

PREFACE

Welcome to the Department of Music at the College of Wooster.

The primary purposes of this handbook are: (1) to assist the students in navigating what can sometimes be a complex assortment of programs, areas of study, and activities; (2) to help maintain high academic and artistic standards in classes, applied lessons, recitals, and performing groups; and (3) to assist the Music Department in operating smoothly and efficiently.

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. (Should there be a discrepancy, however, the *Catalogue* is the final authority.) Any exception to departmental policies must be approved by a majority of the full-time music faculty. Students seeking such exceptions should put their requests in writing and submit them to the Chair (with a copy to the advisor) and—if course-related—to the faculty member(s) teaching the course(s) as well.

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, including any prerequisites
- Audition requirements for certain ensembles
- Endowed scholarships intended for music students (see “Endowed Scholarships” section)
- Cost of applied lessons (see “Expenses” section)

MISSION STATEMENT

The Department of Music provides students with comprehensive training in performance, composition, music theory, music education, music therapy, and music history and literature. The successful Wooster Music major will graduate with greatly enhanced musicality and technique, a deeper understanding of music structure and style, and thorough preparation for a lifetime of musicianship. Depending on the degree, the Music major will be well prepared to seek a career as a professional musician; to teach music in public and private schools or in private studios; to utilize music as a therapeutic tool; and/or to continue study at the graduate level.

LEARNING GOALS FOR MAJORS

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

a. to grow significantly as performers, through intensive study of technical craft,

- expressive musicianship, musical structure, and the stylistic practices of diverse historical periods and genres, with the end goal of creating performances of artistic beauty and mature musicality;
- b. to practice and learn music effectively independent of a teacher;
 - c. to become valuable, significant participants in music ensembles of various sizes and musical styles;
 - d. to speak and write effectively about music, perform quality research, and develop the skills of musical scholarship;
 - e. to broaden understanding of the intricacies of musical structure—harmony, melody, rhythm, texture, form, counterpoint, dynamics, articulation, and timbre—and how they interact to generate musical experience;
 - f. to learn about and research the historical context and stylistic evolution of music of various cultures throughout history and around the world, and to become better and more broadly acquainted with significant musical works;
 - g. to gain a working knowledge of electronic music technology applications and the principles that underlie them;
 - h. with the B.M. degree in performance and the B.M.E. degree in public school teaching, to be able to teach vocal or instrumental music-making to students at elementary and intermediate levels;
 - i. with the B.M.E. 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 Pre-K-12;
 - j. with the B.M. 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. The Music Degree Programs

For careers in music teaching and performance, the B.Mus. and B.Mus. Ed. degrees are recommended for most students. However, there are many graduate programs and music-related careers (such as arts administration, copyright and entertainment business law, music publishing, and music editing) for which the B.A. in Music provides a good background. Students interested in graduate school or a music-related career should consult the appropriate Music faculty members for advice on selecting courses in other departments that, along with electives in the Music major, will provide optimal preparation for that educational path or career.

A. Bachelor of Arts in Music

This degree is for students seeking a major in music within a strong liberal arts education. Please see the Music section of the *Catalogue* for specific degree requirements.

No audition is required for admission to the degree program B.A. in Music.

B. Bachelor of Music Education in Public School Teaching

This degree is for students who wish to teach in public schools. It leads to licensure in the State of Ohio. Requirements for this degree are listed in the Degree Requirements section of the *Catalogue*.

To gain admission to the B.Mus.Ed. in Public School Teaching, a student must pass an entrance audition before a faculty jury of three, to be appointed by the Chair. The audition will occur near the end of the second semester of college and must demonstrate the student's ability to perform well repertoire of at least high intermediate level, representing several historical periods and styles.

A student wishing to perform an entrance audition must notify the Chair in writing at least three weeks prior to the audition. Only after passing the entrance audition may the student declare the B.Mus.Ed. in Public School Teaching. A student who does not pass the entrance audition in the second semester may have a second opportunity in the first two weeks of the third semester. Prior to passing this audition, a student interested in the B.Mus. Ed. degree may still declare a Music major (which, among other things, allows the student to waive the private lesson fee on the primary instrument). Such a student should declare the B.A. degree in Music until the audition is passed, at which point the degree can be changed to the B.Mus.Ed.

