jury is a mandatory final examination each semester for all applied music students, except those who are taking lessons for audit rather than credit, those who are complete beginners in the applied area, and those who have in the same semester already performed a jury for a half or full recital. A jury must be long enough for a student to demonstrate a substantial portion of his or her work for the semester—normally about ten minutes. For students taking one-hour lessons per week for credit, the jury will be approximately twice as long, or about twenty minutes. Each juror will complete a comment sheet, including a grade for each jury, and these will be shown to the student. A Departmentally-approved jury sheet is available for duplicating in the Faculty Workroom on top of the cabinets. Individual faculty and adjunct staff may also design their own forms which are suitable for their instruments. The music faculty believe that one of the most valuable objectives of the jury is to enable the student to receive critiques from faculty other than his or her own teacher. Even though the final grade for the semester is determined solely by the student’s applied teacher, the jury must precede the awarding of the final grade and should influence the final grade. The jury may not replace a lesson.

See Section III.A.6 for information about juries prior to half and full recitals.

VII. Independent Study in Music

A. Choice of Area

1. The following are the general areas in which an I.S. in music may be done:

Performance	Music Theory	Music Education
Music History	Composition	Combination of these

2. Courses Prerequisite to I.S.

- a. Written I.S. projects on topics dealing with music composed before 1900 require the completion of or concurrent enrollment in Music 202 (Theory IV), as well as the completion of the music history course in the area of the topic.
- b. Written I.S. projects on topics dealing with 20th-century music require the completion of Music 213 (History III: Beethoven to the Present), as well as the completion of or concurrent enrollment in Music 301 (Theory V: Twentieth-Century Techniques).
- c. I.S. projects in composition require the completion of or concurrent enrollment in Music 301 (Theory V: Twentieth-Century Techniques).
- d. Purposes of the requirements in a, b, and c above:
 - (1) To give the student enough background to select a topic intelligently,
 - (2) To help the student use his or her time most efficiently since students must not spend time in I.S. covering material included in the prerequisite courses, and
 - (3) To ensure that the student approaches the I.S. topic with a broad view of the field in which it lies, and that he or she maintains perspective on it throughout the study.

3. Approval of the Topic

- a. Students should select a topic which will give them valuable background for a general area, such as Music History or Theory, which they might wish to pursue in graduate school. Normally the topic will be one in which a considerable amount of research has been done, but which is not offered in the curriculum of the College. Students are encouraged to explore ideas with music faculty in pursuit of a topic and adviser.
- b. No later than four weeks prior to the end of the semester preceding the semester in which I.S. is proposed to be undertaken, the student must submit the proposed topic to the Chair, who will help the student decide on an appropriate faculty adviser.

- c. The Chair and/or the faculty adviser may veto a proposed topic which is too broad, too specialized, insufficiently challenging to the student, one for which the student lacks sufficient preparation, or one for which there are inadequate resources available in Andrews Library or other libraries in the vicinity of Wooster.
- d. A student may not substitute an I.S. course for another required course such as a Music History or Theory course.

B. Registration for I.S.

1. Senior I.S. (451–452)
 - a. Seniors working towards a B.Mus. or B.A. in Performance should register under the normal College-wide course numbers for Senior I.S.: 451 for the First Semester and 452 for the Second Semester. In each of these semesters the student will receive a one-hour lesson per week and one full course credit.
 - b. Seniors working towards a B.Mus. or B.A. in Music History-Literature or Theory-Composition should register for I.S. 451–452 in the First and Second Semesters respectively.
 - c. Seniors working towards a B.Mus.Ed. in Public School Teaching should register for Education 396, 397, and 398 (Student Teaching) in the Spring Semester.
2. Junior I.S. (401)
 - a. Junior I.S. is customarily taken in the Spring Semester of the Junior year.
 - b. Juniors working towards a B.M. or B.A. in Performance should register under the normal College-wide course number for Junior I.S.: 401. The student will receive a one-hour lesson per week and one full course credit.
 - c. Juniors working towards a B.M. or B.A. in Music History-Literature or Theory-Composition should register for I.S. 401.

