Preface

Welcome to the Department of Music at Otterbein University!

The Department of Music was one of the original four academic units when Otterbein was founded in 1847, and music continues to be central to the University’s cultural and academic life.

This Handbook is designed to provide information and assistance for music majors, musical theatre majors, music minors, students involved with any of the Department’s courses or ensembles, and the music faculty.

All policies contained in the Handbook are in effect for each succeeding academic year, and are subject to change. Please refer to the Handbook as a reference throughout your career at Otterbein.

Suggestions and comments about the Handbook are always welcome, and should be directed to the Chairperson.

The Department of Music consists of nine full-time faculty members, approximately 40 part-time faculty members, and two administrative staff members.

Again, welcome to the Department of Music!

Mission Statement

The mission of the Department of Music is to develop professional musical competencies, as well as a deep appreciation of music, that students can later utilize in music careers or a life-long enjoyment of the art. All students in the music program should gain a broad knowledge and appreciation of important music within historical, cultural, and global contexts; achieve proficiency in aural, reading, and keyboard skills; learn music theory and apply that learning to critical analysis and musical creation; and develop expertise as solo and ensemble performers. The Department strives to foster a community of musicians who care about music for the aesthetic and affective richness that it brings to the world, and conversely, who value their knowledge of the world and its relationship to music.

The department offers a Bachelor of Arts in Music; a Bachelor of Arts in Music and Business; a Bachelor of Music Education; a Bachelor of Music in Performance; a Bachelor of Fine Arts in Musical Theatre (jointly with the Department of Theatre and Dance); a music minor, and a minor in audio production. It is also possible to create an individualized major within the B.A. degree track.

The Department of Music is an accredited institutional member of the National Association of Schools of Music.
1. Music Faculty and Staff

Full-time Faculty

Associate Professor James Bates
JBates@otterbein.edu
BFAC 107
EXT: 1553

Associate Professor Jim Bates is Director of Orchestral Activities at Otterbein University in Columbus, OH and serves as an assistant conductor for the Westerville Symphony (OH) and Columbus Symphony Youth Orchestras. Teaching duties at Otterbein include String Methods and Pedagogy, Bass, and Introduction to Music. Dr. Bates coordinates the music history area of the department and teaches Music History and Literature -Romantic and Modern Eras. He also teaches an advanced seminar in music history. Conducting duties in the department include leading the string orchestra and directing the early music ensemble. As a conductor and teacher, Dr. Bates is able to draw on considerable experience as an educator, performer and historian. For eighteen years he was a conductor for the Louisville (KY) Youth Orchestras and was music director of that organization from 1996 - 2001. In 1999 he joined the conducting staff of Interlochen Center for the Arts and continues to direct the Junior Orchestra program and Junior Advanced String Institute there during the summer. In fall 2006 he began as an assistant conductor for the Columbus Symphony Youth Orchestras. He has served as a clinician or guest conductor in Ohio, Kentucky, Virginia, New York, North Dakota, South Dakota, Nebraska, Kansas, Minnesota, California, Missouri, Pennsylvania, Maryland, Washington, Alabama, Texas, Colorado and Saskatchewan, Canada. He has served as president of Kentucky ASTA and as string coordinator for the Kentucky Governor’s School for the Arts. From 2010-2012 Dr. Bates chaired the Coda Bows for America Community Outreach Program for ASTA, and currently serves on the state board of the Ohio String Teacher’s Association. In addition to string education he is very involved with the Classical Mandolin Society of America and period instrument performance. He is on the National Board of Directors of CMSA and chairs their educational initiatives. Dr. Bates is music director of The Early Interval, Columbus’ professional early music performance ensemble and serves on the board of directors for Early Music Columbus. He has degrees from the University of Louisville (B.M.E.), a Masters in double bass performance from Indiana University, where he studied bass with Lawrence Hurst and baroque performance with Stanley Ritchie, and a Ph.D. in Musicology from the University of Kentucky. He has two sons, Ethan and Gideon.

Research interests center around issues of music performance practice. One ongoing research project involves the improvised practices of viola da gamba players in the late Renaissance and early Baroque. A recent sabbatical project focused on nineteenth-century orchestral performance practice as documented in the recordings of the early 20th century. Dr. Bates has presented at the Ohio Music Educators Association and the national convention of the American String Teachers Association on topics of performance practice, string class pedagogy and mandolin education. Dr. Bates is a frequent clinician and guest conductor at the Classical Mandolin Society of America national
convention. In 2000, he received the distinguished teaching professor award from the University of Louisville.

Professor Amy Chivington
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EXT: 1110

Dr. Chivington is a graduate of Otterbein University and earned an M.A. and Ph.D. in Music Education from The Ohio State University. Professor Chivington is the Director of Music Education in the Department of Music at Otterbein University where she teaches courses such as Music Education Practicum and Vocal and Choral Methods. Dr. Amy Chivington founded Kinderchor at Otterbein University, a community children's choir formerly in residence for 20 years at Otterbein University. Dr. Chivington serves as Music Director at Indian Run United Methodist Church. She has been a music educator in Wisconsin, Illinois, and Ohio. She has studied choral literature and conducting with Jean Ashworth Bartle, Maurice Casey, Ann Howard Jones, Henry Leck, Doreen Rao, Robert Shaw, and Sir David Willcocks. Dr. Chivington served the Evansville Children’s choirs in Evansville, Indiana as Artist in Residence 2000-2001. In spring, 2008, she was Artist-in-Residence and Choral Music Consultant at Punahou School in Honolulu, Hawaii. She is a member of the Music Educators National Conference, the Ohio Music Education Association, and the American Choral Directors Association. She has published articles in the Choral Journal, Music Educators Journal, and the Triad. She was recognized by the Vocal Arts Network with an Ovation 2003 Award for her contributions to the art of singing in Ohio. She has conducted performances and presented sessions for the Music Educators National Conference, the Ohio Music Education Association, the Ohio Choral Directors Association, and the American Guild of Organists. Dr. Chivington is the former Music and Drama/Theatre Consultant in Curriculum and Instruction for the Ohio Department of Education. She serves on several Columbus area Education Committees, including the Columbus Symphony and ProMusica Chamber Orchestra. She is a national scoring advisor for Pearson on the Edtpa project. She has served as a consultant, adjudicator, and conductor internationally.

Professor Dennis Davenport (Chairperson of the Department of Music)
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EXT: 3138

Dennis Davenport is Professor and Chairperson of the Department of Music at Otterbein University. Current teaching includes Theory, Musical Theatre History and directing the Otterbein Singers. He served as Music Director for the BFA Musical Theatre program from 2001-2011. Recent production work at Otterbein includes A Grand Night For Singing, The All Night Strut, and The Fantasticks for Otterbein Summer Theatre, and La Serva Padrona, The Gift of the Magi (David Conte) and The Life and Love of Joe Coogan (Paul Salerni) for Otterbein Opera Theatre. During his Spring 2015 sabbatical, Davenport composed music for First Encounters: Berthe Morisot Meets Edouard Manet (An Opera? A Musical?) to a libretto by his spouse Sarah Davenport. Otterbein Opera
Theatre produced the work in April 2016. Other original work includes scores for Brecht’s *Galileo* at the University of Michigan, and for Brecht’s *Caucasian Chalk Circle* at Otterbein. Davenport's degrees include an A.B. in Music from Princeton University, a M. Mus. in Choral Conducting from Austin Peay State University in Tennessee, and a D.M.A. in Composition from the University of Oregon. Davenport serves as Otterbein liaison to the Board of the Westerville Symphony, and also serves as organist/pianist at Church of the Master United Methodist in Westerville.

Associate Professor Karen Eckenroth  
KEckenroth@otterbein.edu  
BFAC 110  
EXT: 1458

Karen Eckenroth coordinates the voice area, directs the Opera Theatre program, teaches studio voice, and ear training. Dr. Eckenroth received her Bachelor’s and Master’s degrees from the Pennsylvania State University, and her Doctorate from the University of Arizona in Tucson where she studied voice with Elizabeth Mosher and Paula Fan.

Dr. Eckenroth has performed as soprano soloist for such works as Beethoven's *Symphony No. 9*, Verdi's *Requiem*, Mendelssohn's *Elijah*, Haydn’s *Lord Nelson Mass*, and Rossini’s *Stabat Mater*. Her opera roles include Fiordiligi in Mozart's *Così fan tutte*, the Countess in Mozart's *Le Nozze di Figaro*, and Madame Lidoine, the new Prioress, in Poulenc's *Dialogues of the Carmelites*.

In addition to her duties at Otterbein, Dr. Eckenroth is director of choirs at St. Alban’s Episcopal Church in Bexley, Ohio.

Visiting Instructor Lori Kay Harvey  
LHarvey@otterbein.edu  
BFAC 116  
EXT: 3177

Lori Kay Harvey, Visiting Instructor of Musical Theatre, serves as the musical director and conductor for the production program and the BFA musical theatre program at Otterbein University. Recent projects include *RENT, Into the Woods, Sweet Charity, Dames At Sea, The Full Monty, Les Misérables, How to Succeed...Trying* and *Spring Awakening*. She teaches the Freshmen Musical Theatre Ensemble, Junior Musical Theatre Studio, and the Senior Showcase. She is a member of Actors’ Equity Association and has performed extensively as an actor/singer/dancer. National tour: *Joseph and the Amazing Technicolor Dreamcoat* with Patrick Cassidy, Deborah Gibson, and the Osmond 2nd Generation. International tour: *Grease* (Brazil). Regional credits: *Beauty and the Beast* (Ordway Center), *Jekyll and Hyde* (Arvada Center), *The Taffetas* (Totem Pole Playhouse), *Camelot* (Westchester Broadway Theatre), *The Who’s Tommy, Damn Yankees* (Mill Mountain Theatre), *Brigadoon, Carousel, The Desert Song* (Media Theatre), and *The Good War* (Weathervane Playhouse). In 2014, she was nominated for Best Actress in a Musical by BroadwayWorld Columbus and The Jebby Awards for her role as Diana in *Next to Normal* with the SRO Theatre
Company. She won Best Musical Director for Les Misérables at Otterbein University by BroadwayWorld Columbus. Lori Kay has shared the concert stage with such notable performers as Lee Roy Reams, Leslie Uggams, Doc Severinson, Judy Blazer, Jim Walton, Judy Kaye, Kathleen Brett, and John Lloyd Young. Concert credits: Mozart Requiem with The National Chorale (Avery Fisher Hall), Puttin' On the Ritz with Erich Kunzel and the Cincinnati Pops Orchestra (Carnegie Hall, Cincinnati Music Hall, Circle Theatre, recorded on TELARC label), and The Magical Music of Disney (Cincinnati Music Hall and Circle Theatre, recorded on TELARC label and Grammy-nominated). TV credits: “Sex in the City,” “Guiding Light,” “Mel Torme’s Christmas Special,” and various commercials and industrials. Lori Kay holds a BS in Voice Performance and Theatre from the Indiana University Jacobs School of Music and was a 4-year member of the internationally renowned Singing Hoosiers.

Associate Professor Jennifer Merkowitz  
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BFAC 109  
EXT: 1807

Jennifer Bernard Merkowitz is Associate Professor of Music at Otterbein, where is Head of Theory and Composition. She also teaches aural skills, and electronic music. She received her MM and DMA in Composition from the University of Cincinnati College-Conservatory of Music, and she holds a BA in Music and a BS in Computer Science from the University of Richmond.

Dr. Merkowitz is a composer, pianist, and violist whose diverse inspirations have included liturgical chant, basketball games, the growth patterns of plants, and frog calls. Her music has been performed in national and international venues such as the National Flute Association Convention, the International Computer Music Conference, and the 60X60 Athena Mix (2011). Recent commissions include And The Dish Ran Away with the Spoon for percussionist Joseph Van Hassel, which was recently released on Soundset Recordings; Brothers and Sisters for Otterbein University's Concert Choir; and Les Crapauds de la Fontaine (The Toads from the Fountain) for the Third Practice Electroacoustic Music Festival. She is a member of BMI (Broadcast Music, Inc.), SCI (Society of Composers, Inc.), SEAMUS (Society for Electro-Acoustic Music in the US), and Women in Music-Columbus. You can listen to more of her music at https://soundcloud.com/jennymerkowitz.

A native of the Niagara Falls, NY area, Dr. Merkowitz has previously taught at the College of William and Mary in Virginia and Interlochen Arts Camp in Michigan. She lives in Westerville with her husband and two sons.
Associate Professor Nicholas Ross (Associate Chairperson of the Department of Music)
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Associate Professor Nick Ross is the Associate Chair of the Department of Music and Director of Keyboard Studies at Otterbein University. In addition to teaching piano, Dr. Ross also gives instruction in music theory, aural skills, and teaches an interdisciplinary course, *Music and Ideology*.

Nick performs as soloist and chamber musician throughout the United States and Europe. He has performed recitals and concertos at such venues as St. Martin’s-in-the-Field and St. John’s Smith Square, London, the Field Room in Dublin, and the Engelse Kerk in Amsterdam.

Nick is active as a recording artist, and he has released four solo piano recordings to date, as well as two collaborative discs of Arthur Honegger’s music. Ross’ scholarly research has focused in recent years on proportional structures and the golden ratio in the music of Mozart, Debussy, Bartók and others. He has presented lecture recitals on the topic at conferences in Lancaster, Krakow, and at various universities and colleges in the US.

Ross earned his Doctor of Musical Arts degree in piano performance from Rice University in Houston, Texas, and also holds degrees in piano performance from the Twente Conservatory (now called ArtEZ) in Holland and Trinity College of Music in London, as well as a Masters degree in Applied Mathematics from Twente University. His primary piano professors were John Perry, John Bingham, and Benno Pierweijer. In addition, he worked with Christine Croshaw and David Newbold on collaborative piano, and with Graham Johnson as a participant in *The Young Songmaker’s Almanac* in 1995.

Prior to his arrival at Otterbein, Ross was a professor at Sweet Briar College in Virginia where he was the music department chair from 2005 until 2012. He received the Faculty Fellowship award for his sabbatical year of 2008-2009. His students have been prizewinners in competitions such as the Lion’s Club Bland Competition, East Carolina University Young Artist’s Competition, and the Gustavo Romero Piano Competition.

For more information and samples from his recordings please visit: www.nickrosspianist.com.

Professor Gayle Walker
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EXT: 1318

Dr. Gayle Walker is Director of Choral Activities and Professor of Music at Otterbein University in Westerville, OH, where she is responsible for the organization of five vocal ensembles, conducts Concert Choir and Opus One a cappella/jazz ensemble, and teaches private voice as well
as classes in conducting, aural skills, and music history. Dr. Walker is currently the President of the Central Division of the American Choral Directors Association, and past president of the Ohio Choral Directors Association, and from which she received the Distinguished Service Award in 2014.

Dr. Walker’s choirs have performed in major venues throughout Europe and China, including St. Patrick’s Cathedral in Ireland, Notre Dame in Paris, St. Stephen’s Cathedral in Vienna, St. Nicholas Church in Prague, and the Beijing Conservatory. In addition, the Otterbein University Concert Choir has performed frequently at conferences of the Central Division of the American Choral Directors Association, the Ohio Choral Directors Association, and the Ohio Music Education Association, as well as multiple performances with the Columbus Symphony Orchestra. Dr. Walker has recorded six CDs with Concert Choir.

A native of Iowa, Dr. Walker received her Bachelor of Music degree from Macalester College, a Master of Music degree from the University of Colorado, and a Doctor of Arts degree from the University of Northern Colorado. She studied choral conducting with Dale Warland, Lynne Whitten, and Lawrence Kaptein, and orchestral conducting with Howard Skinner and David Mackenzie. Additionally, she has studied composition with Libby Larsen.

Associate Professor Michael Yonchak
MYonchak@otterbein.edu
BFAC 117
EXT: 1808

Dr. Michael Yonchak currently serves as Director of Bands is an Associate Professor of Music Education at Otterbein University. A native of Ohio, Dr. Yonchak earned the Bachelor of Music in Education (percussion emphasis) and Master of Music in Instrumental Conducting degrees from the Dana School of Music at Youngstown State University in Youngstown, Ohio. He completed the Doctor of Musical Arts (DMA) in Wind Conducting from the University of Kentucky. His dissertation monograph focused on the wind ensemble compositions of American composer Frank Zappa, which has subsequently led to the publication of journal articles and numerous presentations, as well as research into American popular music and culture. Prior to his time in Kentucky, Dr. Yonchak taught for five and a half years in the public schools of northeast Ohio.

On campus, Dr. Yonchak teaches a variety of academic courses that includes History of Rock and Roll, Protest Music, Advanced Conducting, Secondary Education Methods, and directs the Wind Ensemble. Additionally, he maintains an active schedule as a freelance percussionist and drum set artist in the Columbus area, performing for Ohio Governors Ted Strickland and John Kasich, opening for percussionist Stephen Perkins (Jane’s Addiction), and with composer/saxophonist Bob Mintzer (Yellowjackets). He is a clinician on innovative educational pedagogy that integrates popular music styles into various teaching practices, and has presented sessions for the Ohio Music Education Association’s State Conference and the Rock and Roll Hall of Fame.
Dr. Yonchak holds honorary memberships in Phi Mu Alpha Sinfonia, Kappa Kappa Psi, and Tau Beta Sigma. He is also an endorsee for Vic Firth, Inc., and Finnegan Hill Irish Percussion (www.finneganhill.com).

**Adjunct Faculty and Staff**

Helen Allen  
Teaching area: voice  
EXT 3175 BFAC 217

Lyle Barkhymer  
Teaching area: Senior Year Experience (Vienna travel course)  
EXT 1508

Robert Behrens  
Teaching Area: acting, opera  
EXT 1508

Jennifer Bell  
Teaching Area: Early Music  
EXT 1508

Christian Berg  
Teaching areas: jazz studies, electric bass, jazz upright bass, electric guitar, Berg Combo  
EXT 3391 BFAC 201

Claire Brock  
Program/Operations Manager  
EXT 1504 BFAC 151

Marla Butke  
Teaching area: choir  
EXT 1408 BFAC 249A

Robert Bux  
Teaching area: voice  
EXT 3176 BFAC 218

Jill Crist  
Teaching area: cello  
EXT 3391 BFAC 201

Brian Dengler  
Teaching area: Music Business  
614-886-1800

Ann DiClemente  
Teaching area: Music History  
EXT 1408 BFAC 249A

Jan Dunphy  
Teaching area: organ  
EXT 1508
David Edge
Teaching area: violin
EXT 3391  BFAC 201

Erin Gilliland
Teaching area: violin
EXT 3391  BFAC 201

Kim Goodman
Teaching area: flute
EXT 3026  BFAC 114

Chad Greenwald
Teaching area: guitar
EXT 3391  BFAC 201

Kerry Haberkern
Teaching area: bassoon
EXT 3026  BFAC 114

Jesse Heetland
Teaching area: Music industry, music theory
740-215-8223

Tim Huffman
Teaching areas: piano, theory, music fundamentals
EXT 3393  BFAC 111

Ben Huntoon
Teaching areas: trumpet, Towers Brass Quintet, Jazz Ensemble
EXT 3389  BFAC 118

Mark Hutsko
Teaching area: choir
EXT 1408 BFAC 249A

Jack Jenny
Teaching areas: percussion, theory, composition, electronic music
EXT 3137  BFAC 134

Dan King
Teaching area: trumpet
EXT 3389  BFAC 118

Andrew Kovaleski
Secretary/Receptionist
EXT 1508  BFAC 154

Douglas Locke
Teaching area: violin
EXT 3391  BFAC 201

Susan Locke
Teaching area: violin, pedagogy
EXT 3391 BFAC 201
Richard Lopez
Teaching areas: piano, jazz
EXT 1524  BFAC 208

Kim McCann
Teaching area: horn
EXT 3389  BFAC 118

Jay Miglia
Teaching areas: saxophone, jazz coordinator
EXT 3026  BFAC 114

Jude Mollenhauer
Teaching area: harp
EXT 1508  BFAC 201

Suzanne Newcomb
Teaching areas: piano, chamber music, piano duo
EXT 3393  BFAC 111

Sara Pardo
Teaching area: voice
EXT 3085  BFAC 112

Hild Peersen
Teaching area: clarinet
EXT 3026  BFAC 114

Carolyn Redman
Teaching area: voice
EXT 3390  BFAC 206

Joel Shonkwiler
Teaching area: low brass
EXT 3389  BFAC 118

Melissa Stevens
Teaching area: oboe
EXT 3026  BFAC 114

Eric Van Wagner
Teaching area: audio production
PHONE 314-7554  Cowan Recording Studio

Steve Wedell
Teaching area: viola
EXT 3391  BFAC 201

Keyona Willis
Teaching areas: voice, opera
EXT 1508 BFAC 224

Charlie Wilmoth
Teaching areas: theory, aural skills, Red Noise new music ensemble
EXT 1408 BFAC 244
Peter Stafford Wilson  
Teaching area: Westerville Symphony  
EXT 1508

Karl Wohlwend  
Teaching areas: guitar and Wohlwend Combo  
EXT 3391  BFAC 201

Staff Accompanists: Jennifer Bell, Susan Dowdy, Wendy Foster, Bruce Piper, Caroline Salido-Barta, Nikki Sipe, Joyce Stonebraker, Irma Khouw  
EXT 1115  BFAC 209

Faculty Advising

Full-time faculty members serve as faculty advisors. It is imperative that students meet regularly with their advisor to discuss career goals and registration procedures, and to ensure timely progress towards the degree. Students are required to meet with their advisor each spring to complete the registration process.