Normally, four semesters of piano, including Class Piano and Functional Piano; two semesters of voice, including one semester of group voice and Vocal pedagogy; two semesters of group strings; and five semesters of group winds and percussion are required of candidates for the B.Mus.Ed. degree; see *Catalogue* section entitled Degree Requirements. Students who can demonstrate proficiency in these areas may elect other areas of music performance study.

All degree requirements except Music 39500 (Special Topics in Music Education) and the final semester of recital attendance must be completed prior to the semester in which the student registers for student teaching. Concurrent registration for Music 39500 and student teaching is expected; however, when student teaching is completed in the fall semester, Music 39500 must be completed prior to that semester. The recital attendance requirement continues through the student teaching semester.

B.Mus.Ed. (Public School Teaching) students must earn a grade of C- or better in all Music courses that count toward the major, and must earn a grade of S in Music 49600, 49700, and 49800.

C. Bachelor of Music Therapy

This program is accredited by the American Music Therapy Association and is administered through the Cleveland Music Therapy Consortium. Wooster students take the Music Therapy courses at Baldwin Wallace College in Berea, 50 miles north of Wooster. Students take the remaining courses on the Wooster campus. Requirements for this degree are stated in the section of the *Catalogue* entitled Degree Requirements.

Following successful completion of Introduction to Music Therapy and Recreational Music (grade of C or better), a competency exam is administered to students desiring admission into the degree program in Music Therapy. Successful completion of the introductory course does not ensure acceptance

into the program. The competency exam is administered by the therapy instructor and involves written and oral components. This exam must be passed before any further therapy core course can be taken. Admission into the Music Therapy degree program is decided jointly by the Music Therapy coordinator and The College of Wooster Music Therapy adviser.

To gain admission to the Bachelor of Music Therapy, a student must pass a performance audition before a faculty jury of three, to be appointed by the Chair. The audition will occur near the end of the second semester of college and must demonstrate the student's ability to perform well repertoire of at least high intermediate level, representing several historical periods and styles.

A student wishing to perform an entrance audition must notify the Chair in writing at least three weeks prior to the audition. Only after passing the entrance audition may the student declare the Bachelor of Music Therapy. A student who does not pass the entrance audition in the second semester may have a second opportunity in the first two weeks of the third semester. Prior to passing this audition, a student interested in the Music Therapy degree may still declare a Music major (which, among other things, allows the student to waive the private lesson fee on the primary instrument). Such a student should declare the B.A. degree in Music until the audition is passed, at which point the degree can be changed to Music Therapy.

Bachelor of Music Therapy students must earn a grade of C or better in all core music therapy courses and C- or better in all other Music courses that count toward the major.

D. Bachelor of Music

This degree is intended primarily for students planning to attend graduate school in music and then to enter professional careers in music. Majors are offered in Performance and Theory/Composition. Requirements for the B.Mus. degree are listed in the Degree Requirements section of the *Catalogue*.

To gain admission to the B. Mus. in Performance, a student must pass an entrance audition before a faculty jury of three, to be appointed by the Chair. The audition will occur near the end of the second semester of college and must demonstrate the student's ability to perform well challenging repertoire representing several historical periods and styles. See the Repertoire Standards portion of the Department of Music Handbook for examples of appropriate repertoire for each instrument and voice.

A student wishing to perform an entrance audition must notify the Chair in writing at least three weeks prior to the audition. Only after passing the entrance audition may the student declare as a major the B. Mus. in Performance. A student who does not pass the entrance audition in the second semester may have a second opportunity in the third semester.

To gain admission to the B. Mus. in Theory/Composition, a student must, near the end of the third semester of college, submit to the Chair a portfolio of two or more completed original scores. These compositions must be accompanied by a letter stating the student's wish to seek the B.Mus. in Theory/Composition. The Chair will appoint a faculty committee of two to review the portfolio. Only after receiving the committee's approval of the submitted works may the student declare the B.Mus. in Theory/Composition. A student who does not pass the portfolio review in the third semester may have a

second opportunity in the fourth semester. Prior to passing this review, a student interested in the B.Mus. Theory/Composition degree may still declare a Music major (which, among other things, allows the student to waive the private lesson fee on the primary instrument). Such a student should declare the B.A. degree in Music until the portfolio review is passed, at which point the degree can be changed.