C. Weekly Time Requirements for I.S. Projects

1. The student should spend at least as much time on the I.S. research each week as he or she would spend on a normal course. The *Faculty Handbook*, Section VII.D., states, “A course is defined as a unit of study which occupies one-fourth of a student’s time each semester, or approximately twelve hours per week.” Because the I.S. project should be the crowning achievement of a student’s college career, it is fair for faculty to expect more time than this per week to be spent on a written I.S. project. As stated in the “Music” section of the *College Catalogue*,

a student taking a one-hour applied lesson is expected to practice three hours daily; this applies also to I.S. projects in performance.

2. The student and the adviser should meet for at least one hour each week to discuss a written I.S. project. For performance projects the applied lesson is one hour per week.

D. Deadlines and Grades

1. For Junior and Senior I.S. recital grades, see Section III.A.9.
2. The College's *Handbook for Independent Study* specifies policies concerning grades for written I.S. theses. All must be followed. The following are some of those:
 - a. The paper is due in the Registrar's Office by the College's deadline for Senior I.S. theses—i.e., "by 5:00 p.m. on the first day of classes following Spring Recess or four weeks prior to the end of classes for Spring Semester, whichever date is sooner" (from the College's *Handbook for Independent Study*, section D.1.)
 - b. No corrections except minor typographical corrections may be made in the paper after it is turned in to the Registrar's Office.
3. The following are additional policies of the Music Department concerning written I.S. theses:
 - a. The adviser and the second reader are expected to confer about the grade for the paper. Each will then turn in his or her grade to the Chair of the Department. In averaging the two grades the Chair will allot 60% of the final grade to the grade of the adviser and 40% to that of the second reader. The adviser's grade will be based not only on the paper in its final form, but also on the student's work throughout the year; weekly progress in research and writing, and attendance at scheduled I.S. conferences will be among the factors considered. The following numerical equivalents will be used: H=4, G=3, S=2, NC=0.

For the purpose of computing I.S. grades 3.6 is the minimum average grade for Honors, 2.6 for Good, and 1.4 for Satisfactory. These numbers are not intended to correspond to the traditional letter grades A, B, C, D, and NC.

4. For departmental honors, a grade of H must be earned for the Senior I.S. or student teaching.
5. The policies for the grading of Junior and Senior I.S. Performance Recitals also apply to the grading of musical compositions. See Section III.A.9.

E. Other Matters Regarding Written Theses or Creative Projects

To fulfill I.S. requirements, students majoring in Music History will write papers, those majoring in Theory-Composition will compose original music or write analyses of music, and those majoring in Performance will present recitals.

1. Written Theses

- a. A Junior I.S. (401) thesis should be at least 30 pages long and a Senior I.S. (451–452) at least 60 pages long. However, the number of pages is directly related to the size of type, the nature of the topic, the number of musical examples, and/or the number and length of quotations used. If large type, many musical examples, and/or many quotations are used, the minimum lengths given above should be well exceeded.
- b. The first draft should be submitted to the faculty adviser well in advance of the final deadline so that any corrections which the adviser deems necessary can be made. The adviser may require that a timetable be worked out early in the project, with particular attention to specific dates when drafts are due.
- c. Advisers are not obligated to edit the students' written prose line by line, but merely to point out types of problems in the students' writing.
- d. The Chair will appoint a second reader for each Senior I.S. paper. Junior I.S. papers will be evaluated only by the I.S. adviser.
- e. The I.S. thesis will be evaluated according to the following criteria:
 - (1) The depth and scope of the project.
 - (2) The effectiveness of the research, including the use of primary rather than secondary sources.
 - (3) The content and clarity of the writing, including organization and grammar. Suggested style manuals include *MLA Manual of Style*, *University of Chicago Manual of Style*, Irvine's *Writing about Music*, Wingell's *Writing about Music*, and Turabian's *A Manual for Writers*.
- f. One clean copy of each I.S. thesis should be kept on file in the Music Office.