A student may select or change faculty advisors through the Registrar’s office. During times when the faculty advisor is on sabbatical leave, any other full-time member may assist.

If you have any questions about faculty advising, please see the Chairperson.
2. Battelle Fine Arts Center

The Battelle Fine Arts Center (BFAC) is shared by the Department of Music and the dance area of the Department of Theatre and Dance. Battelle Fine Arts Center, as are all University buildings, is private property for the use of members of the Otterbein community, our visitors and guests. Every attempt has been made to have the building, its facilities and equipment as accessible as possible. BFAC is a non-smoking building.

Building Hours

When the University is in session:
Monday - Thursday: 7:30 a.m. - 11:30 p.m.
Friday & Saturday: 7:30 a.m. - 10:00 p.m.
Sunday: 10:00 a.m. - 11:30 p.m.

Music faculty and students have extended access to the building via card-swipe at the front entrance with Otterbein Cardinal Card ID. Faculty have access at all times, students from 7:30AM to 2:00AM. On Saturdays and Sundays, students and faculty may access the building through the front entrance only.

When the University is not in session (interterm, holidays, summer):

Weekdays: 7:30 a.m. - 5:00 p.m.
Saturday & Sunday: closed

Building hours are subject to change; any changes will be announced and posted.

Office Hours

The Department of Music office is open when the University is in session, Monday through Friday, 8:30 a.m. - 5:00 p.m. Interterm and summer schedules will be posted.

Riley Auditorium

The auditorium must always be booked in advance for use. Priority is given to scheduled classes, rehearsals, concerts and recitals, meetings, and organ practice and lessons. During the spring student recital season, and before major events (opera, etc.), additional blocks of time in Riley may be reserved.

Other campus organizations may use the auditorium as scheduling permits. A fee may be charged for the use of the stage lights, follow spot, and a student stage manager. Off-campus groups occasionally may book Riley if scheduling permits. An additional rental fee will be charged.
In all cases, scheduling is handled through the BFAC office. Early booking is recommended.

The grand piano must never be moved on or off the stage without prior permission and a faculty member present. The piano is locked when not in use; please see the BFAC office to sign out a key. (All students whose major instrument is piano will be issued a key so that they may practice in Riley on occasion, provided those students book the auditorium through the office.) Non-Department of Music groups may incur an additional charge if the piano is moved. The stage must always be cleared following rehearsals and performances in Riley.

No food or drink is allowed in Riley Auditorium except for bottled water.

The auditorium also features a new audiovisual sound system. This is for faculty use and is not available for unsupervised student use.

**Keyboard Lab (Room 238)**

The keyboard lab contains twelve student Yamaha digital pianos, and one instructor workstation for class piano.

Except when classes are scheduled in room 238, the keyboard lab will be available for student use whenever the BFAC is open. Entry is via Cardinal Card swipe. No other use of the room will be permitted. A schedule of the semester’s scheduled classes will be posted on the door. The lab is primarily for the use of music students and faculty.

Please ensure that all digital pianos are turned off after use. Students must use headphones at all times when using the keyboards, both in class, and when practicing on their own.

**Computer Lab (Room 239)**

The computer lab contains twelve student workstations (Apple iMacs connected to midi keyboards) and one instructor workstation. The instructor workstation is equipped with a sound system and video player, and is connected to a projector and screen. Workstations are equipped with music software such as GarageBand, Audacity, and Sibelius. The computer lab shares one laser printer.

Access to the computer lab is gained by Cardinal Card swipe. For the safety and security of the lab, please be sure to close the door and turn off the lights if you are the last person to leave the room.
Electronic Music Studio  
(Room 237)

The Electronic Music Studio contains computers, music software, synthesizers, drum machines, various sound processors, a mixing console, and professional quality audio and recording equipment. Access to the Studio is by Cardinal Card swipe and is only for those who have completed the course MUSC 2050 (Electro-Acoustic Music).

Practice Rooms

Most practice rooms are kept unlocked and are available for sign up (on the doors) and then on a first-come, first-served basis. Locked practice rooms contain grand pianos or student owned percussion equipment; keys may be obtained from the Service Department after permission is received from the BFAC office.

Sign-ups for practice rooms are posted during the first week of each semester. Faculty have priority to reserve practice rooms for weekly lessons through the first week of the semester. After that time, students may sign out weekly practice times.

Normally, only piano majors, percussionists, bassists, and harpists participating in applied music or ensembles may have access to the locked practice rooms.

Please do not take food or drink into any practice room, or cover the security window in the door. Report out-of-tune or damaged pianos, burned-out lights, broken equipment, etc. to the office.

Other Rooms

All other classrooms and rehearsal areas may be booked in advance through the BFAC office. Regularly scheduled classes, lessons, rehearsals and meetings have priority.

Keys

Keys to practice rooms, faculty offices and other areas will be issued to students through the Service Department only with an approved service order from the BFAC office.

At the end of each academic year, all keys must be returned to the Service Department or the BFAC office, unless arrangements have been made with the Chairperson. Graduating seniors must return all keys before Commencement.
Bulletin Boards

The double bulletin board in the lobby is intended for the announcements from the Department of Music and the dance area of the Department of Theatre and Dance only. Permission for other items must be obtained from the department administrative assistant. Unapproved items will be removed.

There are large bulletin boards in the practice room hallway for other postings and the various student organizations. Please do not post items around the building, on walls, or on the front doors.

The University has a general policy regarding posters on campus. A copy of this policy can be obtained from the Student Affairs Office.

Lockers

Lockers are assigned at the beginning of the academic year on an as-needed basis (larger instruments) and seniority. Please Dr. Yonchak.

Building Security

The BFAC, as are all University buildings, is private property for the use of members of the Otterbein community, our visitors and guests. Every attempt has been made to have the building, its facilities and equipment as accessible as possible for those who have legitimate business here. Occasionally, people have entered who have no business in the building. Given the large amount of valuable musical instruments, sound equipment, computers, artwork, etc., we must all be particularly vigilant.

Some common-sense policies and precautions:

♦ Outside doors will be opened and locked according to the building hours for that day.

♦ If loading dock or NE doors must be propped open for warm weather ventilation (large rehearsal room or dance studio), these doors must be closed properly. Repeated violations will result in the inconvenience of alarms attached to these doors.

♦ Outside windows on the ground floor must be closed properly after each class period.

♦ Windows in the practice room doors must never be covered.

♦ Technology cabinets and grand piano practice studios must always be locked after use.

♦ Do not leave unattended purses, wallets, computers, or musical instruments in the lobby or the practice rooms.
Campus telephones (outgoing calls only) are located in the lobby and in the practice room area (across from room 208), and near the second floor electronic music studio. The Campus Security telephone number is 1222.

Safety procedures for BFAC are posted on main bulletin boards.

Lost and Found

A lost and found box is located near the dance studio. All items not claimed by the end of the Academic Year will be discarded.

Use of Otterbein Instruments

The Department owns many musical instruments for use in ensembles and classes. String instruments will be assigned by Dr. Bates and all other instruments through Dr. Yonchak. The student will be financially responsible for any damage to the instrument beyond reasonable wear and tear.

All instruments must be returned at the end of each academic year; exceptions may be approved by the Chairperson or Drs. Bates and Underwood. Graduating seniors must return instruments before Commencement.

Payment of fees

All departmental fees, including jury fees, and class and ensemble participation fees, will be added to student accounts in the business office. Other charges (tour payments, marching band camp, etc.) are managed through the Market Place online payment system.
3. Department and University Governance/Fridays at Battelle/Concert Attendance Policies

Students and Governance

In 1969, Otterbein became one of the nation’s first institutions of higher education to include student participation at all levels of University governance. Elected students sit on the University’s Board of Trustees, serve in the all-campus Senate, and are voting members of all of the campus governance committees.

Friday at Battelle

“Friday at Battelle” is the Department of Music common hour held most Fridays 3:05-4:15 p.m. A variety of programs will be presented, including student recitals, opera previews, sabbatical reports, and programs dealing with health and wellness for musicians. All Music Majors must attend the specified number of “FAB” events each semester per the requirements of MUSC 1080 Concert Attendance. The number of required events is established according to the following formula: \[ \text{[Number of FABs in the semester]} - 2 = \text{[Required Number of Events]} \]. Generally this will be 11 out of 13 events. A sample syllabus for MUSC 1080 is included as Appendix B below.

Attendance requirements for studio classes and area recitals are covered in the applied area syllabi, and are separate from the attendance requirements for MUSC 1080. See Applied Area Syllabi in Appendices C through F below.

Concert Attendance

In addition to “Fridays at Battelle” attendance, music students are also required to attend eight concert events per semester, and again this attendance is tracked and graded through MUSC 1080 Concert Attendance. (See sample syllabus in Appendix B below.) Events qualifying for concert attendance credit include:

1. Department of Music-sponsored concerts published in the department’s calendar listing of concert events, including student and faculty recitals, ensemble concerts, and other concerts. Occasionally, with the permission of the Chairperson, an event not listed on the calendar may be approved for concert attendance credit. Such an event will be approved in advance of the date, not after it, and students and faculty will have prior notice of the newly approved event.

2. Department of Theatre and Dance-sponsored musicals. Note that straight plays, class showings, workshops, and other Theatre Department events are not approved for concert attendance credit, only musicals, which are produced in collaboration with the Department of Music.
3. One outside (i.e. off-campus) musical event may be counted for Concert Attendance credit each semester. Students should provide a signed ticket and program for such events when claiming this credit.

4. Each fall the Department of Music sponsors a trip to a concert event, usually one presented by the Columbus Symphony Orchestra. This trip and concert count as an “on-campus” event, and students may claim another off-campus event for concert attendance credit.

The Cardbox

All music students enrolled in MUSC 1080 Concert Attendance have a card in the Concert Attendance cardbox. Attendance at FAB’s, and Concert Events is noted and tracked on the individual student’s card. Each student picks up their card from the cardbox attendant (faculty or staff are assigned to this duty for each event) prior to entering the event. At the conclusion of the event, each student returns his or her card to the cardbox attendant, who then initials the appropriate place on the card, verifying attendance throughout the entire event. Note that credit is not given if the student arrives late for the event or leaves before the end of the event. For some events where concert attendance credit is approved, but for which the cardbox process is not available, students will sign an attendance list (for Jazz events at Old Bag of Nails, for example), or submit a signed program and ticket (for Otterbein musicals, for example). For more information, see the sample syllabus for MUSC 1080 in Appendix B below.
4. Curricular Information

Central to an effective university education is the student’s curriculum: what is taught and how it is taught. The Department of Music’s various curricula are carefully considered, always under review both internally and externally, and constantly in flux. The University catalog is the official document listing all of the Department’s curricular and principal guidelines.

A minimum grade of C must be achieved in all MUSC courses. If a grade lower than C is earned in any MUSC course, the course must be repeated in order to count toward the major. Should that course be a prerequisite for subsequent coursework, you must earn a grade of C or better in the prerequisite course before continuing with the subsequent coursework.

See Appendix A for Curricular Models.

Degrees

The Department of Music offers the following degrees:

Bachelor of Arts in Music (B.A.)

The B.A. program offers broad, flexible coverage of the field, and it is easily combinable with other majors and minors. It includes performance studies and the entire core of music theory, aural skills, and history courses. Students have the option to take additional electives according to their interests. There are four available concentrations in the B.A. degree track: General Studies in Music; Jazz Studies; Music History and Literature; and Music Theory and Composition.

Bachelor of Arts in Music and Business (B.A.)

This degree track involves a major in music and a concentration in either arts administration, audio production, or music management. It includes an internship in the senior year, which may be at either a nearby or a distant location according to the student’s interests.

Bachelor of Fine Arts in Musical Theatre (B.F.A.)

The B.F.A. is an interdisciplinary program co-sponsored by the Department of Music and the Department of Theatre and Dance.

Bachelor of Music Education (B.M.E.)

The four-year B.M.E. program offers students the professional skills needed to be licensed in Ohio as grade pre-K-12 teachers in vocal and instrumental music. The accreditation for Otterbein’s teacher education programs is through the National Council for Accreditation of Teacher Education (NCATE) through 2016. In 2016 the education programs will be accredited by CAEP (Council for the Accreditation of Education Preparation). Through the consolidation of NCATE and Teacher Education Accreditation Council (TEAC), CAEP will serve as a single accreditor for teacher education. Otterbein’s B.M.E. program is also accredited through the National Association of Schools of Music (NASM). These accreditations facilitate licensure in additional states.
The program retains the advantages of the liberal arts framework that is
the essence of Otterbein.

Beginning with the freshman year, all students are involved in a variety
of observation and participatory public school experiences that are
jointly provided by the Departments of Music and Education.

Bachelor of Music with a Major in Performance (B. Mus.)
The B. Mus. Degree puts primary emphasis on the skills, concepts, and
sensitivities essential to the life of the performing musician. The B.
Mus. Curriculum requires intensive energy, preparation and dedication
to the applied music performance area. Students may not double
major, but may pursue a minor with departmental approval.

Individualized Major (B.A.)
This is an opportunity to create a personalized major for a focused goal
that does not otherwise exist within the present requirements of the
department major/minor system.

Other Course Considerations

Advanced Placement, CLEP, and Credit by Examination
Otterbein University offers advance placement, CLEP (College Level
Examination Program), and credit by examination for students with
prior learning. Complete information is available from the Office of the
Registrar.

Integrative Studies Arts Courses
For the Creativity and Culture INST requirement, Music majors may take
any of the listed INST courses or approved substitutes, including music
courses, except for INST 2607 Music In History and Culture. (The
content in this course is too basic for music majors, and is duplicated at
a more advanced level within the music core.) Please consult with your
faculty advisor about these and other substitute courses to fulfill the
Integrative Studies requirement.

The Music Minor
No audition is required to be accepted as a music minor. At least 18
total hours of music courses are required to receive a Music Minor:
A. Core (all courses required)
- MUSC 1000 - Music Theory I 3 hrs
- MUSC 1010 - Aural Skills I 1 hr
- MUSC 1080 - Concert Attendance 0 hrs (2 semesters)
- MUSC 1094 - Applied Music .5 hr
- MUSC 1095 - Applied Music .5 hr
- MUSC 4100 - 4114 Major Ensembles (or MUSC 4150 by permission)
  1 hr
1 course from:
- MUSC 3042 - Women in Music 4 hrs
- MUSC 3046 - American Popular Music 4 hrs

B. Electives (8 hrs required)
- MUSC 1000 - 4999 8 hrs
Voice Proficiency

Music education students must pass the voice proficiency test before student teaching, since the proficiency exam covers the vocal skills necessary for classroom instruction in music. For more information about the voice proficiency exam, please see Dr. Eckenroth.

Piano Requirement

All music majors must register for piano class or applied piano until they pass the piano proficiency test appropriate for their degree track(s). B.A. students will normally take one year of piano study. B.M. and B.M.E. students will normally take two years of piano study.

Music education students must pass the piano proficiency test before student teaching, since the proficiency exam covers the keyboard skills necessary for classroom instruction in music.

Students may take the piano proficiency test at any time that they feel prepared to do so in consultation with their piano instructor. Class piano students who successfully complete the proficiency before they have completed their required two (B.A.) or four (B.M./B.M.E.) terms of study will have the remainder of their piano class requirement waived.

For more information about the piano proficiency exam please see Mr. Huffman.
5. Applied Music

General Information

Applied music (private lessons) is required of all music majors, musical theatre majors, and music minors. Non-majors may elect applied music if qualified. Applied music is offered only for academic credit, and must be taken for two successive semesters in an academic year.

A student will declare a primary applied area of study (instrument, keyboard, or voice) and will register for the appropriate Applied Music course (see tables below). In addition, a student may register for one or more secondary Applied Music Courses. Applied Music courses provide 14 weekly lessons during the semester. An additional fee is charged for applied music.

**Applied Music Course Numbers for Majors (Weekly 50-minute lessons)**

<table>
<thead>
<tr>
<th></th>
<th>BM</th>
<th>BA, BME, BFA</th>
</tr>
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<tbody>
<tr>
<td>Seniors</td>
<td>4090 (fall)/4091 (spring)</td>
<td>4092 (fall)/4093 (spring)</td>
</tr>
<tr>
<td>Juniors</td>
<td>3090 (fall)/3091 (spring)</td>
<td>3092 (fall)/3093 (spring)</td>
</tr>
<tr>
<td>Sophomores</td>
<td>2090 (fall)/2091 (spring)</td>
<td>2092 (fall)/2093 (spring)</td>
</tr>
<tr>
<td>Freshmen</td>
<td>1090 (fall)/1091 (spring)</td>
<td>1092 (fall)/1093 (spring)</td>
</tr>
</tbody>
</table>

**Applied Music Course Numbers for secondary instrument/voice or for non-Music majors (Weekly 30-minute lessons)**

<table>
<thead>
<tr>
<th></th>
<th>BA, BME, BFA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seniors</td>
<td>4094 (fall)/4095 (spring)</td>
</tr>
<tr>
<td>Juniors</td>
<td>3094 (fall)/3095 (spring)</td>
</tr>
<tr>
<td>Sophomores</td>
<td>2094 (fall)/2095 (spring)</td>
</tr>
<tr>
<td>Freshmen</td>
<td>1094 (fall)/1095 (spring)</td>
</tr>
</tbody>
</table>

Juries

All students registered in applied music courses must sign up for and perform in a jury at the end of each semester. Juries are a normal component of applied music instruction, the “final exam” of the course, which provide an opportunity for constructive feedback to the student. The repertory and evaluation forms from each jury become a part of a student’s permanent record.

The jury panel will consist of the applied music instructor and other faculty members who teach in the same applied area (keyboard, other instrumental, and vocal). Each applied music area may have additional requirements for juries, found in the respective syllabi (see Appendices B, C and D).