B.Mus. students must earn a grade of C- or better in all Music courses that count toward the major.

II. Declaration of Major

A major in music may be declared anytime up to the College deadline in the second semester of the Sophomore year, providing the necessary audition has been passed. 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. (Students intending one of the pre-professional degrees that require an audition may still declare a B.A. in Music prior to passing the audition, and then change the degree once the audition has been passed, as described in the preceding sections.) 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.

As early as possible, a prospective music major should interview members of the Music Department regarding the program best suited to his or her needs, the possibility of taking placement examinations in music theory and piano, and auditioning in the appropriate performance area. Having selected a music degree program, the student should plan a course of study with the Chair of the Department of Music or another appropriate Music faculty member.

III. Applied Music Study (including Composition)

Course work in a performance area is required of all Music majors. Performance requirements for the B.A. degree with a major in Music and for the B.Mus. and B.Mus.Ed. degrees are found in the *Catalogue* section on Degree Requirements.

Candidates for the B.Mus. degree may major in a performance area, including voice or any instrument for which private instruction is provided by the department. Candidates for the B.A. degree may choose performance as an area of emphasis. Performance majors are required to present a half recital (25-30 minutes of music) during the junior year (Music 40100) and a full recital (45-60 minutes of music) in the senior year (Music 45100-45200); these recitals constitute the Junior and Senior Independent Study.

Unless exempted by the instructor based upon a previous portfolio review, all composition students must begin with one-half hour lessons weekly (Music 20800; 0.5 course credit). Following the first or second semester of study, lessons may, by mutual agreement, be increased to one hour weekly (Music 30800; 1.00 course credit).

A. Priorities for Enrolling for Applied Lessons

In rare cases it might be necessary to deny some students the opportunity of enrolling for applied lessons in a given semester because of full teaching loads of music faculty. In such cases the order of priority for students is as follows:

1. Music majors and Music Scholarship holders on the primary instrument;
2. Other music majors;
3. Members of a large Department-sponsored performing group on the same instrument or voice for which they wish to take lessons;
4. Students continuing lessons with the same instructor;
5. All other students taking lessons for credit;
6. Other students who wish to audit lessons.

A lesson fee may be charged; see the *Catalogue* section entitled Expenses.

B. Make-Up Lessons

If the teacher misses a lesson for any reason, it will be made up. If the student misses a lesson because of illness, it will 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 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-a-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. Advanced students who are not music performance majors may, with the approval of the Chair, enroll for weekly one-hour lessons for one full course credit, provided they meet the practice requirement of three hours daily and perform 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.

All Music majors are expected to pass a piano proficiency examination according to the guidelines set forth in the Music section of the *Catalogue*.

Candidates with a major in violin must complete one semester of work in viola (one-half course applied to major) before the end of the senior year.

Candidates with a major in voice must achieve singing proficiency in two modern foreign languages before the senior recital.

Prospective organ students must demonstrate adequate keyboard facility.

Prospective voice students must demonstrate the ability to read music.

D. End-of-Semester Juries

The applied music jury is a mandatory final examination each semester for all applied music students regardless of major or degree program, except for composition lessons, those who are taking lessons for audit rather than credit (unless the applied teacher requires a jury), 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 ten minutes. For students taking one-hour lessons per week for credit, the jury will be twice as long (twenty minutes). Each juror will complete a comment sheet, including a grade for each jury, and these will be shown to the student. In the case of declared majors, the comment sheets will become part of the student's file. 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 Music Department recommends that the jury grade represent between 15-20% of the final grade.)

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

IV. 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	Music Therapy
Combination of these – with written permission of the Chair		
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 20200 (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 21300 (Survey of Music History and Literature II), as well as the completion of or concurrent enrollment in Music 30100 (Theory V: Theory of Music Since 1900).
 - c. All I.S. projects in composition require the completion of or concurrent enrollment in Music 30100 (Theory V: Theory of Music Since 1900) and Music 30500 (Orchestration).
3. Approval of the Topic
- a. Students should select a topic in close communication with relevant Music faculty; they can help students focus in on topics that are feasible, relevant, appropriate, and interesting.
 - b. No later than four weeks prior to the end of the semester preceding the semester in which I.S. is to be undertaken, the student must make arrangements with the faculty member who will serve as the adviser. The Chair can help the student decide on an appropriate faculty adviser as needed.