2. Performance

- a. See Section III for policies concerning the length of the recital, the jury, the printed program, and other matters.
- b. The B.A. music performance major who presents a recital as a Senior I.S. project must also write a supporting paper. This policy was reaffirmed by the Dean of Faculty in June 1992. In a memo issued at that time, the Dean compared this requirement to the acting journal or production notebook required of the Theatre major and to the 12 to 15-page explanatory paper required of the studio Art major.

The paper for the B.A. music performance major must be at least 10 pages long and include documentation. Its subject should be some or all of the music on the recital, with the content to be determined more exactly by the student in consultation with the faculty adviser for the paper. The adviser will be the major applied music teacher if he or she is a full-time faculty member. If the major applied teacher is an adjunct faculty member, the Chair shall appoint a full-time faculty member to advise the student on the paper; this appointment shall be made at the beginning of the academic year and the student notified in writing.

The three jurors for the recital shall include the applied teacher and the adviser for the paper. Each of the three jurors will read the paper, provide written comments on it, and assign it a grade of H, G, S, or NC. The grade of the adviser for the paper will count 40% toward the grade of the paper and the grade of each of the other two jurors will count 30%. The grade thus determined for the paper will count 20% toward the final overall I.S. grade, on the condition that a cumulative grade of Honors requires the submission of a paper adjudicated no less than Satisfactory. The Chair will calculate the final grade based on those submitted by the jurors.

The paper is due in the Registrar's Office by the College's deadline for Senior I.S. theses—i.e., “by 5:00 p.m. on the first day of classes following Spring Recess or four weeks prior to the end of classes for Spring Semester, whichever date is sooner” (from the College's *Handbook for Independent Study* section D.1.) Completed papers, as with Senior I.S. theses, will also be filed in the Department of Music.

3. Composition

- a. The Junior I.S. (401) should normally consist of a minimum of two pieces in smaller forms. The length and instrumental or vocal medium are to be determined in consultation with the faculty member advising the I.S. project.

- b. The Senior I.S. (451–452) should normally consist of one composition on a larger scale. The length and instrumental or vocal medium are to be determined in consultation with the faculty member advising the I.S. project.
- c. A complete draft should be submitted to the faculty adviser well in advance of the final deadline so that any corrections the adviser deems necessary can be made. The adviser may require that a timetable be worked out early in the project, with particular attention to specific dates when drafts are due.
- d. Correct musical notation which has been carefully prepared, edited and proofread is essential and expected of all I.S. compositions, whether notated by hand or through the use of a computer software program. Suggested notation or style manuals include Heussenstamm's *The Norton Manual of Music Notation*, Stone's *Music Notation in the Twentieth Century*, and Read's *Music Notation*.
- e. A faculty committee of three—the person directing the I.S. project and two other full-time faculty appointed by the Department Chair well in advance of the jury—will examine and hear all Senior I.S. compositions. In this case the grade will be determined by the 40%-30%-30% formula explained in Section III.A.9.a.(2).
- f. I.S. compositions normally should be planned for available performers or ensembles at the College, whose agreement and cooperation should be solicited well in advance. Public performance of I.S. compositions is a valuable experience for both composer and performers and is normally expected. In exceptional cases where performance proves impossible, I.S. compositions, with the approval of the Chair and I.S. adviser, may be evaluated by two faculty using the 60%-40% formula of a written thesis, as described in Section VII.D.3.a.

4. Music Therapy

The closest equivalent to Senior I.S. for the Music Therapy major is the six-month, .250-credit Internship. However, because the Internship is not undertaken until after Commencement for the Therapy major's graduating class, the grades for the three semesters of Practicum in Music Therapy (Music 293, 294, and 295) are used to determine Honors at Commencement.

5. Music Education

Student Teaching is considered to be the Senior I.S. for B.Mus.Ed. students in Music Education. Student teachers are assigned by the Music Education Coordinator and the Education Department Chair to a public school where they work with one or two music teachers on a full-time basis for ten weeks. Evaluation is done by the supervising teacher(s) and the cooperating teachers.