Time schedules for juries will be posted before the fourteenth week of the semester (except for piano). It is a student’s responsibility to sign up for a jury for each applied music course, and to ensure that the
applied music instructor will be present. If a jury is not taken, a grade of “F” will result in the applied music course. Requests for postponement or waiver of a jury, including student illness, must be approved in advance by the Chairperson. All other jury information is contained in the applied area syllabi.

Jury Accompanist Procedures

1. Find the name of your accompanist. The accompanist assigned to your jury time will be posted on the jury sign-up sheet.

2. Sign up for a practice time with this accompanist. She/he will have a sign-up sheet on her/his studio door. Do this NOW, not later. The accompanists make every effort to be available to practice and can make allowances for special circumstances. However, waiting until the last moment to sign up and finding that there were many open slots yesterday and the day before does not qualify as a special circumstance. Never add an additional time to the list.

3. Prepare your music for your accompanist. You should have the published originals of your selections, but it is a good idea to make photocopies for your accompanist. Be sure that any piece of more than 2 pages is copied front to back (this minimizes page turns, which require leaving out notes), that you center the music so as to get all the notes on the page, and that holes are punched in the music to allow it to fit in a three-ring binder. Your accompanist wants to support your jury performance, but this is hard to do if the music is illegible or if loose pages fall on the floor. Also, mark cuts, repeats or any changes very clearly on the music, so as to make the most of your rehearsal time.

4. Come to your rehearsal. You may never have performed with the accompaniment before, and this will let you know what it sounds like. More importantly, the rehearsal is your chance to work on tempo and ensemble.

5. The accompanist fee (see “Recital Accompanist Fees,” below) will be automatically assessed through your student account in the Business Office.

Grading

The applied music instructor determines the final grade for the semester’s work. Usually the final grade is based upon the weekly lessons and the final jury. The student should have a clear understanding of his or her progress as the quarter proceeds, so that there are no “surprises” just before the jury. In addition, the applied music course may have other curricular requirements (such as recital, master class and/or studio class attendance) that will be listed in the syllabus.
Fridays at Battelle Performance Requirement

All music majors must perform in a solo capacity at least once during the academic year on a Friday afternoon departmental recital. These recitals present opportunities to develop poise, stage deportment, and to conquer performance anxiety. A specific performance date will be assigned to each student with seniors and juniors performing in the fall, and sophomores and freshmen in the spring. A complete list of performers and assigned dates will be posted at the beginning of each semester. Additional soloists and small ensembles may schedule as time permits. The applied grade of students who do not perform on the date assigned will drop one letter grade for the assigned semester. Students who have not performed on a departmental recital by the end of the academic year will fail their applied lessons for spring semester. Musical Theatre majors will fulfill their requirement through another comparable event.

Students must complete a Fridays at Battelle Program Information Form (see appendix G) and submit it to the Program Manager no later than one week preceding the assigned recital date.

Junior/Senior (solo) recital hearings will be permitted only after the recital requirement has already been met for the current academic year (or the required departmental recital date has been scheduled).

Applied Music Record

An Applied Music Record (AMR) is kept by the instructor for the semester’s work. After each lesson, the student will be asked to sign the AMR, indicating that the lesson was completed. The instructor may add comments as appropriate.

AMRs are turned in to the office at the end of every semester, and become part of the student’s permanent file.

Missed and Makeup Lessons

Departmental policy states: “It is the student’s responsibility to provide advance notice if a scheduled lesson is to be missed. Documented illness and family emergencies are normally acceptable reasons.”

The applied music instructor is under no obligation to offer a makeup lesson if the excuse or notification is deemed unacceptable; the instructor is the sole judge of the timeliness and adequacy of an excuse for a missed lesson. A missed lesson will be so noted on the AMR. Conversely, the teacher will make every reasonable effort to reschedule if he or she needs to change a lesson time, which is a probable occurrence with a professionally active faculty.

Applied music instructors will make up lessons, which fall on a scheduled University holiday or during a campus-wide convocation. HOWEVER, students are expected to inform their instructors of university-sanctioned absences in advance. Please also see the applied music syllabi for further lesson attendance guidelines.
6. Ensembles

General Information

The Department of Music sponsors many instrumental and vocal ensembles. Membership in ensembles is open to all students, including non-majors, although initial or annual auditions may be required for some groups.

All music majors are required to complete successfully seven or eight semesters (depending on degree track) of participation in principal ensembles appropriate to their instrument or voice before graduation and as specified in the students’ talent and participation award contracts, as appropriate. Further information is in the University catalog and in the various applied area syllabi.

Students whose major instrument is guitar, electric guitar, or electric bass must participate in one principal ensemble or two secondary ensembles.

For more information about a particular ensemble, its membership or audition requirements (if any), performance schedule, etc., please see that ensemble’s faculty director.

Principal and Specialized/Chamber Ensembles

The Department’s ensembles are classified as “principal” and “secondary/chamber” according to the number of hours of weekly rehearsal, performance commitments, and academic credit assigned. The classification is not determined by the size of the ensemble.

Principal ensembles generally rehearse four to five hours per week, and perform frequently.

Secondary or Chamber ensembles generally rehearse one to two hours per week, and perform less frequently.

Credit Hours for Ensembles

Principal ensembles are offered for registration in two sections: a section bearing 1.0 credit hour for BM students, and a section bearing 0.5 credit hours for all other students.

Ensemble Participation for Zero Credit

The department discourages students from taking too many ensembles, but recognizes that some students will need to take multiple ensembles in order to participate appropriately in their particular performance area. Examples: String area students may need to enroll in String Orchestra, Westerville Symphony, and String Chamber Music or Chamber
Music and Piano. Students who participate in both vocal and instrumental ensembles may also need to enroll in multiple ensembles. The department has therefore created sections of ensemble participation offered for zero credit, organized by area. Students may request permission from the area head to enroll in one of these sections, so that their ensemble participation may be recorded on the transcript and graded, though without affecting the GPA:

MUSC 4151 Winds and Percussion Ensemble Participation (Dr. Yonchak, Area Head)
MUSC 4152 Strings Ensemble Participation (Dr. Bates, Area Head)
MUSC 4153 Choral Ensemble Participation (Dr. Walker, Area Head)

It is preferred that the student register for a principal ensemble for credit, and reserve the zero credit ensemble participation for specialized/chamber ensembles. If a student needs to register for two sections of zero credit ensemble participation within the same area, the student should register for the area ensemble participation section for the first ensemble, and then register for MUSC 4150 Ensemble Participation (Dr. Davenport, Instructor of Record) for the second ensemble.

Finally, students participating in Pit Orchestras for either the Department of Music or for the Department of Theatre and Dance may register for MUSC 4155 Pit Orchestra Participation, in order to have their participation recorded on their transcript.

For the ensemble participation sections, the ensemble instructor notifies the area head of the student’s final grade in the ensemble, and the area head submits the grade as instructor of record for that section.

Principal Ensembles:
- Concert Choir
- Otterbein Singers
- Men’s Chorus
- Women’s Chorale
- Wind Ensemble
- Cardinal Marching Band
- String Orchestra
- Jazz Ensemble

Secondary Ensembles:
- Anticipations
- Brass Quartet/Quintet
- Clarinet Ensemble
- Early Music Ensemble
- Flute Ensemble
- Guitar Ensemble
- Jazz Combos
- Opera Theatre
- Opera Workshop
- Opus One
- Percussion Ensemble
- Chamber Music with Piano
- Red Noise
- Saxophone Ensemble
- Six in the City
- String Chamber Music
- Tuba/Euphonium Ensemble
- Westerville Symphony

Please note: Many secondary ensembles are variable depending upon enrollment.
7. Recitals

Junior and Senior Recitals - What Constitutes a Recital?

BM degree
- A program of traditional repertoire

BME & BA degrees
- A program of traditional repertoire
- A program which blends traditional and alternative styles
- A lecture recital
- A formal presentation of significant research
- A program of original compositions performed by the composer or others

Both the applied instructor and area supervisor must approve all recital content. If further clarification is needed, students and applied instructors should see the area supervisor. Vocalists are also encouraged to consult the vocal area syllabus for clarification of popular styles.

Recital requirements are as follows:

BM
- Junior Year: a half recital required
- Senior Year: a full recital required

BME & BA Music
- Junior or Senior Year: a half recital required
- Cannot be scheduled during student teaching semester.

For students in the BA with Concentration in Music Theory and Composition or Music History and Literature, a Final Project is required, but not a recital. Students in those concentrations may present a recital in addition to the Final Project, with the approval of their applied teacher and area head, or the Final Project may take the form of a recital (of original compositions). In that case, the student should register for Final Project, not Recital.

Students in the BME and BA degree tracks may schedule a full recital only with approval of their applied teacher and area supervisor.

BA Music and Business
- Junior or Senior Year: a half recital recommended, but not required. Cannot be scheduled during an internship semester.

* A half recital consists of 20-30 minutes of music.
** A full recital consists of 45-60 minutes of music.
Guidelines

♦ All recitals must be scheduled through the procedure established by the Department of Music. Please see Appendix G for the appropriate form.

♦ Students must be enrolled in applied lessons the semester of the recital, as well as the appropriate recital course:

MUSC 3080 Half Recital/0.5Cr  
MUSC 3081 JR BMUS Recital/1Cr  
MUSC 4080 Full Recital/1Cr  
MUSC 4081 SR BMUS Recital/1Cr

♦ A performance date will be reserved during the summer before each academic year. Standard recital times are Wednesdays and Fridays at 8PM, Saturdays at 2PM and 8 PM, and Sundays at 2PM and 7PM. Recitals will not be scheduled on Labor Day, Columbus Day, Martin Luther King Day, and Easter weekends.

♦ For all recitals, the applied music instructor(s) and the area supervisor must give permission, indicating the belief that the student is capable and will be prepared by the hearing date.

♦ Each recital will be graded by a 3-person recital committee as assigned by the Department Chairperson. The committee will consist of the student’s applied instructor and area supervisor, and a third full-time faculty member as assigned by the Department Chairperson. (For a shared recital where the students sharing the program study with different teachers, the committee may consist of the two applied teachers and the area head; i.e., it is not necessary in this instance for another full-time faculty member to be assigned to the committee.) At the conclusion of the recital, each committee member will submit a grade for the recital on a form provided by the Department of Music. The average of the three grades will be awarded as the final grade for the recital course in which the student is enrolled.

♦ Students must complete a repertoire form, in conjunction with the applied instructor, which will also carries the signatures of the recital committee. An accompanist must be secured by the time the repertoire form is submitted; the accompanist’s signature must appear on the form. This form must be submitted to the BFAC office a minimum of three months in advance of the recital, and the performance date will only be considered tentative until the completed plan is submitted.

♦ A formal hearing (final recital permission) must take place no less than three weeks before the provisional performance date. Students should be prepared to present an exact replica of the public performance, including dress. It is the student’s responsibility to schedule a hearing date at least a week in advance through the BFAC office. The student’s applied music instructor must be present at the hearing, as well as all others who will be
performing in the recital. The recital hearing will be adjudicated by the 3-person recital committee. The committee may request to hear all of the planned repertoire, or only excerpts. The student will provide three copies of a complete typed program, with timings of the individual selections. If program notes and/or translations are to be included, they should be presented at this time. Only Bachelor of Music majors are required to submit program notes. All vocal students are required to submit translations. The final approved program must be submitted electronically to the BFAC office within 48 hours of the hearing.

- The appropriate accompanist fee (see p. 35) will be submitted to the university business office and billed to the student’s account.

- Each student must rehearse with their accompanist, with their applied instructor present, prior to the recital hearing. If the applied music instructor feels that the hearing will not be successful, he or she has the obligation both to the student and to the recital committee to postpone or cancel the event.

- The faculty panel may require that (a) certain piece(s) be omitted, that the repertory be re-ordered, or that editorial changes be made in the final program. Also, the committee may request to re-hear some of the music at a later date.

- Two negative votes from the recital committee shall deny recital permission; there shall be no appeal of the committee’s decision. Although the deliberations of the panel are confidential, the applied music instructor or area supervisor may share with the student in general terms any concerns of the faculty.

- If a hearing is not successful, the student forfeits the performance date. The recital may be rescheduled for the following semester at the earliest, pending the availability of dates.

- Only after recital permission is granted may the student arrange to post public announcements of the event or request publicity through the Office of Marketing and Communication and the Tan and Cardinal. Students are reminded of the University’s poster policy, a printed copy of which may be obtained at the Office of Student Affairs.

- The final printed program is the responsibility of the student. Printed recital programs must conform to Department standards for format and content. The area supervisor and studio instructor must proofread and approve the final recital program before printing. Once approved, no additions to the printed program of any kind are to be made. The student bears all printing costs and is responsible for bringing the program copies to the recital.

- A completed Recital Checklist must be submitted to the BFAC office no later than seven days prior to the recital; failure to do so will result in cancellation of the recital (see Appendix G)
♦ It is a firm Department of Music policy that no unscheduled encores are permitted on recitals. Only repertoire approved at the hearing is to be performed.

♦ Receptions held in the BFAC lobby following the performance (if desired) should be tasteful and in moderation. Remember, the sole focus of the event should be the recital, not the reception afterwards.

♦ The various applied music syllabi may carry additional recital requirements (see Appendices B, C, and D).

Reserving Practice Time in Riley Auditorium

In order to ensure fair and adequate practice time in Riley Auditorium for all students who may be preparing for recitals or hearings, the following guidelines should be followed:

♦ A student preparing for a solo recital may reserve up to six hours of rehearsal time (including preparation for the hearing) in Riley.

♦ Students sharing a recital may reserve up to three hours per person (including preparation for the hearing).

♦ After 1:00 p.m. each weekday, students may reserve an additional hour per person for that day only over and above their total allotted time (as described above) provided the time is available in the Riley schedule book.

♦ After 4:00 p.m. Friday, one additional weekend hour per person may be reserved if the time is available in the Riley schedule book.

Recital Accompaniment Procedures

Students who desire to use one of the Department’s staff accompanists should consult with Dr. Salido-Barta in BFAC 209. Students are also encouraged to seek student accompanists with whom to collaborate in performance situations. Please see Dr. Ross in BFAC 108 for more information regarding the availability of student accompanists. Jury accompanists for all students will be assigned by the area supervisor. See p. 27 for jury accompanist procedures.

It is possible to work with accompanists from outside the Otterbein community upon approval of the individual studio instructor. All financial arrangements with these persons will be between the student and the accompanist, and the accompanist will need to be available as needed for the recital hearing process, jury, etc.

Recital Accompanist Fees

All accompanist fees are assessed to the student’s account in the Business Office.
Solo Recitals (4 rehearsals + hearing): $200
Shared Recitals (3 rehearsals + hearing): $170 (per student)

- Rehearsals cannot exceed one hour in length.
- In the event of a failed hearing, the accompanist receives 2/3 of the recital fee, billed to the student by the University.

- B.A./B.M.E. Jury $15
- B.M. Jury $30

- Jury accompanying includes a 15-minute rehearsal for B.A. and B.M.E. students, and a 30-minute rehearsal for B.M. students.

- If a student rehearses with an accompanist for a jury and the jury is cancelled, the student is still responsible for the full jury fee, which would then apply toward payment for a make-up jury.

All other accompanying services, such as additional rehearsals, outside performances, tape preparation, and lesson accompaniment, will be assessed at $31.15/hour and will be billed to the student. There is no accompanist fee for a performance on a Friday afternoon departmental recital, and the rehearsal for it, which is usually 10-15 minutes in length.

**Recording in Riley Auditorium**
Recording services for recitals are coordinated through Eric Van Wagner, the Department’s audio engineer. Students may request the services of a student recording engineer, in which case the fee to make a stereo recording of one event is $50, which includes one CD copy of the event. If you require professional services, please contact Eric Van Wagner for rates through EVE Audio Services. To book your recording, complete an Audio Service Request Form (available outside BFAC 149) and submit it to Eric Van Wagner.

**Recital Wear Guidelines**

Fridays at Battelle

**Men**
- coat & tie preferred; dress slacks, dress shirt & tie or sweater (depending on the season)
- dark socks
- dark dress shoes

**Women**
- street length dress; skirt (mid-calf or longer) or dress pants, blouse or sweater (depending upon the season)
- hose
- dress shoes

Afternoon Recitals

**Men**
- tuxedo (optional); dark dress suit & tie
- dark dress shoes
- dark socks

**Women**
- gown (optional); cocktail length dress or dress pants outfit
- hose
- dress shoes
- tasteful jewelry
Evening Recitals

**Men**
- tuxedo (optional); dark dress suit & tie
- dark socks
- dark dress shoes

**Women**
- evening gown or evening pants outfit
- hose
- dress shoes
- tasteful jewelry

No sneakers/tennis shoes, flip-flops, jeans, t-shirts, hats, backless or extremely low cut shirts or dresses, skirts with a slit higher than the knee, bare midriff shirts, or body glitter.

Stage Managers should wear all black and dark soft-sole shoes - no flip-flops. No gum chewing.

8. The Sophomore Conference

The Sophomore Conference

The Sophomore Conference was instituted in 1990 to provide an opportunity for assessment at a critical juncture for music majors. Each student meets privately with the entire full-time faculty in order to assess his or her progress to date, and to discuss plans for the future. The Conference is an important and constructive milestone in a music major’s career at Otterbein.

Eligibility requirements

All music majors of sophomore standing (as determined by the Registrar) must complete the Sophomore Conference. Transfer students higher than sophomore standing may be requested to participate.

Music education students must successfully complete the Sophomore Conference before the Department will recommend them for the teacher education program.

Notification and Scheduling

The Sophomore Conferences are held in early spring semester. Formal notification, a self-evaluation sheet, a musical activity record, and more detailed instructions will be provided to those eligible during the autumn semester.

The Conference

At each Conference, the faculty will consider the student’s self-evaluation and musical activity record, a writing sample, an evaluation form submitted by the student’s principal applied music instructor, and the student’s academic transcript.

The student will perform a brief and representative musical selection. The remainder of the Conference will consist of constructive dialogue between the student and the faculty about educational progress and career plans.
Outcomes

After the Conference, each student will receive a communication from the Chairperson summarizing the substance of the Conference, and indicating one of the following outcomes:

1. Continuation as a music major in the degree program chosen.
2. Provisional continuation as a music major in the degree program chosen, noting certain deficiencies that must be remedied in a timely fashion. Another Conference may be required.
3. Provisional continuation as a music major but with a change of degree program or curricular emphasis. Certain deficiencies as may be noted must be remedied in a timely fashion. Another Conference may be required.
4. Non-continuation as a music major. In this case, the student should consult immediately with his or her faculty advisor and the Chairperson in order to discuss alternative educational plans.

9. Freshman Advisory Mini-Conference

All freshman music majors will participate in a Freshman Advisory Mini-Conference. This meeting with the full-time music faculty will take place near the end of spring semester. Lasting from five to ten minutes, the Freshman Advisory Mini-Conference is designed both to assess the student’s progress to date and to serve as the first step toward a successful Sophomore Conference the next year. Each student will be asked to perform a short musical excerpt on his/her primary instrument. After the conference, each student will receive a communication from the Chairperson summarizing the substance of the conference.

10. Student Organizations

The Department of Music sponsors six student organizations, and encourages all majors and non-majors to consider participation and membership.