B. Registration for I.S.

- 1. Senior I.S. (45100–45200)
 - 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.—45100 for the first semester and 45200 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. A. in Music History-Literature or B. A. or B. Mus. in Theory-Composition should register for I.S. 45100–45200 in the first and second semesters respectively.
 - c. Seniors working towards a B. Mus. Ed. in Public School Teaching should register for Music 49600, 49700, and 49800 (Student Teaching), usually in the Spring Semester.
- 2. Junior I.S. (40100)
 - a. Junior I.S. is customarily taken in the Spring Semester of the Junior year; exceptions must have the permission of the I.S. adviser.
 - b. Juniors working towards a B. Mus. or B. A. in Performance should register under the normal College-wide course number for Junior I.S.: 40100.

- c. The student will receive a one-hour lesson per week for one full course credit.
- d. Juniors working towards a B.A. in Music History-Literature or B. A. or B. Mus. In Theory-Composition should register for Junior I.S. 40100.

C. 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. (40100) thesis should be at least 30 pages long and a Senior I.S. (45100–45200) 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. One clean copy of each I.S. thesis should be kept on file in the Music Office.

2. Performance

- a. See Section IV 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, which 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. (40100) 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. (45100–45200) will 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. 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 encouraged where possible. In 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 VIII.D.3.a.

- f. 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 hear all I.S. compositions proposed for performance on a public recital, in the same manner that all student recitals are juried.

4. Music Therapy

The 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 29300, 29400, and 29500) 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 Public School Teaching. Student teachers are assigned by the Music Education advisor to a public school where they work with one or two music teachers on a full-time basis for twelve weeks. Evaluation is done by the supervising teacher(s) and the mentor teacher(s).

V. 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, the Dix Seminar Room, the nearly 300-seat Gault Recital Hall and Green Room, Carruth Organ Studio, Timken Rehearsal Room, Listening Library, Piano and Music Technology Lab, and Ensemble Sheet Music Library, 22 practice rooms for students, Music Administrative Coordinator's Office, Instrument Storage Room, Student Lounge, and Faculty Workroom.

Scheide Music Center is open daily from approximately 7:00 a.m. until 6:00 p.m. when school is in session. The Piano and Music Technology Lab is open most evenings and Sunday afternoons.

1. Gault Recital Hall and other rehearsal spaces

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 (limited to five hours practice time in recital hall prior to a junior or senior recital).

Music faculty (including directors of departmental performing groups) and music students preparing for departmental recitals and concerts have top priority in the scheduling of Gault Hall, both for the events themselves and for adequate rehearsal time. Important events sponsored by College administrators, other officers, academic departments, and other official College committees and organizations will be accommodated when possible. Because priority must be given to enrolled music students and their needs, the department must turn down requests for Gault Hall from non-curricular student musical groups and groups which have no official College standing. Likewise, musical or performance groups outside the Department of Music that do not have a faculty adviser will not be allowed to reserve classrooms or other rehearsal spaces. Food and drink are not permitted in the recital hall at any time.

2. Timken Rehearsal Room (Room 116)

The scheduling of Timken Rehearsal Room will operate under the same principles as those 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. Practice Rooms

Practice rooms in the first floor west wing and the organ practice room in the south wing are primarily intended for the use of students who are enrolled in College of Wooster music courses, including applied music lessons and performing groups. Practice room keys may be obtained from the Music Administrative Coordinator by any student who is currently enrolled in applied music lessons, a performing group, or a music course such as Music 10000 or 18100 that requires piano practice.

Students interested in teaching private lessons using the practice rooms are encouraged to do so; in the event of scheduling difficulties, please consult with the Chair.

To support advanced piano students, two practice rooms (151 and 161) with grand pianos are reserved for the use of music majors whose primary instrument is piano, or scholarship holders on piano.

Practice rooms should be kept clean, uncluttered, and undecorated. 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.

4. Tech Lab and Listening Space

The Piano and Music Technology Lab (Room 222), in addition to being a teaching space for electroacoustic music classes and Class Piano, provides workstations after hours for students engaged in electronic music projects and other music course assignments. These stations also allow students a place to listen to repertoire, whether for history and literature courses, applied lessons, or other curricular offerings.