VIII. Piano Proficiency

The 2007-08 College *Catalogue*, p. 117, states the following policy in regard to piano proficiency:

“Given the critical importance of basic piano skills to successful work and study in music, all majors must also pass a piano proficiency examination. Students who have not yet passed this examination must enroll in Music 132 (Piano) by the semester following the one in which they declare a music major or by the fourth semester, whichever comes first, and must remain enrolled in Music 132 until they pass the examination. The examination includes three prepared selections of at least Grade III level (memorization not required); sight-reading at Grade II level; and major and minor scales, hands together, two octaves in eighth notes at M.M. 92 to the quarter note. A list of representative Grade III pieces may be obtained in the Music Department office. This examination must be passed all at once; if a student does not pass any portion of it, the entire exam must be taken again at a later date.”

IX. Student Employment

A. General College Policies

The Student Employment Office in the Human Resources Building is responsible for student employment on campus, except for the choice of students for specific jobs in a department of the College; such choice is left up to the department. The College’s Student Employment Handbook 2007-2008 states: “If you have a Federal Work-Study or Campus Job allocation as part of your financial aid package you will have priority in the job process for a specified number of weeks at the start of the Fall Semester.” When no qualified students are available from this group, other students may be employed. The Department naturally has many students in this latter category because there are specific musical abilities required for certain jobs, such as accompanying, and marking of orchestra parts. A statement about student employment procedures is published by the Student Employment Office and may be obtained there. Every student must fill out an application for employment before he or she may be paid for any work.

B. Student Office Assistants

Student Office Assistants normally work in the Music Office (Room 112) on the first floor of Scheide Music Center. They work primarily on weekday afternoons (approximately 2–4 p.m.) when school is in session, and they assist the Administrative Coordinator in her responsibilities for the functioning of that office during those hours. Printed instructions for specific tasks will be prepared for the students by the Administrative Coordinator and/or Chair.

Duties (a more complete list is available from the Administrative Coordinator):

1. Act as a receptionist in the Music Office. This includes answering the phone and dealing graciously with people who come to the Music Office for various purposes.

2. Carry materials to and from Office Services as requested by the Administrative Coordinator and by music faculty.
3. Maintain bulletin boards in Scheide Music Center.
4. Distribute certain departmental keys and keep records of them.
5. Distribute, collect, and complete student time cards. Send them to the Student Employment Office after they have been signed by the Chair.
6. Prepare and post jury sign-up sheets near the end of each semester at the direction of faculty.
7. Perform appropriate tasks assigned by faculty, such as putting labels on envelopes, stuffing envelopes, and other tasks which can be accomplished in the Music Office.
8. Assist with selling tickets at the door for on-campus events for which admission is charged. **When an Assistant is also a member of the student ushering staff, the Assistant's ticket-selling duty has priority over ushering.**

C. Student Ushers in Gault Recital Hall

For each recital or concert in Gault Hall which is sponsored by the Music Department, the Department provides a crew of ushers. The ushering staff is comprised of students who are involved in music at the College, who may or may not be music majors. Each year the Chair chooses a student to be Head Usher who is responsible for explaining to other ushers their duties and seeing that a crew is on hand for each event. The Head Usher may also help in choosing the other ushers. Ushers are paid for their work. One or more ushers might double as stage crew. The Head Usher for 2007-2008 is Benjamin Strecker.

D. Student Recording Crew

From the Control Room at the upper rear of Gault Hall, recordings can be made in standard cassette, digital audio tape (DAT), or compact disc format. Normally the recording is done by students who, under the supervision of a faculty member, have been trained in the use of the equipment. In 2007–2008 the faculty Coordinator of the Recording Crew is Peter Mowrey, and the student Recording Crew Chief is Kara Phipps. The Recording Crew is paid for its work. Manuals for the Control Room are available. Any student or faculty recital is routinely recorded in CD format unless the Coordinator of the Recording Crew is specifically requested to record it in another format or not to record it at all. Any student giving a departmentally-approved half or full recital will receive a CD copy of the recording, at no cost, from the Music Department. CD recordings of departmental and ensemble recitals may be purchased as well, at a cost of \$12.00 per copy. Requests for recording dubs can be made to the Administrative Coordinator or the Recording Crew Chief, and it will normally take about a week after this request for the CD to be available. Recording or amplification of non-Music Department events is handled by the Audio-Visual Department of the College, and not by the Music Department Recording Crew.