American Choral Directors Association

The Otterbein student chapter of the American Choral Directors Association (ACDA) helps students connect with the professional side of choral conducting before securing their first teaching/conducting position. All students who believe that choral conducting may be a part of their future are invited to join. Membership can begin any time, and students are invited to attend one or two meetings before they commit to membership. Meetings include special topics of concern to choral directors such as vocal health and physiology, choral repertoire, and listening to recordings of the world’s top choral ensembles, often with special guests. The organization also takes field trips to hear live performances of outstanding choral ensembles. For more information, please contact Dr. Gayle Walker at GWalker@Otterbein.edu
Delta Omicron

Delta Omicron (DO) is a national music honorary that is based upon service through music. Students are invited to join in spring semester and invitations are sent out based on grades received in music classes. Otterbein’s chapter of DO, Omicron Alpha, is active throughout the year. Meetings are held once a week throughout each semester. The main event during the year is “Music and Romance,” an evening of vocal and instrumental jazz with dancing and desserts. Ticket sales are used to raise funds for scholarships to assist students who wish to travel abroad with the Department’s ensembles. For more information about Delta Omicron, please contact Dr. Merkowitz at JMerkowitz@otterbein.edu – we look forward to seeing you in the fall!

Society of Composers, Inc.

Society of Composers Inc at Otterbein University is concerned with the fellowship, collaboration, career goals, and objectives of new and contemporary music composers and those interested in topics related to composition. The group features masterclasses with various composers, holds concerts for student and professional composers alike, and coordinates conferences in which composition is celebrated and performed.

Ohio Collegiate Music Educators Association

Otterbein’s chapter of the Ohio Collegiate Music Educators Association (OCMEA) is one of the largest in the state. Music Education majors are required to join this organization each semester in residence, and to register for MUSC 1082 Music Education Practicum, which meets 4 times each semester. BME students are required to attend 3 out of 4 meetings per semester. This organization is the collegiate “arm” of the Ohio Music Education Association (OMEA) and the Music Educators National Conference (MENC), and is open to all music majors, but is geared toward enhancing the music education curriculum. OCMEA coordinates several opportunities throughout the year to take lessons learned in the classroom, and convert them into applicable teaching experiences. Projects have included teaching music workshops at Harrison Street Elementary School and preparing a lessons-and-activities book to accompany the Westerville Symphony’s Young People’s Concerts. There are also social events and fundraisers, proceeds of which go to a scholarship fund for student teachers. A highlight of the year is the annual OMEA Conference, where there are numerous opportunities to attend concerts and clinics, and to network with teachers from across the state. There will be a picnic for incoming freshman music education majors and others wishing to learn more about OCMEA at the beginning of Fall Semester: watch for more information, and we hope to see you there! For more information, please contact Dr. Chivington at AChivington@otterbein.edu

Otterbein Future Music Teachers Association
Otterbein has a chapter of MTNA (Music Teachers National Association) called OFMTA (Otterbein Future Music Teachers Association). The national group was formed to give independent music teachers a resource for networking and to provide professional opportunities and further training. Students who are currently teaching private lessons on any instrument or voice or would like to get started are invited to join the group. For more information, please contact Dr. Nick Ross at NRoss@otterbein.edu.

Kappa Kappa Psi

The Gamma Omicron Chapter of Kappa Kappa Psi was re-established in early 2009 for the benefit of any student in an Otterbein University band. KK Psi provides the initiative behind many different functions, such as fundraising and post-concert receptions. The goal as a chapter is to be full of students in band ensembles and to assist the Otterbein Bands financially in travel, new instrument purchases, special events, and logistics with the concert ensembles and athletic bands throughout the academic year. For more information, contact Dr. Michael Yonchak at MYonchak@otterbein.edu

11. Miscellaneous Information

National Association of Schools of Music

Since 1941, the Department of Music has been a Full Member of the National Association of Schools of Music (NASM), the recognized accrediting agency for many of the country’s departments and schools of music. Membership in NASM, which is voluntary, ensures that nationally accepted academic standards are met or exceeded in the teaching of music at the college level.

The Department is required to undergo a re-accreditation process by NASM every ten years in order to maintain its membership in the organization. Otterbein’s Department of Education is accredited by NCATE.

Recital Attendance Policy

All music majors must complete 6 semesters of MUSC 1080 Concert Attendance.

Students Teaching Private Lessons

Certain qualified students may be permitted to offer applied music lessons, usually to local young students. These students will receive remuneration.

Students must be selected for private teaching and supervised by their applied music instructors, must teach only the instrument(s) for which they are qualified, and must be approved by the Chairperson. Teaching will be allowed only on a space- and time- available basis.
The BFAC office does not provide support services for this activity, particularly the taking or relaying of telephone messages.

If the privilege of private teaching is abused in any manner, such as through habitual tardiness or missed lessons, the instruction will cease.

**Off-Campus Performance and Artistic Employment**

During their years at Otterbein, music majors must consider their involvement at the University and in the Department to be a primary obligation and first priority.

If an opportunity arises to audition or perform, or to be employed by any off-campus arts organization or church during the academic year, **permission must first be obtained from the full-time music faculty before the off-campus audition, interview, or performance.** Students who wish to obtain faculty permission for off-campus opportunities must complete an off-campus commitment request form. (See appendix G)

**Early Leave**

In rare circumstances, students have been permitted to leave school before the end of spring semester for the purpose of working in a summer theatre/music company. The process for obtaining Early Leave must be carefully coordinated with your academic advisor and spring semester professors by completing parts I and II of the Early Leave Request Form (See appendix G). Final approval is granted by the Department of Music Faculty, and prior academic performance is a major factor in this decision.

**Library**

All students should familiarize themselves with the music holdings in the Courtright Memorial Library as soon as possible.

The Courtright Memorial Library follows the Library of Congress classification system, which designates the initial call letters “M,” “ML,” and “MT” for music materials. “M” refers to printed musical scores, “ML” to the literature about music (including biographies and criticism), and “MT” to theoretical studies and the teaching of music. Most of the collection, both printed and recorded, is now shelved on the lower level.

Instructional Support Services is located on the lower level of the Library, along with the sound recordings, audiotapes, compact discs, videotapes, and most of the print media. (Check the Library’s computerized catalog for call numbers.) A variety of playback machines and computers are also available.

**End-of-Year Awards and Prizes**
A number of awards and prizes are offered to music majors at the end of the school year. These honors are presented publicly at the annual all-campus Academic Convocation during the last week of spring semester.

The principal awards and prizes are:

♦ The GRABILL-SHACKSON AWARD, the Department of Music’s highest recognition of a graduating music major. The award is given on the basis of scholarship, musicianship, citizenship, and service to the Department and service to the University.

♦ The WILLIAM H. AND ALTA B. ARBOGAST MUSIC PRIZE, awarded to the graduating senior music major with the highest grade-point average.

♦ The PRESSER FOUNDATION ENDOWED SCHOLARSHIP, awarded to a junior music major on the basis of musicianship and contributions to the Department of Music.

♦ The THELMA ZELLNER MEMORIAL CHORAL MUSIC ENDOWED AWARD, given to a junior music major who demonstrates commitment to a quality participation in the choral music activities of the University.

♦ The FRANCES HARRIS MEMORIAL ENDOWED AWARD, given to a music major whose principal instrument is piano.

♦ The ELLEN M. JONES ’23 MEMORIAL ENDOWED AWARD, given to a music major who is an instrumentalist.

♦ The THOMAS E. COOK ’39 MEMORIAL CHORAL MUSIC ENDOWED AWARD, awarded to a non-music major for distinguished contribution to the University’s choral music program.

♦ The SHACKSON MEMORIAL MUSIC EDUCATION ENDOWED AWARD, given to a major in music education.

♦ The PAULA PETERS MEMORIAL ENDOWED AWARD, given to a junior woman for excellence in music and/or sociology, and who shows promise of being of service to others upon graduation.

♦ The OLIVE S. COOK ’24 MEMORIAL ENDOWED AWARD, awarded to a music or music education major who demonstrates exceptional academic progress and demonstrates a distinct appreciation for the music discipline.

♦ The GARY R. TIREY ENDOWED AWARD, awarded to a non-music major for distinguished contribution to the University’s choral music program.
Extension of Talent Awards

Students who wish to extend beyond the normal four-year plan must consult with the Chairperson to discuss Talent and Participation Awards. It may be possible for a student to maintain a Participation or Talent Award, or an Athletic Bands Participation Award, for a fifth year as long as the student is in good academic standing (gpa >2.0) and the student continues to participate fully in the appropriate ensemble, activity, etc., and is still working towards their first undergraduate degree.
Internships

Students may take internships for credit at any time during their college career. Internships that are not required for a degree are called “elective internships.” Degree-required internships must be taken during the senior year (or the summer immediately prior). In the Music Department, these “capstone” experiences are required for the B.A. in Music and Business. The student will spend one semester working or studying off-campus with an arts-related business or organization.

Students interested in an internship should begin by making an appointment with Dr. Davenport, who will assign the internship advisor, discuss the number of credit hours allocated for the internship, and ask the student to complete the process through the Center for Career & Professional Development, located on the corner of Grove and Home streets near the center of campus behind "The Rock."

Hours and contact information for the Center for Career & Professional Development are as follows:

Office Hours
M-F: 8:30 a.m. - 5:00 p.m.

Walk-In Hours
M-F: 1:00-3:00 p.m.

Contact
Ryan Brechbill, Director
e/ rbrechbill@otterbein.edu

Ashley Strausser, Associate Director/Internship Coordinator
e/ astrausser@otterbein.edu

Students considering a senior internship should work carefully with their faculty advisors to plan class schedules and required courses.

Study Abroad

Music majors have the opportunity to study abroad for one semester or an entire academic year. Otterbein operates programs in several countries for which an individualized music component may be devised by the student and his or her faculty advisor. The Department of Music Chairperson and the University’s Director of International Student Programs may also assist.

There are many accredited study abroad programs available through other colleges and universities; academic credits usually will transfer to Otterbein.
Appendix A. Degree Requirements and Semester Plans

The Department of Music submitted curricular revisions to the University Curriculum Committee in Spring 2016, which were approved. The revisions were approved too late to be included in the current University Catalog, but these revisions are in force, and will be incorporated into the next edition of the Catalogue.

In the meantime, revised degree plans for each of our four degree programs are presented below, first in the form of a comprehensive list in the catalogue format, and then in a semester-by-semester format, with the understanding that an individual student’s schedule may differ from these templates as needed.

Following each comprehensive list are notes detailing the differences from these lists from the current catalogue.

Both student and faculty advisor should work out all curricular details carefully, with special attention paid to the Integrative Studies courses. The student is ultimately responsible to ensure that all graduation requirements for the degree program are met.

- Note that in all degree tracks, ensemble participation beyond the catalog requirements may be assigned to fulfill the conditions of Talent Awards, as follows:
- Piano: MUSC 4144 Chamber Music With Piano
- Strings: MUSC 4137 String Chamber Music or MUSC 4144 Chamber Music with Piano; MUSC 4139 Westerville Symphony; Pit Orchestras as assigned.
- Winds and Percussion: Secondary ensembles as assigned.
- Jazz: MUSC 4123 Jazz Ensemble and/or Jazz Combos as assigned.
Bachelor of Arts in Music

Comprehensive list of requirements for BA in Music:

Total hours required for graduation: 126
General Education: 41-49 (Depending on Modern Language requirement)
Music: 52 (General Studies Concentration); 60 (Other BA Concentrations)

I. General Education Requirements (41-49 hrs)

- First Year or Transition Year Seminar (4 hrs)
- Integrative Studies (28 hrs)
  
  Note: For the Creativity and Culture INST requirement, a course other than INST 2607.
- Modern Language (0, 4 or 8 hrs)
- Mathematics (4 hrs)
- Health and Physical Education Lifestyle Series (1 hr)
- Senior Year Experience (4 hrs)

II. Major Requirements (52-60 hrs)

Note: A minimum grade of C must be achieved in all MUSC courses. If a grade lower than C is earned in any MUSC course, the course must be repeated in order to count toward the major. Should that course be a prerequisite for subsequent coursework, you must earn a grade of C or better in the prerequisite course before continuing with the subsequent coursework.

A. Core Courses (all courses required)

- MUSC 1000 - Music Theory I 3 hrs
- MUSC 1001 - Music Theory II 3 hrs
- MUSC 1010 - Aural Skills I 1 hr
- MUSC 1011 - Aural Skills II 1 hr
- MUSC 1020 - Piano Class I 1 hr
- MUSC 1021 - Piano Class II 1 hr
- MUSC 1040 - Introduction to Music 2 hrs
- MUSC 1050 - Exploring the Digital Arts 2 hrs
- MUSC 1080 - Concert Attendance 0 hrs (6 semesters)
- MUSC 1081 - Introduction to Music Profession 1 hr
- MUSC 1092 - Freshman Applied Music - BA, BME, BFA Degrees 1 hr
- MUSC 1093 - Freshman Applied Music - BA, BME, BFA Degrees 1 hr
- MUSC 2000 - Music Theory III: Renaissance Through Classical Styles 3 hrs
- MUSC 2001 - Music Theory IV: Romantic Through Contemporary Styles 3 hrs
- MUSC 2010 - Aural Skills III 1 hr
- MUSC 2011 - Aural Skills IV 1 hr
- MUSC 2040 - Music History and Literature I 3 hrs
- MUSC 2080 - Sophomore Conference (1 semester) 0 hrs
- MUSC 2092 - Sophomore Applied Music - BA, BME, BFA Degrees 1 hr
• B. Concentration (select one)

General Studies in Music Concentration (10 hrs required)
• MUSC 3020 - Conducting | 2 hrs
• MUSC 3080 - Half Recital .5 hrs
• MUSC Electives (from MUSC 1000-4900) 7.5 hrs

Jazz Studies Concentration (18 hrs required)
• MUSC 2060 - Jazz Theory 2 hrs
• MUSC 2061 - Jazz Improvisation | 2 hrs
• MUSC 2062 - Jazz Improvisation II 2 hrs
• MUSC 3060 - Jazz History 2 hrs
• MUSC 3080 - Half Recital .5 hrs
• MUSC 4120 - 4144 Chamber/Specialized Ensembles (or MUSC 4150 by permission) 2 hrs
• MUSC Electives (from MUSC 1000-4900) 7.5 hrs

Music History and Literature Concentration (18 hrs required)
• MUSC 4040 - Advanced Seminar 2 hrs
• MUSC 4041 - Final Project 2 hrs

choose 4 hours from:
• MUSC 2042 - Special Topics in Instrumental Literature 2 hrs
• MUSC 2043 - American Musical Theatre | 2 hrs
• MUSC 2044 - American Musical Theatre II 2 hrs
• MUSC 2083 - Introduction to Piano Literature 2 hrs
• INST 2606 Encountering World Music 4 hrs.

choose 6 hours from:
• MUSC 3042 - Women in Music 4 hrs
• MUSC 3043 - Art Song: The Collaborative Process 2 hrs
• MUSC 3046 - American Popular Music 4 hrs
• MUSC 3060 - Jazz History 2 hrs

choose 4 hours from:
• MUSC 2050 - Electro-Acoustic Music 2 hrs
• MUSC 2060 - Jazz Theory 2 hrs
• MUSC 3050 - Advanced Electro-Acoustic Music 2 hrs
• MUSC 4000 - Advanced Theory 2 hrs
• MUSC 3000 - Form and Analysis 2 hrs  OR
• MUSC 3001 - Orchestration and Arranging 2 hrs
Music Theory & Composition Concentration (18 hrs required)

- MUSC 2002 - Beginning Composition 2 hrs
- MUSC 2050 - Electro-Acoustic Music 2 hrs
- MUSC 3050 - Advanced Electro-Acoustic Music 2 hrs
- MUSC 4001 - Advanced Composition 2 hrs
- MUSC 4040 - Advanced Seminar 2 hrs
- MUSC 4041 - Final Project 2 hrs
- MUSC Electives 2 hrs (*from MUSC 1000-4900*)
- choose 2 course from:
  - MUSC 3000 - Form and Analysis 2 hrs
  - MUSC 3001 - Orchestration and Arranging 2 hrs
  - MUSC 2060 – Jazz Theory 2 hrs
  - MUSC 4000 - Advanced Theory 2 hrs

**NOTES:** The major difference between this list and that in the University Catalogue is that MUSC 3000 Form and Analysis and MUSC 3001 Orchestration are no longer required in the Music core, though they remain available as electives. Also, in the Jazz Concentration, we no longer offer MUSC 3061 Special Topics in Jazz for 2 credits, and have therefore increased the MUSC Electives in the Jazz Concentration from 5.5 to 7.5 hours.

Example semester plan for BA in Music:

*(students must complete the additional courses in one of the concentrations on the next pages)*

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<tr>
<th>Semester One</th>
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**Semester Three**

[Complete your load with concentration-specific courses.]

| MUSC 2000 Music Theory III                   | MUSC 2001 Music Theory IV                     |
| 3                                             | 3                                             |
| MUSC 2010 Aural Skills III                   | MUSC 2011 Aural Skills IV                     |
| 1                                             | 1                                             |
| MUSC 2092 Applied Music                      | MUSC 2040 Music History I                     |
| 1                                             | 3                                             |
| MUSC 1080 Con. Attendance                    | MUSC 2093 Applied Music                       |
| 0                                             | 1                                             |
| MUSC 4097 Major Ensemble                     | MUSC 1080 Con. Attendance                     |
| .5                                            | 0                                             |
| INST 2000                                     | MUSC 4097 Major Ensemble                      |
| 4                                             | .5                                            |
| Math                                          | INST 2200                                     |
| 4                                             |                                               |
| **Total**                                     | **Total**                                     |
| **13.5**                                      | **12.5**                                      |
Semester Five

[Complete your load with concentration-specific courses.]