A great deal of the music which students will need to hear for their classes is available online, from sources such as Naxos, Spotify, and YouTube, and may be accessed by students either from their personal computers or from the workstations in the Piano and Music Technology Lab. Teachers may also choose to make audio materials available to the students through online streaming via DropBox, iTunes local network sharing, or other means.

However, in some cases a hard copy of the audio may be needed, in which case the students and faculty may make use of the Scheide audio collection, currently housed in Room 107. It contains mainly compact discs, plus a relatively small collection of LPs and cassettes. Hard copies may only be checked out by music faculty; otherwise, they should remain in Room 107 at all times. Faculty may also choose to put some of these CDs on "reserve" in the Tech Lab.

The normal open hours for the Piano/Music Technology Lab are:

Sunday, 11 am to 11 pm

Monday through Thursday, 5 pm to 11 pm

Saturday, 11 am to 5 pm

Room 222 will be closed while Music Department recitals and concerts are in progress.

5. Student Lounge

Any students with practice room keys may also access the Student Lounge (Room 102) for study, socializing, and relaxation. The kitchen attached to the lounge is intended primarily for the preparation of receptions following recitals or other College events, and should not be used for unofficial events. The lounge should also not be used for rehearsals or practice while school is in session.

6. 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 or credit-bearing performance groups. 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.

7. No-Smoking Policy

Smoking is not permitted in Scheide Music Center, including the second floor balcony.

8. 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 bags 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. The Faculty Workroom and Student Lounge, Timken Rehearsal Room, the Audio Library, the Piano/Music Tech Lab, 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 Music Department uses McGaw Chapel mainly for organ lessons and recitals, organ practice, and concerts by some performing groups. However, McGaw is also used by many others on campus. For that reason, the only Music Department uses of McGaw which are unalterable are scheduled concerts. Organ 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. Students giving recitals will be granted as much practice time as is recommended by their applied teachers.

Practice time may be reserved through the Music Administrative Coordinator beginning on Monday morning of that same week.

It may sometimes be necessary for a student to have swipe-card access to McGaw Chapel. If so, this can be arranged by the Music Administrative Coordinator.

VI. Recitals by Students

A. Policies

1. Departmental student recitals are usually held on Tuesday or 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 2017–2018 the Departmental Recital Coordinator is Paul Sherrill. 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). Whenever possible, 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 minutes. Intermissions are not encouraged; if an intermission is necessary, it should be as brief as possible.
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. The jury members have the authority to decide whether the recital may be given as scheduled or rescheduled. 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.
 - 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. Only pieces that are successfully passed 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.
- e. 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, diacritical marks, 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. 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, who have previously performed on two departmental recitals, and who are recommended 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. This jury must occur on or before the Wednesday of the last week of classes, in order to leave enough time for the program to be prepared and printed.

B. Scheduling Procedures for Concerts and Recitals

- 1. Required Junior and Senior Recitals, including those by Music Education and Music Therapy 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: Wed., Oct. 25, 2017; for Fall Semester 2018-19: Mon., March 19, 2018, and Juniors beginning on the third day (for Spring Semester: Fri., Oct. 27, 2017; for Fall Semester 2018-19: Wed., March 21, 2018).
- 2. 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 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.

3. The Administrative Coordinator must receive complete information for any concert or recital at least one week prior to the performance in order to have printed programs ready. Failure to provide all information will result in no programs being printed.

VII. Recital and Concert Attendance

- A. All degree programs in music require the satisfactory completion of at least four semesters of recital and concert attendance. Music majors, regardless of degree program, must attend at least ten departmental recitals and concerts per semester, beginning in the semester following the one in which they declare a music major. Near the beginning of each semester a written statement of each music major's recital attendance status will be sent by 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. Pending approval of the Educational Policy Committee, the degree recital requirement will appear on each Music major's Degree Audit beginning in the spring of 2018. Students who attend at least ten recitals/performances during the semester will receive a grade of "Satisfactory." Students who attend fewer than ten performances will receive a grade of "NC." Any student who receives an "NC" will need to attend 20 performances in the next semester. A student may not receive more than one "NC" for recital attendance. Please note that students will not receive credit for performances where they are employed (i.e. ushers, recording crew) or for concerts in which they are performing.
- C. 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, or concerts by area professional ensembles such as The Cleveland Orchestra or the Canton Symphony. Students wishing for other off-campus concerts by professional classical music ensembles, chamber groups, or soloists to count towards the recital requirement should submit copies of concert programs to the Chair, who may approve them at his or her discretion. The Chair may also "pre-approve" a particular event, but in this case a program should still be submitted after the concert.