E. Student Accompanists

Student accompanists in the Music Department receive a full half-hour's pay for each half-hour lesson they accompany, regardless of whether they are used for the entire time or not. They are also paid for accompanying juries and recitals, but they are not paid for practice time.

F. Student Librarians

In 2007–2008 the Head Librarian is Sarah Papke. Music students are employed to check out headphones, monitor the use of recordings and playback equipment, re-shelve recordings, inventory the collection on a regular basis, and perform other duties appropriate to the Listening Library.

X. Cleveland Orchestra Tickets

Each year the Department of Music purchases four season tickets to the Saturday evening concerts of the Cleveland Orchestra. Tickets for each concert are then made available to two students and two faculty members. There is a sign-up period in the fall for these tickets. Because of grants from the Kulas Foundation of Cleveland, the tickets in 2007-2008 cost the students and faculty \$5.00 each, only a small fraction of their face value. The responsibilities of the ticket holders are as follows:

A. Faculty

1. To drive the two students to the concert and back, or to arrange for other transportation for them;
2. To make sure that any persons using tickets which faculty have purchased understand their responsibilities to the other ticket holders—particularly the students; and
3. To inform the Administrative Coordinator or the two students well in advance of the time and place of departure from campus.

B. Students

1. To request and pay for tickets in a timely, responsible manner; and
2. To find out from the Administrative Coordinator or the faculty driver the time and place of departure from campus.

XI. College-Owned Instruments

All College-owned instruments in Scheide Music Center will be kept in good repair, but it is primarily the responsibility of students to report whether an instrument needs repair or tuning. Students should report problems with Department-owned instruments to the Administrative Coordinator, and with band or orchestra-owned instruments to the appropriate music director.

APPENDIX B

TUTORS

Tutors for courses in music history and music theory are appointed by the Music Department, free of charge, for the following courses. Please contact them as you need. Box numbers and telephone numbers may be found in the campus directory as well as at the Music Tutor Web Page at <http://www.wooster.edu/music/tutors.html>.

Music 100: Fundamentals of Music**Music 101: Theory I****Music 102: Theory II**

Clinton Steinbrunner

csteinbrunner08@wooster.edu

Kara Phipps

khipps08@wooster.edu

Sarah Papke

spapke09@wooster.edu

Benjamin Strecker

bstrecker08@wooster.edu

Kevin Fancher

kfancher08@wooster.edu

Elizabeth Nevola

enevola08@wooster.edu

Jessica Nieuwkoop

[jnnieuwkoop08@wooster.edu](mailto:jnieuwkoop08@wooster.edu)

Matt Snively

msnively08@wooster.edu

Audrey Lane

alane09@wooster.edu

Ryan LeBlanc

rleblanc10@wooster.edu

Andrew Levan

alevan10@wooster.edu

Val Spektor

vspektor10@wooster.edu

Michael Winters

rwinters10@wooster.edu**Music 111: Introduction to Music****Music 212: Music History II****Music 213: Music History III**

Kara Phipps

khipps08@wooster.edu

Jessica Nieuwkoop

[jnnieuwkoop08@wooster.edu](mailto:jnieuwkoop08@wooster.edu)

Clinton Steinbrunner

csteinbrunner08@wooster.edu**Music 201: Theory III****Music 202: Theory IV**

Kevin Fancher

kfancher08@wooster.edu

Matt Snively

msnively08@wooster.edu

Kara Phipps

khipps08@wooster.edu

Clinton Steinbrunner

csteinbrunner08@wooster.edu**Music 210: Basic Repertoire**

Sarah Papke

spapke09@wooster.edu**Music 211: Music History I****Music 301: Theory V**

Kara Phipps

khipps08@wooster.edu

Jessica Nieuwkoop

[jnnieuwkoop08@wooster.edu](mailto:jnieuwkoop08@wooster.edu)**Music 305: Orchestration**

Clint Steinbrunner

csteinbrunner08@wooster.edu

Kara Phipps

khipps08@wooster.edu

Jessica Nieuwkoop

[jnnieuwkoop08@wooster.edu](mailto:jnieuwkoop08@wooster.edu)