MUSC 3040 Music History II 3
MUSC 3092 Applied Music 1
MUSC 1080 Con. Attendance 0
MUSC 4097 Major Ensemble .5
INST 2400 4
Modern Language 4
Total 12.5

Semester Six

MUSC 3041 Music History III 3
MUSC 3093 Applied Music 1
MUSC 1080 Con. Attendance 0
MUSC 4097 Major Ensemble .5
INST 2600 4
Modern Language 4
Total 13.5

Bachelor of Arts in Music Concentrations - See catalog listing above.
Bachelor of Arts in Music and Business

Comprehensive list of requirements for BA in Music and Business:

Total hours required for graduation: 126
General Education: 39
Music Core: 41
Business courses: 29 hours (Note that this total includes the MUSC-prefixed courses specific to the degree: MUSC 1081 Intro to the Music Profession, MUSC 2081 Legal Issues in Music, and MUSC 2082/3089 Music Industry I and II.)
Concentration: 17

I. General Education Requirements (39 hrs)

- First Year or Transition Year Seminar (4 hrs)
- Integrative Studies (28 hrs)
  Note: For the Creativity and Culture INST requirement, a course other than INST 2607.
- Mathematics (4 hrs)
- Health and Physical Education Lifestyles (1 hr)
- Senior Year Experience (2 hrs)

II. Major Requirements (87 hrs)

A. Core Courses (all courses required)

- MUSC 1000 - Music Theory I 3 hrs
- MUSC 1001 - Music Theory II 3 hrs
- MUSC 1010 - Aural Skills I 1 hr
- MUSC 1011 - Aural Skills II 1 hr
- MUSC 1020 - Piano Class I 1 hr
- MUSC 1021 - Piano Class II 1 hr
- MUSC 1040 - Introduction to Music 2 hrs
- MUSC 1050 - Exploring the Digital Arts 2 hrs
- MUSC 1080 - Concert Attendance 0 hrs (6 semesters)
- MUSC 1092 - Freshman Applied Music - BA, BME, BFA Degrees 1 hr
- MUSC 1093 - Freshman Applied Music - BA, BME, BFA Degrees 1 hr
- MUSC 2000 - Music Theory III: Renaissance Through Classical Styles 3 hrs
- MUSC 2001 - Music Theory IV: Romantic Through Contemporary Styles 3 hrs
- MUSC 2010 - Aural Skills III 1 hr
- MUSC 2011 - Aural Skills IV 1 hr
- MUSC 2040 - Music History and Literature I 3 hrs
- MUSC 2080 - Sophomore Conference 0 hrs (1 semester)
- MUSC 2092 - Sophomore Applied Music - BA, BME, BFA Degrees 1 hr
- MUSC 2093 - Sophomore Applied Music - BA, BME, BFA Degrees 1 hr
- MUSC 3040 - Music History and Literature II - Writing Intensive 3 hrs
- MUSC 3041 - Music History and Literature III - Writing Intensive 3 hrs
- MUSC 3092 - Junior Applied Music - BA, BME, BFA Degrees 1 hr
• MUSC 3093 - Junior Applied Music - BA, BME, BFA Degrees 1 hr
• MUSC 4100 - 4114 Major Ensembles (or MUSC 4150 by permission) 4 hrs

B. Business Courses (all courses required)
• ACCT 2000 - Financial Accounting 4 hrs
• COMM 2800 - Business and Professional Communication 4 hrs
• ECON 2100 - Principles of Microeconomics 4 hrs
• ECON 2200 - Principles of Macroeconomics 4 hrs
• MKTG 3100 - Principles of Marketing 4 hrs
• MUSC 1081 - Introduction to Music Profession 1 hr
• MUSC 2081 - Legal Issues in Music 2 hrs
• MUSC 2082 - Music Industry I 3 hrs
• MUSC 3089 - Music Industry II 3 hrs

C. Concentration (select one)

Arts Administration Concentration (all courses required)
• ART 1350 - Introduction to Arts Administration 4 hrs
• ENGL 1193 - Special Topics in Professional Writing - Writing Intensive 4 hrs
• MGMT 3555 - Non-Profit Management 4 hrs
• MUSC 4900 - Internship 5 hrs

Audio Production Concentration (all courses required)
• MUSC 2050 - Electro-Acoustic Music 2 hrs
• MUSC 3050 - Advanced Electro-Acoustic Music 2 hrs
• MUSC 3052 - Audio Production I 3 hrs
• MUSC 3053 - Audio Production II 3 hrs
• MUSC 4900 - Internship 3 hrs
• MGMT 3000 - Principles of Management - Writing Intensive 4 hrs

Music Management Concentration (all courses required)
• MGMT 3000 - Principles of Management - Writing Intensive 4 hrs
• MUSC 4900 - Internship 13 hrs

NOTES: This program is the same as in the current University Catalogue. Note that students may take more internship hours than required, and students may take elective internships in addition to the capstone internship.

The SYE requirement for this program is:

SYE 4900 - Managing the Transition to Your Career: The Senior Year Internship Seminar (2 credits), which is to be taken in the same semester or the semester following the departmental capstone internship MUSC 4900. Note that a capstone internship of at least 4 hours is required for participation in SYE 4900. (This exceeds the music program requirement of 3 hours for the capstone internship in the Audio Production concentration.)
**Example semester plan for BA in Music and Business:**

(Students must also complete the business and music industry courses listed on the next page, as well as the courses in one of the concentrations)

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<th>Semester Three</th>
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<td>[Complete your load with Business and/or concentration-specific courses.]</td>
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**Business Courses (all courses required)**

- ACCT 2000 - Financial Accounting 4 hrs (Pre-requisite MATH 0900.)
- COMM 2800 - Business and Professional Communication 4 hrs
- ECON 2100 - Principles of Microeconomics 4 hrs (Prerequisite: MATH 1210 or MATH 1220 or MATH 1230 or MATH 1240 or MATH 1250.)
- ECON 2200 - Principles of Macroeconomics 4 hrs (Prerequisite: MATH 1210 or MATH 1220 or MATH 1230 or MATH 1240 or MATH 1250.)
- MKTG 3100 - Principles of Marketing 4 hrs (Prerequisite: ACCT 2000.)
  - MUSC 1081 - Introduction to Music Profession 1 hr
  - MUSC 2081 - Legal Issues in Music 2 hrs
  - MUSC 2082 - Music Industry I 3 hrs
  - MUSC 3089 - Music Industry II 3 hrs

**Concentration (select one)**

**Arts Administration Concentration (all courses required)**

- ART 1350 - Introduction to Arts Administration 4 hrs
- ENGL 1193 - Special Topics in Professional Writing 4 hrs
- MGMT 3555 - Non-Profit Management 4 hrs (Note: This course fulfills the dyad requirement when paired with either HLED 3800 or INST 3555.)
  - MUSC 4900 - Internship 5 hrs

**Audio Production Concentration (all courses required)**

- MUSC 2050 - Electro-Acoustic Music 2 hrs (Prerequisite: MUSC 1050)
- MUSC 3050 - Advanced Electro-Acoustic Music 2 hrs (Prerequisite: MUSC 2050)
  - MUSC 3052 - Audio Production I 3 hrs (Prerequisite: MUSC 2050)
    - MUSC 3053 - Audio Production II 3 hrs
    - MUSC 4900 - Internship 3 hrs
- MGMT 3000 - Principles of Management 4 hrs (Prerequisite: ECON 2100)

**Music Management Concentration (all courses required)**

- MGMT 3000 - Principles of Management 4 hrs (Prerequisite: ECON 2100)
  - MUSC 4900 - Internship 13 hrs
Bachelor of Music Education

Comprehensive list of requirements for BME:

Total hours required for graduation: 133
General Education: 37
Music Core: 62
Education courses: 34

I. General Education Requirements (37 hrs)

- First Year or Transition Year Seminar (4 hrs)
- Integrative Studies (28 hrs)
  Note: For the Creativity and Culture INST requirement, a course other than INST 2607.
- Mathematics (4 hrs)
- Health and Physical Education Lifestyles (1 hr)
- Senior Year Experience (fulfilled within the major)

II. Major Requirements (96 hrs)

A. Core Courses (all courses required)

- MUSC 1000 - Music Theory I 3 hrs
- MUSC 1001 - Music Theory II 3 hrs
- MUSC 1010 - Aural Skills I 1 hr
- MUSC 1011 - Aural Skills II 1 hr
- MUSC 1020 - Piano Class I 1 hr
- MUSC 1021 - Piano Class II 1 hr
- MUSC 1032 - Guitar Methods 1 hr
- MUSC 1033 - Percussion Methods 1 hr
- MUSC 1040 - Introduction to Music 2 hrs
- MUSC 1050 - Exploring the Digital Arts 2 hrs
- MUSC 1080 - Concert Attendance 0 hrs (6 semesters)
- MUSC 1082 - Music Education Practicum 0 hrs (3.5 semesters)
- MUSC 1092 - Freshman Applied Music - BA, BME, BFA Degrees 1 hr
- MUSC 1093 - Freshman Applied Music - BA, BME, BFA Degrees 1 hr
- MUSC 2000 - Music Theory III: Renaissance Through Classical Styles 3 hrs
- MUSC 2001 - Music Theory IV: Romantic Through Contemporary Styles 3 hrs
- MUSC 2010 - Aural Skills III 1 hr
- MUSC 2011 - Aural Skills IV 1 hr
- MUSC 2020 - Piano Class III 1 hr
- MUSC 2021 - Piano Class IV 1 hr
- MUSC 2032 - Woodwind Methods 1 hr
- MUSC 2035 - Brass Methods 1 hr
- MUSC 2040 - Music History and Literature I 3 hrs
- MUSC 2080 - Sophomore Conference 0 hrs (1 semester)
• MUSC 2092 - Sophomore Applied Music - BA, BME, BFA Degrees 1 hr
• MUSC 2093 - Sophomore Applied Music - BA, BME, BFA Degrees 1 hr
• MUSC 3001 - Orchestration and Arranging 2 hrs
• MUSC 3020 - Conducting I 2 hrs
• MUSC 3021 - Conducting II 2 hrs
• MUSC 3032 - Vocal and Choral Methods K-12 3 hrs
• MUSC 3033 - Instrumental Methods K-12 3 hrs
• MUSC 3036 - String Methods I 1 hr
• MUSC 3037 - String Methods II 1 hr
• MUSC 3040 - Music History and Literature II - Writing Intensive 3 hrs
• MUSC 3041 - Music History and Literature III - Writing Intensive 3 hrs
• MUSC 3080 - Half Recital .5 hr
• MUSC 3092 - Junior Applied Music - BA, BME, BFA Degrees 1 hr
• MUSC 3093 - Junior Applied Music - BA, BME, BFA Degrees 1 hr
• MUSC 4100 - 4114 Major Ensembles (or MUSC 4150 by permission) 3.5 hrs
• MUSC Electives from 1000-4999 (not ensembles) 2 hrs
• choose 1 course from:
  • MUSC 1023 - Voice Class for Music Educators 1 hr (for instrumentalists)
  • MUSC 1034 - Vocal Pedagogy and Diction for Choral Music Educators 1 hr

B. Education (all courses required)

• EDUC 1600 - Study of the School - Writing Intensive 4 hrs
• EDUC 2000 - Educational Psychology: Adolescence 4 hrs
• EDUC 3600 - Multicultural Education 2 hrs
• EDUC 4100 - Student Teaching: AYA/Multi-Age 14 hrs
• EDUC 4110 - SYE Seminar: AYA/Multi-Age 2 hrs
• EDUC 4500 - Exceptional Children: Adolescence 4 hrs
• choose 1 course from:
  • EDUC 3800 - Literacies in the Content Area 4 hrs OR
  • EDUC 3850 - Using Literacy Across Disciplines in the Middle Grades - Writing Intensive 4 hrs

Notes: This program is the same as in the University Catalogue, with two exceptions:
1. Required music electives total 2 hours (as listed here) instead of 4 hours (as listed in the catalogue).
2. MUSC 3001 Orchestration is no longer required for the BME, though students may still take it as an elective.
Example semester plan for BME:

**Note:** Students should take MUSC 1082 Music Education Practicum each semester in residence.

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*Notes: Students may take ensembles for zero credit if needed. Students may take HPES (physical education) at any point during their course of study.

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### Bachelor of Music Education, Continued

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<td>MUSC 1080 Con. Attendance</td>
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*Notes: Students may take ensembles for zero credit if needed.

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</table>
Bachelor of Music in Performance

Comprehensive list of requirements for BM:

Total hours required for graduation: 126
General Education: 45
Music Core: 53
Ensembles: 12
Pedagogy, Literature, Specialized Courses: 6
Capstone: 4

I. General Education Requirements (45 hours)

- First Year or Transition Year Seminar (4 hrs)
- Integrative Studies (28 hrs)
  Note: For the Creativity and Culture INST requirement, a course other than INST 2607.
- Modern Language (8 hrs in one language regardless of placement)
- Mathematics (4 hrs)
- Health and Physical Education Lifestyle Series (1 hr)
- Senior Year Experience (fulfilled within the major)

II. Major Requirements (75 hrs)
A. Core Courses (all courses required)

- MUSC 1000 - Music Theory I 3 hrs
- MUSC 1001 - Music Theory II 3 hrs
- MUSC 1010 - Aural Skills I 1 hr
- MUSC 1011 - Aural Skills II 1 hr
- MUSC 1020 - Piano Class I 1 hr
- MUSC 1021 - Piano Class II 1 hr
- MUSC 1040 - Introduction to Music 2 hrs
- MUSC 1050 - Exploring the Digital Arts 2 hrs
- MUSC 1080 - Concert Attendance 0 hrs (6 semesters)
- MUSC 1081 - Introduction to Music Profession 1 hr
- MUSC 1090 - Freshman Applied Music - BMUS Degree 2 hrs
- MUSC 1091 - Freshman Applied Music - BMUS Degree 2 hrs
- MUSC 2000 - Music Theory III: Renaissance Through Classical Styles 3 hrs
- MUSC 2001 - Music Theory IV: Romantic Through Contemporary Styles 3 hrs
- MUSC 2010 - Aural Skills III 1 hr
- MUSC 2011 - Aural Skills IV 1 hr
- MUSC 2020 - Piano Class III 1 hr
- MUSC 2040 - Music History and Literature I 3 hrs
- MUSC 2080 - Sophomore Conference 0 hr (1 semester)
- MUSC 2090 - Sophomore Applied Music - BMUS Degree 2 hrs
- MUSC 2091 - Sophomore Applied Music - BMUS Degree 2 hrs
- MUSC 3020 - Conducting I 2 hrs
- MUSC 3040 - Music History and Literature II - Writing Intensive 3 hrs
- MUSC 3041 - Music History and Literature III - Writing Intensive 3 hrs
- MUSC 3081 - Junior Recital 1 hr
- MUSC 3090 - Junior Applied Music - BMUS Degree 2 hrs
- MUSC 3091 - Junior Applied Music - BMUS Degree 2 hrs
- MUSC 4081 - Senior Recital 1 hr
- MUSC 4090 - Senior Applied Music - BMUS Degree 2 hrs
- MUSC 4091 - Senior Applied Music - BMUS Degree 2 hrs

B. Ensembles (all courses required)

- Pianists, Guitarists, and Electric Bassists:
  - Major Ensembles: 4 credits/2 years.
  - Chamber Ensembles: 4 credits/4 years
  - Additional Elective Ensemble Participation: 4 credits

- Other Instrumentalists:
  - MUSC 4100 - 4114 Major Ensembles 8 hrs
  - MUSC 4120 - 4141 Chamber/Specialized Ensembles 4 hrs

- Singers
  Choose 4 hours total from the following three Chamber Ensemble options, including the minimum requirement of 1 hour (2 semesters) for each option:
  - MUSC 1101 - Acting for Singers 1 hr (2 semesters required)
  - MUSC 3100 - Opera Workshop 1 hr (2 semesters required)
  - MUSC 4096 - Opera Theatre 1 hr (2 semesters required)

Major Ensemble:
  - MUSC 4100 - 4114 Major Ensembles 8 hrs

C. Pedagogy, Literature, Specialized Courses (all courses required)

- Instrumentalists
  - MUSC 2042 - Special Topics in Instrumental Literature 2 hrs
  - MUSC 3082 - Instrumental Pedagogy and Literature 2 hrs
  - 2 Elective hours approved by advisor

- Pianists
  - MUSC 2083 - Introduction to Piano Literature 2 hrs
  - MUSC 3043 – Art Song: The Collaborative Process 2 hours
  - MUSC 3082 Instrumental Pedagogy and Literature 2 hours

- Singers
  - MUSC 3085 - Vocal Pedagogy 2 hrs
  - MUSC 3043 - Art Song: The Collaborative Process 2 hrs
  - 1 course from:
    - MUSC 3083 - Diction for Singers I 2 hrs
    - MUSC 3084 - Diction for Singers II 2 hrs
Notes: This list incorporates the following changes from the current Undergraduate Catalog:
1. MUSC 2021 Piano Class IV is no longer required for the BM.
2. MUSC 3000 and/or MUSC 3001 are no longer required for the BM.
3. New Ensemble requirements for Pianists, Guitarists and Electric Bassists.
4. MUSC 1100 Freshman Voice Seminar no longer offered or required.
5. MUSC 1101 Acting for Singers is now repeatable for credit; MUSC 2100 Acting II no longer offered or required.
6. MUSC 3100 Opera Workshop is repeatable for credit; MUSC 3101 Opera Workshop II no longer offered or required.
MUSC 4096 1 hour required instead of 1.5 hours.
7. The Pedagogy offerings and requirements have been restructured for each performance area.

Example semester plan for BM:

**Singers:** Register for Acting, Opera Theatre or Opera Workshop as a Chamber Ensemble each semester.
**Pianists:** Register for MUSC 2023 Keyboard Musicanship Skills as advised, when the course is offered.

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<th>Semester Seven</th>
<th>Semester Eight</th>
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<tr>
<td>MUSC 4100s Major Ensemble</td>
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<tr>
<td>MUSC 4090 Applied Music</td>
<td>MUSC 4091 Applied Music</td>
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<tr>
<td>Chamber Ensemble</td>
<td>Chamber Ensemble</td>
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<td>MUSC 3020 Conducting I</td>
<td>MUSC 4080 Senior Recital</td>
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<td>MUSC 4083 Solo Recital (SYE)</td>
<td>MUSC 4083 Solo Recital (SYE)</td>
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*Specialized Courses – See Comprehensive list above.
Appendix B. Fall 2016 Syllabus for MUSC 1080 Concert Attendance [example]

Syllabus for MUSC 1080-01 Concert Attendance, Fall Semester 2016

Dr. Dennis Davenport, Instructor; BFAC 152; Phone: 614-823-3138;
Email: Ddavenport@Otterbein.edu. Office hours: MWF 10-11AM, TR 2-3PM or by appointment.

Meetings:
1. FAB, Fridays 3:05-4:15, Riley Auditorium.
2. Eight concert events selected by students.

Course information:
1. MUSC 1080 is the Department of Music's 0-credit Pass/Fail concert attendance course: all music majors must pass 6 semesters of MUSC 1080 in order to graduate.
2. Freshmen, sophomores and juniors should register for both semesters each year.
3. Seniors are not required to register for MUSC 1080, unless the student has failed one or more semesters in the previous three years. Then, the senior year can be used to “catch up.”
4. Course description: Hearing live performance is an essential component of improving musicianship. This course provides music majors with a broad exposure to live musical performances. In addition, this course is important as a means of providing audience support for programming in the Department of Music and the community. Through this course, concert etiquette also will be reinforced. During each semester, music students will be required to attend eight performances selected from the Department of Music Concert Calendar (one of the eight may be off campus, but must be approved by Dr. Davenport). In addition, attendance at all but two of the “Friday at Battelle” programs is required.
5. Grading: If the attendance requirements are met and documented by 5PM on Friday, December 9 (see below), students receive a passing grade in MUSC 1080.
6. If a student is observed in cell phone activity such as texting, or in any other disruptive behavior during a concert event, a faculty member may decline to accept the student's card for Concert Attendance credit, and will state as much to the student at the end of the concert. Faculty are empowered to ask students to cease from cell phone activity during an event, and may ask students to leave the event, or to hand over the phone to faculty until the event is over.
7. Note that students may not count events that they are performing in, except for performing in FAB. In addition, we will only accept on-campus concert credits for events listed on the concert calendar, and for which the cardbox procedure is in place or a designated alternate procedure is announced.
8. For all departmental concerts/recitals and Friday at Battelle programs, please look for the faculty/staff member on duty to pick up your attendance card, and just return it at the end of the event (do not write on the card). If you attend an off-campus concert (approved in advance by Dr. Davenport), please sign a program or ticket stub and put it in his box in the main office before the end of the quarter. There are two exceptions to the card box procedure this semester: 1) Attendance at one of the performances of the fall musical (THE ADDAMS FAMILY): if you attend a performance and would like it to ‘count’ for this course, sign either your ticket stub or program and put it in Dr. Davenport's mailbox in the music office – it is considered an on-campus event. After Andrew Kovaleski records your attendance using a ticket stub or program, you can pick up the ticket stub or program in the office; and 2) Attendance at OBN Jazz events. For these events, Mr. Jay Miglia will record your attendance.
9. This semester, the Department of Music and Delta Omicron will sponsor our attendance at the Columbus Symphony performance on Friday, October 28. This event is required for Freshmen, but is open to all music department students. It will count as an on-campus event for the purposes of Concert Attendance.