VIII. Staff Pianists

The Music Department hires one or more staff pianists each year. The primary obligation of these pianists 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

December, January and February). Any limitations on the total number of hours are stated in the pianists' contracts.

Staff Pianists for 2017–2018 are:

Christina Mathews
Phone: (330) 347-1263
cmathews@wooster.edu

Toni Shreve
Phone: (330) 231-5234
tshreve@wooster.edu

Gary DeVault
Phone: 330-465-8739
gdevault@wooster.edu

Laura Silverman
Phone: 216-548-4609
lsilverman@wooster.edu

- A. The pianist for a particular recital or lesson will be determined by the Accompanist Coordinator (2017-2018: Laura Silverman).
- B. All recital performances should be planned well in advance. For a Departmental Student Recital, pianists must 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 pianist must 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 pianist must receive all of the music before the winter break.
- C. All music must have been approved by the major applied teacher before being given to the pianist.
- D. Students must conscientiously attend all rehearsals scheduled with the pianist; failure to do so will jeopardize the use of the pianist's services and, in extreme cases, could result in cancellation of the recital. Fees for staff pianists 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 pianist appears for a scheduled rehearsal but the student does not, the student's college account will be billed \$50 to cover the staff pianist's time and mileage.
- E. Students must initiate contact with the pianist to determine mutually agreeable times for rehearsals and lessons.

IX. Piano Proficiency

Given the critical importance of basic piano skills to successful work and study in music, all music majors, regardless of degree program, must also pass a piano proficiency examination. Students who have not yet passed this examination must enroll in Music 18100 and 18200 (Class Piano I and II) or in Music 13200 (applied piano) concurrently with Music 10100 and 10200, respectively. If playing ability is determined by the class piano instructor to be sufficient to be exempt from one or both semesters of Class Piano, the student is encouraged to enroll in Music 13200 until the proficiency exam is passed. Concurrent enrollment in Music 13200 is required with Music 20100 and 20200 until the proficiency exam is passed. No student will be permitted to enroll in Music 30100 without passing the piano proficiency exam.

The examination includes three prepared selections of at least Grade III level (memorization not required); sight-reading at Grade II level; and major and harmonic 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. If a student does not pass the entire exam at the end of a semester, he or she may attempt to remedy the deficiencies by the first week of the following semester. If the deficient areas are then still not passed, the student must immediately enroll in Music 13200 and take the entire exam again at the end of that semester.

X. Music Scholarships

The College of Wooster awards a number of Music Scholarships to qualifying prospective students who participate in one of the Scholarship Audition Weekends during the senior year of high school. These are awarded at different monetary levels, and all scholarships involve waiving of the lesson fee on the primary instrument.

Requirements each semester (excluding off-campus study semesters) for maintaining a Music Scholarship include:

All scholarship holders must register for and perform satisfactorily in applied lessons on the instrument of audition each semester. Satisfactory performance entails the earning of a C-grade or higher, or a satisfactory audit ("L"). Holders of scholarships in composition will take composition lessons.

All non-composition scholarship holders will play an applied lesson jury at the end of each semester, even when auditing.

A scholarship holder may be required to perform on a departmental recital during a semester.

Ensemble requirements:

All scholarship holders must register for and perform satisfactorily on the audition instrument in a large ensemble (Wooster Singers, Wooster Chorus, Wooster Symphony Orchestra, Scot Band, or Wooster Jazz Ensemble) each semester. Satisfactory performance

entails the earning of a passing grade (“S”) or satisfactory audit (“L”). Holders of scholarships in composition have their choice of large ensemble.

Based on the recommendation of the piano faculty, keyboard scholarship recipients may fulfill the requirement through Accompanying, Keyboard Ensemble, or other chamber ensemble opportunities.

Ensemble directors may assign recipients of scholarships to a particular ensemble.

In rare cases, recipients of scholarships may be required to participate in more than one ensemble, but only when the total rehearsal time required by both ensembles does not exceed the amount typically required by just one large ensemble.