10. Statement on disability services: If you have a documented learning difference please contact Kera McClain Manley, the Disability Services Coordinator, to arrange for whatever assistance you need. The Disability Services is located in Room #13 on the second floor of the Library in the Academic Support Center. You are welcome to consult with me privately to discuss your specific needs. For more information, contact Kera at kmanley@otterbein.edu, 614-823-1618 or visit the Disability Services at the following web link:

http://www.otterbein.edu/public/Academics/AcademicAffairsDivision/AcademicSupportCenter/DisabilityServices.aspx

10. Academic Integrity: Since there is no written work submitted for this course, academic integrity consists of truthfully reporting and documenting attendance at events, and not falsifying any records of your own or other students’ attendance.

If you have questions, please let me know, and best wishes for a successful semester.
Dr. Davenport.
2016-2017 APPLIED VOICE SYLLABUS

COURSE DESCRIPTION
Applied Voice is the intensive study of the voice in the private studio. The teacher works with the student to improve vocal technique, to learn new literature, to enlarge the knowledge of diction and develop basic language skills, and to pursue other activities designed to better the voice. In addition to studio lessons, Applied Voice students should take advantage of Vocal Pedagogy, Diction and Vocal Literature courses, as well as a sampling of the many dance courses the college offers.

MUSC 1090/1091, 2090/2091, 3090/3091, 4090/4091 (BM students only)
This course carries two credit hours per semester and involves a 60 minute lesson per week.

MUSC 1092/1093, 2092/2093, 3092/3093, 4092/4093 (BME/BA/BFA Musical Theatre)
This course carries one credit hour per semester and involves a 50 minute lesson per week.

MUSC 1094/1095, 2094/2095, 3094/3095, 4094/4095 (BFA Theatre/non-majors)
This course carries .5 credit hour per term and involves a 30 minute lesson per week.

All students must audition at the beginning of Fall Semester for placement in a studio. If the audition warrants, a student may be placed in MUSC 1024/1025 (Voice Class) until the class instructor recommends placement in Applied Lessons. A student may be denied permission to register for applied voice if there is prior evidence of abuse of the privilege of private studio study.

COURSE REQUIREMENTS

Attendance:
It is the student’s responsibility to come to ALL lessons. Make-up lessons will only be scheduled at the teacher’s convenience if 24 hours cancellation notice is given, or if it is an extreme emergency. Conversely, the teacher will make every reasonable effort to re-schedule if he or she needs to change a lesson time, which is a probable occurrence with a professionally active faculty. All student illnesses must be accompanied by a Doctor’s excuse. Any "unexcused" absences will cause the final semester grade to be lowered by ONE FULL LETTER GRADE FOR EACH ABSENCE. Please be advised that although the Campus Health Center does not give out written excuses, your teacher is welcome to call them regarding your visit. The teacher and the student will document each lesson by signing the "Applied Music Record" at the time of the lesson. The teacher will then turn in the AMR to the BFAC Office at the conclusion of each semester.

If a student knows that he or she will miss a lesson due to a field trip, matinee performance, conference, etc., it is the student’s responsibility to exchange lesson times with another student in the same studio. Since these types of events are scheduled and published well in advance, they will not be considered excused absences. If the student is unable to exchange lesson times, he or she must make other arrangements with the teacher at least one week prior to the expected absence.
Other Requirements:

- All music students studying applied music at Otterbein are required to attend studio classes which are held on Wednesdays from 5:00-6:00 p.m. five times each semester. Four of these are studio recitals and one is an area recital for all voice students to attend. If a student misses more than one studio class or area recital, the applied grade will be lowered by one letter.

Dates for 2016-2017 music major Studio Classes are:

<table>
<thead>
<tr>
<th>Fall Semester – 2016</th>
<th>Spring Semester - 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wed, 9/7  - Studio Class</td>
<td>Wed, 2/8  - Studio Class</td>
</tr>
<tr>
<td>Wed, 9/21 - Studio Class</td>
<td>Wed, 2/22 - Studio Class</td>
</tr>
<tr>
<td>Wed, 10/19 - Studio Class</td>
<td>Wed, 3/22 - Studio Class</td>
</tr>
<tr>
<td>Wed, 11/9 - Studio Class</td>
<td>Wed, 4/12 - Area Recital</td>
</tr>
<tr>
<td>Wed, 11/16 - Area Recital</td>
<td>Wed, 4/19 - Studio Class</td>
</tr>
</tbody>
</table>

- Musical Theatre and Acting students are also required to attend studio classes each semester. In addition, there will be two recitals each semester. These occur on either Monday or Wednesday, from 5:00-6:00 p.m. Attendance will be taken. If a student misses more than one studio class or recital per semester, their applied grade will be lowered by one letter.

Dates for 2016-2017 musical theatre major Studio Classes and recitals are:

<table>
<thead>
<tr>
<th>Fall Semester - 2016</th>
<th>Spring Semester – 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wed, 9/28 – Studio Class</td>
<td>Wed, 1/25 – Studio Class</td>
</tr>
<tr>
<td>Wed, 10/5 – Studio Class</td>
<td>Wed, 2/15 – Studio Class</td>
</tr>
<tr>
<td>Mon, 10/24 – Recital – Seniors</td>
<td>Mon, 2/20 – Recital - Sophomores</td>
</tr>
<tr>
<td>Wed, 11/2 – Studio Class</td>
<td>Wed, 3/15 – Studio Class</td>
</tr>
<tr>
<td>Wed, 11/30 – Studio Class</td>
<td>Wed, 4/5 – Studio Class</td>
</tr>
<tr>
<td>Mon, 12/5 – Recital – Juniors</td>
<td>Mon, 4/24 – Recital - Freshmen</td>
</tr>
</tbody>
</table>
• All music students registered for one or two credit hour applied lessons must perform in a solo capacity at least once during the academic year on a Friday afternoon departmental recital. These recitals present opportunities to develop poise, stage deportment, and to conquer performance anxiety and should emphasize the study of classical repertoire. Senior and junior music majors must perform in the fall semester; sophomores and freshmen in the spring. In order to facilitate this scheduling, each students will be assigned a recital date. **YOU MUST PERFORM ON THE DATE YOU ARE ASSIGNED. A repertoire sheet must be completed, signed by your studio teacher, and returned to Claire Brock no later than one week prior to your scheduled recital.** In the case of illness, you must contact your instructor as well as Dr. Eckenroth, Director of Vocal Activities. You may be asked to produce a doctor’s excuse.

The applied grade of students who do not fulfill this requirement in the semester assigned will drop one letter grade for the assigned semester. Students who have not performed on a departmental recital by the end of the academic year will fail their applied lessons for spring semester.

• Students seeking to audition and/or perform for music or theatrical events and functions **OUTSIDE** the Department of Music and the Department of Theatre & Dance **MUST** seek permission to do so from the chairperson of the Department of Music through Dr. Eckenroth, even if permission has also been sought through the Department of Theatre & Dance. This permission must be granted **PRIOR** to the requested audition.

• In order to insure singular purpose while studying voice for credit at Otterbein, it is expected that the student will study **SOLELY** with his/her assigned instructor, and not with a teacher from outside the Otterbein community. **THERE WILL BE NO EXCEPTIONS TO THESE REGULATIONS!** The student’s primary responsibility during the four undergraduate years lies with Otterbein and with the chosen degree program. We do not promote “studio hopping” at Otterbein. If you are having difficulties in your applied studio please make an appointment to speak with Dr. Eckenroth. Every effort will be made to resolve these difficulties between you and your applied teacher. **NO STUDENT MAY SWITCH STUDIOS WITHOUT THE APPROVAL OF DR. ECKENROTH.**

REPERTOIRE
It is the philosophy of the Department of Music that all students, regardless of major or degree track, should emphasize the study of art music in the studio toward the development of a standard classical vocal technique. Students will be assigned repertoire from English, Italian, German and French song and opera literature with other languages being included at the teacher’s discretion.

Since the Bachelor of Music degree is viewed as a “pre-professional” degree leading to advanced study and ultimately a career as a professional musician, Art Song and Operatic repertoire will be the focus of study.
Musical Theatre literature will be studied by Musical Theatre majors. The freshman and sophomore years of study will be comprised of both musical theatre and art song literature in order to develop technique as stated above. The Junior and Senior years will be spent compiling an “Audition Portfolio”. Classical literature will be studied, at the teacher’s discretion, in order to solidify technique. Jury selections for Musical Theatre students will represent the bulk of the literature studied that semester.

**VOICE RECITALS**
Please refer to the section on Recitals in the main portion of the Department of Music Handbook.

**RECITAL REPERTOIRE REQUIREMENTS:**
**BA and BME students:**
Art song repertory should comprise the majority of the recital; a **MAXIMUM** of 2 opera, operetta, or oratorio arias may be included; a **MINIMAL** number of vocal jazz or musical theatre pieces with piano accompaniment **ONLY** may be included, but should not comprise more than one group on the recital. **NO ROCK OR POP REPERTOIRE WILL BE PERMITTED.**

***No BME students may schedule a recital during the semester in which they will be student teaching.***

**BA Vocal Jazz Students:**
Since students completing an emphasis in vocal jazz are also studying classical repertoire, the recital should be split between the two. The jazz portion may be performed with a small combo as appropriate to the repertoire.

**BM students:**
Recital repertoire for Bachelor of Music students will be chosen from the Art Song and Opera/Oratorio repertoire. This material should cover several time periods and styles and include at least 2 languages other than English. A **MAXIMUM** of 2 opera, operetta, or oratorio arias may be included. Students are encouraged, but not required, to program one short chamber piece accompanied by an obligato instrument or **SMALL** ensemble.

**JURIES**
Juries are the final exams for all students studying voice, and are held at the end of each semester. During the jury, the student sings for members of the voice faculty and is given written critiques by the faculty members present. Students should fill out the correct number of critique forms available in the BFAC office. The student will select the first song, and then the faculty panel will select from the other **MEMORIZED** pieces. Additional repertoire studied in the term should also be listed.

Juries are required of all students and may be re-scheduled only through the permission of Dr. Eckenroth, Director of Vocal Activities. If a student does not appear for a scheduled jury, the semester grade will automatically be an "F." If a student is
experiencing an illness which inhibits them from singing, the grade of "IP" will be given for the semester, and the student will perform a make-up jury the following semester of Appendix C. 2016-2017 Applied Voice Syllabus

study. Make-up juries are usually held the 3rd Friday of each semester beginning at 5:00 p.m.

THE AVERAGE JURY GRADE OF THE FACULTY MEMBERS PRESENT WILL COUNT AS 25% OF THE FINAL SEMESTER GRADE. Make-up juries for any students who cannot perform due to severe illness will be held the 3rd Friday of the following semester of study at 5:00 p.m. Students who are granted permission for an early dismissal, except graduating seniors, will receive an IP grade for their applied lessons and will complete their jury requirements during the following semester of study.

Accompanists will be provided for juries. It is mandatory for each student to rehearse with their assigned accompanist prior to the jury. Failure to do this will result in an automatic "F" for the semester. Jury details and sign-up lists will be posted outside the main office of BFAC approximately two weeks before the end of each term. The jury critique forms will be shared with the students at the first lesson of the term following the jury and then will be given to Conni Birri to be placed in the student's file.

Time Allotments for Juries:
Students studying .5 hour lessons will be allotted 4 minutes. Freshmen and sophomores must prepare 2 memorized pieces; juniors and seniors must prepare 3 memorized pieces. Memorized pieces do not carry over from semester to semester.

Students studying 1 hour lessons will be allotted 8 minutes. Freshmen and sophomores must prepare 3 memorized pieces; juniors and seniors must prepare 4 memorized pieces. Memorized pieces do not carry over from semester to semester.

BM Students studying 2 hour lessons will be allotted 12 minutes. Freshmen and Sophomores must prepare 4 memorized pieces. Juniors and seniors must prepare 5 memorized pieces. Memorized pieces do not carry over from semester to semester.

Jury Exemptions:
Students presenting full or partial recitals or major opera or musical roles are not required to sing a jury during that semester.

Recital Grading:
Recitals will be graded by a three person committee consisting of the studio teacher, Dr. Eckenroth (Director of Vocal Activities) and one other Department of Music full-time faculty. Since the student is exempt from juries the semester in which a recital is presented, the recital grade will equal 50% of the final semester grade, the other 50% to be given by the studio teacher. Please refer to the Department of Music Handbook for additional Recital Guidelines.

OPERA THEATRE PARTICIPATION
The opera program exists not only to provide students with performance opportunities that may prepare them for possible careers "on the stage", but also may help students
in degree tracks such as Music Education and Music and Business expand their artistic backgrounds to help in their chosen professions. Fall semester Opera Scenes class

Appendix C. 2016-2017 Applied Voice Syllabus

provides students with the opportunity to explore and perform excerpts from various stylistic periods. Spring semester activities will be both a main stage production of either a full opera or one-acts, and also a scenes class or outreach project similar to Fall semester's class. Participation in all performance activities is by audition.

Disability Statement:
If you need an accommodation based on the impact of a disability, you should contact your instructor to arrange an appointment as soon as possible. At the appointment you and your instructor will discuss the course format, anticipate your needs and explore potential accommodations. Instructors rely on the Disability Services Coordinator for assistance in verifying the need for accommodations and developing strategies. If you have not previously contacted the Disability Services Coordinator (x1618 or kmanley@otterbein.edu), we encourage you to do so.

-Dr. Karen Eckenroth, Director of Vocal Activities,
8/18/16
Appendix D. Applied Strings Syllabus

Course Description

Applied Music Study is the intensive study of an instrument in the private studio. The studio teacher works with the student to improve tone and technique, to learn new literature, and to pursue other activities designed to improve musicianship and prepare the student for music performance in the music profession.

Applied String Study includes the following course numbers with appropriate section numbers for each instructor (NOTE: each semester carries its individual number according to degree track and your status of freshman, sophomore etc.):

**BM (Bachelor of Music in Performance)** All Applied courses in this degree track are 2 credit courses
- **MUSC 1090** Freshmen year Fall Semester
- **MUSC 1091** Freshmen year Spring Semester
- **MUSC 2090** Sophomore year Fall Semester
- **MUSC 2091** Sophomore year Spring Semester
- **MUSC 3090** Junior year Fall Semester
- **MUSC 3091** Junior year Spring Semester
- **MUSC 4090** Senior year Fall Semester
- **MUSC 4091** Senior year Spring Semester

**BME (Bachelor of Music in Education); BA (Bachelor of Arts in Music)** All Applied course in this degree track are 1 credit courses
- **MUSC 1092** Freshmen year Fall Semester
- **MUSC 1093** Freshmen year Spring Semester
- **MUSC 2092** Sophomore year Fall Semester
- **MUSC 2093** Sophomore year Spring Semester
- **MUSC 3092** Junior year Fall Semester
- **MUSC 3093** Junior year Spring Semester
- **MUSC 4092** Senior year Fall Semester
- **MUSC 4093** Senior year Spring Semester

**Applied Study for non-majors; Applied Study in a secondary instrument** All Applied course in the degree track are .5 credit courses
- **MUSC 1094** Freshmen year Fall Semester
- **MUSC 1095** Freshmen year Spring Semester
- **MUSC 2094** Sophomore year Fall Semester
- **MUSC 2095** Sophomore year Spring Semester
- **MUSC 3094** Junior year Fall Semester
- **MUSC 3095** Junior year Spring Semester
- **MUSC 4094** Senior year Fall Semester
- **MUSC 4095** Senior year Spring Semester

**MUSC (X)090 and (X)091 (BM students only)** carries 2 credit hours per term and must be repeated for a total of 4 credit hours per year. Credit will not count toward graduation unless the sequence of two courses is completed in a single school year. Each course involves a full-period lesson (50 minutes) per week. All students in this track will register for their principal performing ensemble for 1 credit hour. All students in this degree track must participate in studio classes and area recitals as part of the applied lesson grade. Failure to attend studio classes and area recitals will have an impact on the applied lesson grade for that term. An audition at the beginning of the fall term is required for placement in Departmental principal and minor ensembles.

**MUSC (X)092 and (X)093 (BME and BA students only)** carries 1 credit hour per term and must be repeated for a total of 2 credit hours per year. Credit will not count toward graduation unless the sequence of two courses is completed in a single school year unless student teaching or on an internship. Each course involves a full-period lesson (50 minutes) per week. All students in this track...
Appen

Appendix D. Applied Strings Syllabus

will register for their principal performing ensemble for .5 credit hours. All students in this degree track must participate in studio classes and area recitals as part of the applied lesson grade. Failure to attend studio classes and area recitals will have an impact on the applied lesson grade for that term. An audition at the beginning of the fall term is required for placement in Departmental principal and minor ensembles. Students in the BME degree will not be registered for lessons during their student teaching semester.

MUSC (X)094 and (X)095 (Non-Majors and Secondary Instrument Study) carries .5 hours per term and must be repeated for a total of 1 credit hour per year. Credit will not count toward graduation unless the sequence of two courses is completed in a single school year. Each course involves a half-period lesson (25 minutes) per week. All students in this track will register for their principal performing ensemble for .5 credit hours. All students in this degree track are encouraged to participate in studio classes and area recitals as part of their applied study as indicated by their applied teacher’s syllabi and as allowed by their commitments in their major area of study. An audition at the beginning of the fall term is required for placement in Departmental principal and minor ensembles.

Course Requirements

Attendance:

It is the student’s responsibility to come to ALL lessons. Make-up lessons will only be scheduled at the teacher’s convenience if 24 hours cancellation notice is given, or if it is an extreme emergency. Conversely, the teacher will make every reasonable effort to re-schedule. All student illnesses must be accompanied by a Doctor’s excuse. Any unexcused absences will cause the final semester grade to be lowered by ONE FULL LETTER GRADE FOR EACH ABSENCE. Please be advised that although the Campus Health Center does not give out written excuses, your teacher is welcome to call them regarding your visit. The teacher and the student will document each lesson by signing an “AMR” (Applied Music Record) at the time of the lesson. The teacher will then turn in the AMR to the BFAC Office at the conclusion of each semester.

If a student knows that he or she will miss a lesson due to a sanctioned university activity, matinee performance, conference, etc., it is the student’s responsibility to notify the instructor as well as to attempt to exchange lesson times with another student in the same studio. If this is not possible, the student must reschedule with the teacher at least one week prior to the expected absence.

Other Requirements

Studio Class

All students registered for MUSC (X)090 - (X)093 are required to attend four studio classes and one area recital each semester according to the posted schedule by instrument. These seminars will take place on Wednesdays 5:00-6:00 or as per your studio teacher’s schedule. All students registered for MUSC (X)094 - (X)095 are encouraged to participate in studio classes and area recitals as indicated by their teacher’s syllabi and as allowed by their commitments in their major area of study. The performance seminar is a studio class in which the teacher combines his/her students for performance or a master class situation. Each unexcused absence from a studio or area event will lower the term’s applied grade by one letter. Individual instructors may hold students accountable for additional activities, such as faculty or student recitals and other required performances as indicated by their individual applied syllabus. Students in MUSC (X)090 - (X)093 receiving a grade lower than C will need to repeat the course for credit to count toward graduation.

Departmental Recital Solo Performance

All music majors registered for MUSC (X)090 - (X)093 must perform in a solo capacity at least once during the academic year on a Friday afternoon Departmental Recital (FAB). A specific performance date will be assigned to each student with seniors and juniors performing in the fall and sophomores and freshmen in the spring. A complete list of performers and assigned dates will be posted at the beginning of each semester. Additional soloists and small ensembles may schedule as time permits. Failure to fulfill this requirement will result in a failing grade for spring semester applied lessons.

Off Campus Commitment Permission

String students seeking to audition and/or perform for music or theatrical events and functions OUTSIDE the Department of Music and the Department of Theatre & Dance MUST seek permission to do...
so from the chairperson of the Department of Music and through Dr. Bates, even if permission has also been sought through the Department of Theatre & Dance. This permission must be granted PRIOR to the requested audition.

**Studio Instructor**
In order to ensure singular purpose while studying instrumental music for credit at Otterbein, it is expected that the student will study solely with his/her assigned instructor, and not with a teacher from outside the Otterbein community. There will be no exceptions to these regulations. The student’s primary responsibility during the four undergraduate years lies with Otterbein and with the chosen degree program.

**Faculty and Student Recitals**
It is expected that students will attend recitals and performances related to their area of private study. This would include recitals and performances by string faculty and other students in the string area. This is not only an opportunity to expand the literature with which you are familiar, making you a more well-rounded musician, but it shows respect and support for your student and faculty colleagues. Students are required to attend significant campus performances by their applied teachers, and failure to attend will impact their applied grades according to the individual applied syllabus for their studio.

**Repertoire**
It is the philosophy of the Department of Music that all students, regardless of major or degree track, should emphasize the study of art music in the studio toward the development of a standard classical technique. Students however will be assigned repertoire from a variety of styles that are appropriate to students’ background, needs and degree track. In the case of instruments whose primary repertoire lies outside the classical area, music appropriate to that instrument will be the focus.

**Juries**
Juries are the final exams for all students enrolled in applied study and are held at the end of each term. During the jury, the student performs for members of the instrumental faculty and is given written critique by the faculty members present. Students should fill out the correct number of Repertory forms available outside the BFAC office.

All students registered for MUSC (X)090 - (X)095 are required to perform a jury at the end of each semester. 20 minutes will be allowed for those students registered for MUSC (X)090 - (X)091, and 10 minutes will be allowed for those students registered for MUSC (X)092-(X)095. Juries can be used for a change in degree track and admission to the department. Juries may be rescheduled only through the permission of Dr. Bates, Director of Orchestral Activities. If a student does not appear for a scheduled jury, the semester applied grade will automatically be an “F.”

_The average jury grade of the faculty members present will comprise 25% of the final semester grade._

Instrumentalists who generally perform with piano accompaniment must do so with at least one jury selection during the academic year. Accompanists will be provided for juries. It is mandatory that each student rehearse with their assigned accompanist prior to the jury. Accompanists’ fees will be paid through the Business Office (not the BFAC office.) Failure to rehearse with accompanist will result in cancellation of the jury and an automatic “F” for the semester.

Jury details and sign-up lists will be posted outside the main office of BFAC approximately two weeks before the end of each term. See handbook for jury accompanist procedures.

Jury exemptions: Students presenting full or partial recitals within the Department are not required to perform a jury during that semester.

**Grading**
Grades are determined individually by the instructor based on the fulfillment of the above requirements and attendance. Teachers will take into account such factors as degree track,
Appendix D. Applied Strings Syllabus

performance level, amount of material mastered during the semester, improvement, effort, and achievement. The average jury grade of the faculty members present will comprise 25% of the final semester grade.

Students majoring in a music degree track must maintain at least an average of “C.” Teachers who have students who are not maintaining a “C” average must inform the students of the situation. The teacher will also notify the department chairperson through the appropriate area head.

Recitals

Please refer to the section on Recitals in the main portion of the Handbook. Students in the BM track will present a half recital in their junior year and a full recital in their senior year. Students in the BME and BA tracks are required to present at least a half recital in either their junior or senior years. Students in the BA Music and Business degree are NOT required to present a recital for their degree requirements. Please note that BME students are encouraged to schedule their recital during their junior year and they may not schedule a Senior recital during the semester in which they will be student teaching. Students in the BME and BA tracks have some flexibility in the format of their presentation. Lecture recitals, infromances, and even research presentations are allowed but must be approved by their applied teacher and area head.

A recital hearing will be scheduled by the student and performed three weeks prior to the scheduled recital date. The hearing must be scheduled in Riley Auditorium and all members of the recital committee, as well as all the performers must be present. The complete written program must be presented to the committee at this hearing. Program notes are required by BM students only and must be proofed prior to the hearing. The entire repertoire of the program should be ready for performance at this time. The committee may approve the recital, recommend portions to be reheard again prior to approval, recommend a different order of pieces or deny the recital for public presentation.

Recital Grading: Recitals will be graded by a three person committee consisting of the studio teacher, Dr. Bates (Director of Orchestral Activities) plus one other Department of Music full-time faculty member. The student must be registered for the appropriate recital course during the semester of the recital. The applied grade and the recital grade are separate grades.

Required Equipment and Storage

- A quality instrument maintained in good working order.
- Appropriate instrument accessories
- Metronome
- Electronic tuner
- Purchased lesson materials (solos, etudes, etc.) as required by your applied teacher

Students may be assigned to use departmental equipment and it is the students’ responsibility to keep the instrument free of damage and care for the instrument in a safe manner and keep it secure.

Students will be assigned a locker to store their instruments in the instrument storage room. Instruments should be kept in that locker instead of storing instruments in the string instrument storage room. Only school owned instruments and basses should be kept in the string instrument storage room.

NOTE: This syllabus is the official document governing Instrumental String Study at Otterbein University. It is imperative that it is read carefully with the teacher, and that all details are carefully observed. If any of the conditions listed are not met, grade reduction or loss of credit may result.

Dr. Jim Bates
Director of Orchestral Activities
Appendix E. Applied Piano Syllabus

Requirements for MUSC -094 (30-minute lessons):
In these courses, the student is expected to learn at least two contrasting solo pieces. These should demonstrate current skill levels. The studio teacher will determine the types of repertoire and difficulty level, based on the previous piano experience that the student brings into the program and the focus of the student’s major. Students are responsible for obtaining printed scores required by their teacher.

In addition, the student will work on:
- Technical Studies as determined by the studio teacher, for example major and/or minor scales, etudes, arpeggios, or any work demonstrating piano proficiency progress.
- Improvisation

The student will be required to prepare for and perform a 10-minute jury exam during finals week each semester. Two repertoire selections and technical studies will be performed at the jury. At least one solo repertoire selection should be performed from memory. Sign-up sheets will be posted in the BFAC lobby approximately two weeks prior to the juries.

Requirements for MUSC -090 and -092 (50-minute lessons):
The student in these courses will be expected to prepare at least two solo projects demonstrating challenging repertoire. These may be independent works or movements of a larger work that will eventually be completed as a whole over more than one semester. The works should be contrasting in style and technical demands. Repertoire performed should indicate artistic and technical progress as the student proceeds through the four years. Students are responsible for obtaining printed scores required by their teacher.

Additionally, the student will work on:
- Technical Studies as determined by the studio teacher, for example, major and/or minor scales, arpeggios, etudes, and any work demonstrating piano proficiency progress.
- Sightreading and improvisation. Sightreading materials commensurate with each student’s skill level will be made available throughout the term. Good sightreading procedures will be explained and practiced. In the case of students whose major instrument is piano, these skills will be practiced in Keyboard Skills, MUSC 2023 offered in Fall 2016, but may also be included in applied lessons at the discretion of the instructor and student.

Juries. All students enrolled in MUSC -90, -91, -92 or -93 are required to play a jury exam at the close of each semester. At least two solo repertoire selections plus technical studies will be performed at the jury. For students whose major instrument is piano, both solo repertoire selections should be performed from memory. Secondary piano students: at least one solo repertoire selection should be memorized. MUSC -92 juries will be fifteen minutes; MUSC -90 (BM) juries will be twenty minutes. Sign-up sheets will be posted in the BFAC lobby approximately two weeks prior to the juries.

- Departmental Recital solo performance. Students whose major instrument is piano are required to successfully perform on a student recital during Fridays at Battelle (FAB) at least once during the academic year. Seniors and juniors perform in the fall; sophomores and freshmen perform in the spring. A schedule is posted on the main bulletin board in the lobby, and will also be e-mailed by Claire Brock. The applied grade of students who do not perform on the date assigned will drop one letter grade for the assigned semester, unless there is a legitimate conflict or illness. Such a conflict should be discussed as soon as possible with your teacher and Claire Brock. Students who have not performed on a departmental recital by the end of the academic year will fail their applied lessons for spring semester.

- Solo Recitals. As the student approaches their junior and senior years, the applied teacher will discuss the option of a recital requirement. All MUSC -090 (BM) students will give a junior and senior recital. Please see the student handbook for specifics about recital planning, preparation, and the recital checklist. Please note: if you have a recital, you are required to present the program in a hearing three weeks before the recital. The program should be complete at this time, and any unusual aspects of your recital, for example lighting requirements, should be ready for your committee to review at the time of your preview. N.B. -092 recital programs may include a number of collaborative works (chamber music, piano duos, artsong etc.), but should focus primarily upon solo repertoire. Programs must be approved by the applied music teacher in consultation with the director of keyboard studies.

Applied Studio Classes:
Appendix E. Applied Piano Syllabus

Regular studio classes are offered throughout the year. The main purpose of these classes is to offer a performance opportunity and receive feedback from colleagues and teachers. At times, studio classes may also have informational sessions and video presentations.

At least four studio classes and one area recital per semester will be held at specific times announced by the instructor. Applied piano students who are piano majors should plan to attend all classes and the recital. Non-piano majors should attend at least two studio classes. The instructor will supply the dates at the beginning of each semester.

Secondary-area piano students and non-major students who have conflicts with ensemble rehearsals or other academic courses held concurrently may be excused from this requirement. Students for whom this is the primary instrumental area must attend all classes however. Unexcused absences will result in a 2.5% grade deduction from your course grade per studio class missed.

Grades:
Grades are determined individually by the instructor based upon the fulfillment of the requirements listed above. Teachers will take into account such factors as performance level, amount of material mastered during the semester, improvement, effort, and achievement. The combined jury grade from the piano faculty is 25% of the total semester grade. Failure to perform a jury exam will result in an “F” for the semester.

Lesson Attendance:
Lessons missed without 24 hours advance notice to the instructor will not be made up, with the exception of a death in the immediate family or a serious illness being treated by a physician (written excuse required). Make-up lessons missed for any reason are forfeited. In the case that a make-up is scheduled, students should be aware that part-time faculty may not be able to come to campus other than on their regularly scheduled day. After two missed lessons, the teacher may drop the student with an “F” for the semester, at the individual teacher’s discretion. In such cases, a refund of the fees will be determined according to the established policy.

Practice Room Keys:
Students enrolled in MUSC -090 and -092 are entitled to three keys for special practice pianos. One will be for two upstairs studios, room 220 and 222, and one will be for the Steinway grand in Riley Auditorium. Google calendar links will be sent to you before the first day of classes to book these rooms. Please contact Dr. Ross (gross@otterbein.edu) if you do not receive the links or they are not working. Students should reserve two to three hours of practice time each day (BM – three hours are recommended, BA – at least two). All pianists using this room must adhere to the rules posted. Please be considerate of your fellow pianists; if you cannot use your practice time, please cancel your booking on Google. Please see the student handbook for procedures involving use of the Riley Auditorium Steinway. In using this instrument, students are accepting full responsibility for following these procedures, most importantly locking and covering the piano before leaving. Please see Andrew Kovaleski in the Music Department office to obtain these keys.

Disability services
If you have a documented learning difference please contact Kiera McClain Manley, the Disability Services Coordinator, to arrange for whatever assistance you need. The Disability Services is located in Room #13 on the second floor of the Library in the Academic Support Center. You are welcome to consult with me privately to discuss your specific needs. For more information, contact Kiera at kmanley@otterbein.edu, 614-823-1618 or visit the Disability Services at the following web link: http://www.otterbein.edu/public/Academics/AcademicAffairsDivision/AcademicSupportCenter/DisabilityServices.aspx.

Expectation for student work
Applied music courses require more work than standard courses at Otterbein. For MUSC -090 (BM), twelve hours are required, and eighteen (or more) are desirable (that is two or more hours per day, preferably three). MUSC -092 requires twelve hours per week (two hours per day). For MUSC -094, Piano for Non-Majors, one hour per day or six hours per week of out-of-class work is required. It is recommended that you budget time accordingly!

Piano Proficiency:
Music Majors with piano as their major instrument will fulfill their piano proficiency requirement during their sophomore year, in the course Keyboard Musicianship Skills for Piano Majors, MUSC 2023. All music majors who do not have piano as their major instrument are required to pass a piano proficiency for each particular
Appendix E. Applied Piano Syllabus

degree track. If you have not yet completed this proficiency and you have successfully auditioned to take applied piano, then you must fulfill this requirement in addition to jury requirements at some point during your undergraduate degree. It is strongly recommended that BA students take their proficiency at the end of the freshman year, and BME and BM students by the end of the second year of piano study. For these proficiency requirements, the student will demonstrate mastery in the areas of scales, progressions, sightreading, repertoire, improvisation, harmonization, and (in the case of BM and BME students) choral and instrumental score reading. The studio teacher will discuss with each student the requirements of the proficiencies (in the Music Department Handbook) and useful resources for study and practice. Required texts are Alfred’s Group Piano for Adults, Book 1 (for BA) or Book 2 (for BME and BM), 2nd editions, by E.L. Lancaster and Kenon D. Renfrow. The proficiency exam will be scheduled individually with one or two piano faculty members.

Piano dates:
Studio classes (Riley or BFAC 108, TBA):
(piano majors: choose at least four, non-piano majors: please choose two)
9/12 5pm
9/26 5pm
10/17 5pm
10/31 5 pm
11/14 5pm
11/28 5 pm

Masterclasses (Riley):
Jerry Wong: TBA
Sergei Polusmiak: Sunday, November 20, 5p.m. Riley Auditorium

Please plan to attend both these classes

Student Recital: Dana Dirksen and Sasha Neverov, November 2, Junior BM recital 8 pm.
Chamber music recital (Strings and Piano): November 18, 8pm (Riley)
Piano Area recital: 12/2 Riley Auditorium, 3:05-4:05 pm

Concerts (all events in Riley Auditorium):
We hope you will choose to attend all the piano series events for your concert credit. You will benefit greatly from them!

Fall Faculty Showcase: Sunday, September 18, 2 pm

Faculty Recital: Hild Peersen, clarinet, and Timothy Huffman, piano: Sunday, October 2, 2pm

Guest Artists: Chia-Wei Lee, Baritone, Melissa Davis, soprano, and Jerry Wong, piano: Thursday, October 6, 8 p.m.

Faculty Recital: Jennifer Bell, harpsichord: Sunday, October 30, 2pm

Guest Artist Recital: Sergei Polusmiak piano: Sunday, November 20, 2pm
Appendix F.  Applied Brass, Woodwind, and Percussion Syllabus

Dr. Michael Yonchak, Applied Area Coordinator
117 BFAC, x1808
Myonchak@otterbein.edu

Dr. Kimberlee Goodman, Flute  Prof. Ben Huntoon, Trumpet
Dr. Melissa Stevens, Oboe  Dr. Daniel King, Trumpet
Dr. Hild Peersen, Clarinet  Prof. Kimberly McCann, Horn
Dr. Kerry Haberkern, Bassoon  Dr. Joel Shonkwiler, Low Brass
Prof. Jay Miglia, Saxophone  Dr. Jack Jenny, Percussion

Course Description
The foundation of a musician's career is intensive study with an artist in their specialization. Applied music lessons focus on developing the musician's art: performance skills, musical interpretation, repertoire, technique, physical awareness, as well as a fundamental knowledge of instrument construction and history. Students will learn the skills which will enable them to continue their independent growth as a musical artist.

MUSC 1090/1091 (Freshman level), 2090/2091 (Sophomore level), 3090/3091 (Junior level), 4090/4091 (Senior level) (BM students only) Hours: 2
A sequential course over four years of study for BM (performance) majors. Lessons consist of one 50 minute session per week. An audition at the beginning of fall and spring semesters is required for placement in Departmental principal and specialized ensembles.

MUSC 1092/1093 (Freshman level) 2092/2093 (Sophomore level), 3092/3093 (Junior level), 4092/4093 (Senior level) (BA in Music, BME students) Hours: 1
A sequential course over four years of study for BA in Music and BME majors. (BME students do not take this course during their student teaching semester.) Lessons consist of one 50 minute session per week. An audition at the beginning of fall and spring semesters is required for placement in Departmental principal and specialized ensembles.

MUSC 1094/1095 (Freshman level), 2094/2095 (Sophomore level), 3094/3095 (Junior level), 4094/4095 (Senior level) (Non-Majors) Hours: .5
Lessons consist of one 30 minute session per week. An audition at the beginning of fall and spring semesters is required for placement in Departmental principal and specialized ensembles.

Course Objectives
1) Demonstrate the ability to produce a consistent, characteristic tone throughout the range of the instrument.
2) Demonstrate secure pitch throughout the range of the instrument.
3) Demonstrate ability to perform all articulations cleanly and rhythmically throughout the range of the instrument.
4) Demonstrate technical accuracy, speed, and facility appropriate to the instrument.
5) Demonstrate an understanding of musical styles through the performance of a variety of literature.
6) Demonstrate the ability to independently prepare solo and ensemble literature.
7) Demonstration of the above objectives is an ongoing process and becomes more advanced through continued study over a four year program.
Appendix F  Applied Brass, Woodwind, and Percussion Syllabus

Required Equipment and Music
1) Professional quality instrument, mouthpiece(s), reeds as applicable
2) Appropriate instrument maintenance accessories (mouthpiece brushes, swabs, oil, etc.)
3) Appropriate accessories such as mutes, instrument stands, sticks, mallets, etc.
4) Metronome
5) Electronic Tuner
6) Lesson Material – all etude books, solo repertoire used in your lessons must be purchased by the student
7) Other materials as per studio instructor’s specific syllabus

Purchasing Music
When the instructor makes an assignment the student is required to purchase the music from the most expedient source. Ask your instructor for suggested retailers if needed. There are numerous online sources and Stanton’s Sheet Music in Columbus, OH is a very close resource with an extremely knowledgeable staff.

Stanton’s Sheet Music
330 South 4th Street
Columbus, OH 43215
(614) 224-4257
www.stantons.com

Other Equipment
Large percussion instruments (marimba, snare drum, bass drum, timpani, etc.) are provided by the college. Percussionists are strongly encouraged to purchase their own small percussion items (triangles, maracas, castanets, etc.) and are required to own their own sticks and mallets.

There are a limited number of instruments available for student use for those who do not own their own instrument. Students may only check out instruments in their specific area (saxophone students may check out the soprano sax, flute students may check out the alto flute), for a methods class (Brass or Woodwind Methods), or by special permission from Dr. Yonchak. Students should contact the instrument inventory coordinator to process the appropriate paperwork in order to sign these instruments out. These instruments are to be stored in the assigned locker with the assigned combination lock in the instrument storage room. These lockers should be locked at all times in order to prevent theft. Any locker found unsecured will have the contents confiscated for security reasons. The student is responsible for all costs related to any damage that occurs to any equipment (instrument, locker, mutes, etc.) while signed out to them. In addition, the student is also responsible for replacement costs of any lost equipment (instrument, etc.) All instruments, lockers and any other equipment must be returned at the end of the school year or when the equipment is no longer needed, whichever comes first. Any equipment not returned will result in a registration/transcript hold in addition to replacement fees. Please remember that the use of these instruments is a privilege. If at any time Dr. Yonchak determines that this privilege is being abused (i.e. university owned instruments being left in classrooms, consistent damage, etc.) the student will be asked to immediately return the instrument and will no longer be permitted to use the school’s inventory of instruments.

Grading
All students registered for private instruction attend a weekly lesson. All music majors are required to perform a jury at the end of each semester. Non major jury requirements are determined by the individual instructors. Juries are evaluated by a panel from the instrumental faculty. The average jury grade of the faculty members present will comprise 25% of the final grade. The remaining 75% of the grade is determined by the studio teacher based on the fulfillment of the requirements detailed in the studio syllabus. As per department policy, students must maintain at least a “C” average in applied study in order to “pass” the semester.