This lesson/ensemble requirement is waived for students studying abroad for a semester, and for Music Education majors during the semester of student teaching.

XI. 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, in which case the decision is left up to the department. The College’s *Student Employment Handbook 2017-2018* 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 Music Department naturally has many students in this latter category because there are specific musical abilities required for certain jobs. 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 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.

C. Student Ushers in Gault Recital Hall

For each recital or concert in Gault Hall that is sponsored by the Music Department, the Department provides a paid 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. Ushers will sometimes double as stage crew. Each year the faculty member in charge of the Ushering Crew chooses a student to be Head Usher; this student will be responsible for explaining to other ushers their duties, seeing that a crew is on hand for each event, and may also help in choosing the other

ushers. The Head Usher for 2017-2018 is Emily Schwitzgebel. The faculty coordinator is Carrie Culver.

D. Student Recording Crew

From the Control Room at the upper rear of Gault Hall, digital recordings can be made of Music Department events happening in the hall. Normally the recording is done by paid students who, under the supervision of a faculty member, have been trained in the use of the equipment. In 2017-2018 the faculty Coordinator of the Recording Crew is Jonathan Guez assisted by Greg Slawson, and the student Recording Crew Chief is Todd Brockelman. Driving instructions for the Control Room are available in the booth. 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. Normally, departmental recordings are not archived; the original master copy is given to the soloist, a member of the featured chamber group, or ensemble director. This person becomes the "owner" of the recording, and may make or distribute copies of the recording as appropriate. The exception to this is departmental recitals; in this case, a CD of the recital is archived, and students may obtain copies of their performances by providing the Recording Crew with a blank CD. Requests for such dubs should go to 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. Similarly, Music events taking place in other venues on or off campus are not recorded by the Recording Crew; other arrangements must be made.

E. Student Librarians

In 2017-2018 the Head Librarian is Thuy Dang. Music students are employed to work the Tech Lab during its open hours, monitor the use of workstations, help with the organization and inventory of recordings, and perform other duties appropriate to the needs of students using the Tech Lab for listening, composition, or study.

XII. College-Owned Instruments

All College-owned or College-rented 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.

XIII. Musicians' Wellness

All musicians should understand the particular health and wellness issues associated with the practice of making music. These issues include, but are not limited to, vocal health, hearing health, musculoskeletal health, and mental health.

Vocal health: Singers should take care to practice healthy vocal technique, avoid overuse and misuse of the vocal mechanisms, and consult the appropriate professionals (otolaryngologists, speech therapists) as needed.

Hearing health: All performing musicians should be aware of the hearing risks associated with overexposure to high sound volumes. Hearing protection under certain circumstances is a must, and consultation with hearing experts is invaluable.

Musculoskeletal health: Performing musicians must always be mindful of the risks to musculoskeletal health associated with intensive practicing and performance. No instrumentalist or vocalist is immune to such risks, and informed awareness about healthy performance and practice habits is essential. Performers should discuss these matters with their physicians and/or appropriate specialists; physical disciplines such as the Alexander Technique or Body Mapping may also be useful.

Mental health: All serious musicians are aware of the mental and physical demands that can be involved in the study and practice of music, which might contribute to a greater risk or higher levels of stress, anxiety, depression, etc. The College provides confidential counseling services to students; please contact the Longbrake Student Wellness Center (ext. 2319; 570 E. Wayne Ave.) with any questions or concerns.

Please see more detailed information on the following pages.

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 needed. 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>.

*Indicates especially interested in tutoring aural skills.

**Indicates especially interested in proofreading papers.

MUS 100

Gabby Angeles-Paredes
Todd Brockelman
Alyssa Emery*
Olivia Lawrence
Emily Schwitzgebel
Matthew Turell

MUS 201-202

William Barnett

MUS 301

Emily Schwitzgebel

MUS 305

Emily Schwitzgebel

MUS 101-102

Gabby Angeles-Paredes
William Barnett
Todd Brockelman
Thuy Dang (fall semester only)
Alyssa Emery* (MUS 101 only)
Imogen Hendricks
Catherine Jaicks
Olivia Lawrence
Brendan Lemkin
Axel Nunes (written portion only)
Emily Schwitzgebel
Jeremy Smucker
Matthew Turell

PIANO TUTORS

Thuy Dang (fall semester only)