Expectations
All students are expected to prepare their lesson material through daily individual practice time. Music majors are expected to practice a MINIMUM of 2 hours per day. Non music majors are expected to practice 1 hour per day. Daily practice is required in order to properly prepare for weekly lessons and further develop musical skills. This individual practice time is outside of other playing (i.e. ensemble rehearsals.)
Additionally, students who wish to participate in Wind Ensemble or Jazz Ensemble MUST take the placement audition that is held during the first week of each semester. This allows the directors to accurately place students according to skill level, and program appropriate literature based on the level of the ensemble. Failure to take the audition could result in being left off a roster for a major ensemble, and by extension, jeopardize any award monies that are tied to those ensembles. Excerpts will be posted online before the first week of each term.

Attendance
1) Attendance is mandatory at all lessons.
2) Attendance at studio classes, recitals and concerts related to your area is required. For example, all students in the trumpet studio are required to attend all trumpet recitals. (See below for more details.)

Procedures
1) In the event that you must miss a lesson it is professional courtesy to contact your studio teacher as soon as possible. See the studio syllabus for specific contact information. If you are unable to speak to your teacher make sure you call the music office at 823-1508 and leave a message for your instructor. The instructor may excuse an absence, but will only do so in cases of extreme emergency/family hardship and accompanied by the appropriate documentation. The studio teacher is under no obligation to make up lessons missed by the student.
2) Unexcused absences will result in a failing grade for that week.
3) Unexcused absences from two lessons during a semester will result in a failing grade for the semester.
4) Unexcused absences from a recital, performance or studio class will cause the final grade to be lowered by 1/3.
5) The teacher and the student will document each lesson by signing an “AMR” (Applied Music Record) at the time of the lesson. The teacher will then turn in the AMR to the BFAC Office at the conclusion of each quarter.
6) See the studio syllabus for make-up procedures for any other situations such as teacher absence, student attendance at conferences, field trips, etc.

Studio Class and Area Recitals
Studio classes are an opportunity for a variety of activities outside of the private lessons. These activities include student performances, master classes, reed making, ensemble, guest speakers, etc. Each studio will have 4-5 studio classes per semester. In addition, there will be 1-2 area recitals each semester. All music majors (BA, BME, BM) registered for applied study are required to attend all studio classes and area recitals. Non-major participation will be determined by the individual instructor. Studio class times will be determined by the instructor. Area recitals will take place during the Wednesday Departmental Studio time (2:15-3:15PM.) The semester schedule will be available from your instructor. After 1 excused absence from a studio or area recital the semester grade will be lowered a full letter grade for each subsequent absence. Individual instructors may hold additional seminars at their discretion.

Required Events
Required events are defined as any recital/concert given by your instructor, members of your studio, guest artist recitals and master classes, and other special events determined by your instructor. See the studio syllabus for specific requirements. Work is not an excused absence.

Performance Requirements
Majors
1) All students majoring in music (BA in Music, BM, and BME) must perform in a solo capacity on the Departmental Recital at least once during the academic year. A specific performance date will be assigned to each student by the department at the beginning of each semester. It is the responsibility of the student to secure an adequate accompanist. Failure to fulfill this requirement will result in a failing grade for spring semester applied lessons.
Appendix F. Applied Brass, Woodwind, and Percussion Syllabus

2) Perform in a large ensemble (wind ensemble, symphonic band, marching band) during each semester of studio instruction.

Non Majors

1) Perform in a large ensemble (wind ensemble, symphonic band, marching band) during each semester of studio instruction.

Juries

Juries are the final exams for all instrumental students and are held at the end of each semester. During the jury, the student performs for members of the instrumental faculty and is given written critique by the faculty members present. With the exception of students performing a recital, all students majoring in music registered for applied lessons are required to perform a jury at the end of each semester. Non major jury requirements are determined by the individual instructor.

The average jury grade of the faculty members present will comprise 25% of the final grade.

Jury Procedures:

- Jury details and sign-up lists will be posted outside the main office of BFAC approximately two weeks before the end of each term. See the handbook for jury accompanist procedures.
- Bachelor of Music students sign up for 20 minutes or 2 time slots.
- All other students required to take a jury sign up for 10 minutes or 1 time slot.
- Juries may be rescheduled only through the permission of Dr. Yonchak.
- If a student does not appear for a scheduled jury, the semester grade will automatically be an “F.”
- In the event of extreme illness or emergency, appropriate documentation must be presented. At that time, the area coordinator and studio teacher may grant a make-up jury.
- Students performing a half or full recital are exempt from the jury during that semester.

Jury Repertoire:

Specific requirements are assigned by the studio teacher. Juries are assessed on the following: articulation, dynamics, musical expression, intonation, stage presence, rhythm, tempo, technical facility, accuracy, tone, tone color and vibrato.

If an assigned work has piano accompaniment the student is required to perform on the jury with accompaniment unless otherwise instructed. (Please see the handbook for jury accompanist instructions.) The use of an accompanist may be waived with prior approval from the area coordinator. It is mandatory for each student to rehearse with their assigned accompanist prior to the jury. Accompanists’ fees must be paid in advance. (See the handbook for details.) Failure to pay your accompanist fee and to rehearse with accompanist will result in cancellation of the jury and an automatic “F” for the semester.

Technical Proficiency:

The spring semester sophomore level jury for music majors will include a technical proficiency exam.

For brass and woodwind majors, the minimum requirements include:
- All Major Scales, 2 octaves
- All Minor Scales (Natural, Harmonic and Melodic), 2 octaves
- All Major Arpeggios, 2 octaves
- All Minor Arpeggios, 2 octaves
- Chromatic Scale, 2 octaves
- Additional requirements per studio teacher

Percussionists should see Dr. Jenny for specific requirements for the technical jury.

Recitals

Please refer to the section on Recitals in the main portion of the Handbook for scheduling and hearing procedures (pp 25-29.)
Recital Grading

Students presenting a recital must register for the appropriate recital course. Recitals will be evaluated by a three person committee assigned by the Department of Music. The final grade will be determined by the average of the committee scores. For applied grading procedures during the recital semester please refer to the studio syllabus.

Plagiarism and Cheating: Refer to the guidelines in the Campus Life Handbook for Otterbein’s clearly stated policy.

Disability Statement
If you need an accommodation based on the impact of a disability, contact the Disability Services Coordinator for assistance in verifying the need for accommodations and developing strategies. If you have not previously contacted the Disability Services Coordinator (x1618), we encourage you to do so.
Appendix G. Applied Jazz Guidelines

This document is an encapsulation of the various discussions regarding persons interested in studying jazz in their applied lessons.

It is intended to work in conjunction with applied syllabi from all areas. It simply puts in writing the various guidelines that have developed over the course of several years.

These points are general to all areas of musical study.

All accounts are accurate within the best of my note-taking ability! Some notes were sketchy!

Addendum to Department Handbook Appendices C, D, E and F

Applied Jazz Guidelines

1. With approval of the studio instructor, germane area coordinator and the music department, students may take applied jazz lessons beginning fall of the freshman year*. With approval of all the aforementioned, the 50-minute applied lesson time will be equally divided between classical and jazz idioms. A student may be permitted to continue these “split” lessons with the approval of the studio instructor, germane area coordinator and the music department, provided the student exhibits satisfactory advancement in both genres as determined by applied lesson grades and successful juries. If the student does not show satisfactory advancement, department approval for split lessons may be withdrawn at any time.

*With studio instructor and area coordinator approval, students in the vocal area may be allowed to study jazz beginning fall of the sophomore year.

2. The same studio instructor may be approved by the department to provide lessons in jazz and classical idioms, in which case the student will register for a 2 credit-hour lesson with that instructor. Equal division of time for classical and jazz material is left to the studio instructor and student. In some cases the student may have separate instructors for each genre, in which case the student will register for 1 credit-hour lessons with the two instructors.

3. Every student who registers for 1 or 2 credit-hour applied jazz lessons must take a jazz jury at the end of each term in which they are registered. Jazz juries will be scheduled separately from classical juries and reserved for students to perform repertoire-related materials for jazz faculty. Studio instructors will examine technical materials (scales, modes, intervals, patterns, exercises on specific chord progressions, etc.) separate from the jazz jury.

4. With approval of the studio instructor, germane area coordinator and the music department, students may study exclusively beginning fall of the junior year.

5. Students who wish to pursue the Jazz Concentration BA must audition for acceptance into the program. Students may attempt the audition at any time during their studies at Otterbein. Those who are accepted may begin studying jazz exclusively from fall of the freshman year.*

*With studio instructor and area coordinator approval, Jazz Concentration BA students in the vocal area may be allowed to study jazz beginning fall of the sophomore year.
Appendix G. Applied Jazz Guidelines

This document is an encapsulation of the various discussions regarding persons interested in studying jazz in their applied lessons.

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*With studio instructor and area coordinator approval, students in the vocal area may be allowed to study jazz beginning fall of the sophomore year.

7. The same studio instructor may be approved by the department to provide lessons in jazz and classical idioms, in which case the student will register for a 2 credit-hour lesson with that instructor. Equal division of time for classical and jazz material is left to the studio instructor and student. In some cases the student may have separate instructors for each genre, in which case the student will register for 1 credit-hour lessons with the two instructors.

8. Every student who registers for 1 or 2 credit-hour applied jazz lessons must take a jazz jury at the end of each term in which they are registered. Jazz juries will be scheduled separately from classical juries and reserved for students to perform repertoire-related materials for jazz faculty. Studio instructors will examine technical materials (scales, modes, intervals, patterns, exercises on specific chord progressions, etc.) separate from the jazz jury.

9. With approval of the studio instructor, germane area coordinator and the music department, students may study exclusively beginning fall of the junior year.

10. Students who wish to pursue the Jazz Concentration BA must audition for acceptance into the program. Students may attempt the audition at any time during their studies at Otterbein. Those who are accepted may begin studying jazz exclusively from fall of the freshman year.*

*With studio instructor and area coordinator approval, Jazz Concentration BA students in the vocal area may be allowed to study jazz beginning fall of the sophomore year.
Appendix H. Otterbein University Center for Career and Professional Development

Phone: (614) 823-1456  
Hours: Mon - Fri, 8:30 a.m. - 5:00 p.m.  
Evening and weekend appointments also available.

The Career Development Center is located on the corner of Grove and Home Streets, across from Mayne Hall.

Career Exploration and Job Search Resources and Services

Individual Career Counseling

Career Center staff will assist individual students with all aspects of their career exploration. Common student concerns are changing their academic major, potential career options in their field, job market information, or pursuing an internship. Typical career counseling activities involve taking vocational and personality tests that can provide clues to appropriate career resources to learn more about a particular field or job.

The Cardinal Network

This network of Otterbein alumni provides students with personal contacts who will answer questions and provide career advice about their field. The annual Cardinal Network Luncheon for juniors and seniors matches student participants with a professional for a networking conversation in a relaxed setting. Names of network members are available in the Career Center.

Job Search Assistance

Career Center staff will work with individual students to help them with every aspect of their job search, including developing job search plans, researching employers, locating job openings, writing resumes, and preparing for interviews.

Registration with the Career Center during the senior year provides access to job openings, employer contacts, and information about job fairs and other job-search related events and services, both on-line, in the Career Center, and through personal referral. Remember: the more the Career Center knows about a student’s goals and plans, the more individual and appropriate assistance they can provide.

Job Choices: This journal is published annually by the National Association of Colleges and Employers, and the Career Center provides free copies to any senior student. Articles covering every aspect of the job search process written specifically for graduating college students makes Job Choices the best guide available for the new graduate.

Career Planning Class. BADM 3800, “Managing the Transition to the Workplace” is open to all junior and senior students and provides students with structured, thorough preparation for their entry into the job market and their first year as a professional in any field.
Resume and Cover Letter Writing

The Resume Handbook. Free copies are available to all students. The handbook offers a comprehensive “how-to” section plus examples of many resumes representing a variety of formats and layouts (many are matched to examples of typical job openings), and detailed instructions for developing a scannable resume.

The Cover Letter Handbook. A companion to the resume handbook. General instructions for writing an effective cover letter are illustrated with many examples, the majority of which correspond to the resumes in the resume handbook.

Resume and Cover Letter Critiques. Professional staff will review, critique, and proofread student resumes and cover letters and provide constructive feedback and advice on language, content, layout, fonts, etc.

Use the Net! Select any of the major search engines on the net. Type in the work “resume” and you will find several hundred links to resume-writing resources.

Interview Training

Mock Interviews. The Career Center staff will conduct practice interviews for all students (may be videotaped if student wishes) followed by constructive feedback and instruction. Lists of typical interview questions will be provided plus advice about interview preparation, etiquette, and dress.

Interview Portfolios. Assistance in preparing an interviewing portfolio. Not to be confused with an artist portfolio. Interview portfolios contain samples of academic work, extracurricular and work experiences, honors, etc. that can be used to enhance the resume and provide visual impact in an interview setting. Especially helpful for students looking for careers in business.
Appendix I. Department of Music Forms

- Fridays at Battelle Program Information Form
- Early Leave Request
- Off-Campus Permission Form
- Junior/Senior Recital Planning Checklist
- Junior/Senior Recital Repertoire Form
- Piano Proficiency
- Voice Proficiency
FRIDAYS AT BATTELLE
PROGRAM INFORMATION FORM

All information must be complete and must be submitted to the Program Manager NO LATER THAN ONE WEEK preceding the recital date.

PERFORMER’S NAME ___________________________ TODAY’S DATE __________

PHONE ___________________________ E-MAIL ADDRESS ___________________________ @otterbein.edu

VOICE PART OR INSTRUMENT ___________________________ FAB RECITAL DATE __________

Have you performed on a department recital this academic year? ___________________________

************************************************************************************

PLEASE GIVE COMPLETE INFORMATION

EXEMPLARY:

**Voice**
Title of Piece or Movement: Saper vorreste
From: *Un Ballo in Maschera*
Composer: Giuseppe Verdi

**Instrumental**
Title of Piece or Movement: I. Adagio
From: Sonata No. 6
Composer: George Frideric Handel

**Piano**
Title of Piece or Movement: 5. Andantino, quasi allegretto (dedicated to Alfredo G. Faria)
From: Danzas Españolas
Composer: Enrique Granados

**TITLE OF PIECE OR MOVEMENT:**
**FROM:**
**COMPOSER:**
**ACCOMPANIST:**
**LENGTH OF PIECE** (number of minutes):

**********NOTE: FORMS WITHOUT SIGNATURES WILL NOT BE ACCEPTED**********
(If your instructor and/or accompanist is not at Otterbein every day of the week, it is your responsibility to plan ahead and to get the signatures in advance when they are here).

APPLIED INSTRUCTOR’S SIGNATURE ____________________________________________

ACCOMPANIST’S SIGNATURE ____________________________________________

Page 86 | Otterbein University
EARLY LEAVE REQUEST
PART I (page 1 of 2)
Student Permission Form

This form is to be used by all Music majors requesting permission to leave before the end of the spring semester for the purposes of working in a summer theatre/music company.

INSTRUCTIONS TO STUDENTS

Students who plan to accept summer theatre/music employment that conflicts with completion of spring semester classes must apply to the department for permission to request early departure from classes.

There are two steps to the process. First, you must fill out this form with your Advisor and submit it to the chairperson of the Department of Music. Your request will be reviewed by the Faculty, according to the policies stated below. If tentative permission is granted, you must then fill out an Instructor Permission Form and secure the signatures of all instructors in your spring courses. The final decision for classes outside the department rests with individual faculty members and students must seek permission from each faculty member involved. That form is then submitted to the departmental chair for review and final approval. You may not accept outside employment which would conflict with the completion of spring semester classes without Final departmental approval.

POLICIES

Departmental faculty will use the following criteria in granting tentative approval to a student request for early departure for summer theatre/music employment:

- The proposed employment constitutes a professional growth opportunity.
- The student’s record of departmental participation reveals a high level of quality.
- The student’s last semester and cumulative grade point average is a B or higher.
- The student is making satisfactory progress towards graduation, including the timely completion of Integrative Studies courses. (By the end of the year, freshmen should normally have completed Freshman Year Seminar and 1 IS course, sophomores 2 additional IS courses, and juniors 5 IS courses and Freshman Year Seminar.)
- The department will tend to look more favorably on such requests from junior and senior level students. Freshmen and sophomore requests will be considered on their own individual merit.
- Students may not leave before the end of the 12th week of the semester.

Final approval is dependent on the following:

- The student has secured permission from all spring semester instructors to leave on the proposed date and has made arrangements to complete all required coursework in each class. (See Instructor Permission Form for additional policies on examinations, projects, etc.)
- The student does not have to drop a class needed for satisfactory progress towards graduation in order to leave early.
- The faculty is confident that the student can complete required In-Progress (IP) work.
# EARLY LEAVE REQUEST
**Student Permission Form**  
(Part I, page 2 of 2)

**STUDENT NAME:** _____________________________________________________________

**CLASS:** ________ **DEGREE/CONCENTRATION:** ________________________________

**LAST SEMESTER GPA:** ______ **CUMULATIVE GPA:** ______

**I.S. CLASSES COMPLETED AND GRADES (EX. 1501-B, 2401-A):** ______________________

**PROPOSED BEGINNING LEAVE DATE:** ____________ **ENDING DATE:** ____________

**NAME OF EMPLOYER:** _______________________________________________________

**LOCATION:** __________________________________________________________________

**PHONE:** ________________________ **SUPERVISOR:** ______________________________

**POSITION BEING OFFERED:** _________________________________________________

**SPRING SCHEDULE:**

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<th>Course</th>
<th>Credits</th>
<th>Title</th>
<th>Instructor Name</th>
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**ADVISOR:** ____________________ **ADVISOR’S SIGNATURE:** _______________________

To be filled in by Administrative Assistant:

**DATE SUBMITTED:** ____________ **SIGNATURE:** ___________________________________
EARLY LEAVE REQUEST
PART II (page 1 of 2)
Instructor Permission Form

INSTRUCTIONS TO INSTRUCTORS

The student handing you this form has requested permission to leave school before the end of the spring semester, in order to participate in professional summer theatre/music employment. The faculty of the Department of Music encourage this participation in principle and have tentatively agreed to this student’s request. But because leaving early can create problems for students, we have created this form and these policies. Final permission will not be given until the student has secured signatures from all spring term instructors.

POLICIES

- Students must have tentative departmental permission for early leave before they take this form to individual instructors. Students must secure the signatures of all instructors for their spring classes before final approval will be given.

- Students may not take examinations early; instructors may not give them early.
  If the class has a final examination, the student must:
    1. Return to take the exam at the regular time, or
    2. Make arrangements to have the exam proctored by a member of the summer employer’s professional staff and then mailed to the instructor, or
    3. take an “In Progress” (IP) grade for the course.

    If examinations are to be given off-campus, the student must submit to the department a letter from the person who will proctor the exam, indicating his or her willingness to do so.

- Students may submit projects early, but not before the end of the 12th week of the semester. If the student will not be submitting the project early, the student must:
  1. Return to do the project, or
  2. Make arrangements to mail the project to the instructor, or
  3. Take an “In Progress” (IP) grade for the course.

- In every case the instructor has final say on which options are exercised.

- Final permission rests with the Music faculty.

STUDENT NAME: _______________________________________________________
REQUESTED LEAVE DATE: _________________________

This student has tentative departmental permission to seek early leave on the proposed date for the purpose of professional summer theatre/music employment.

________________________________________
Chairperson of Music, for the faculty

Date
SPRING SCHEDULE (to be filled in by student)

<table>
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<th>Course</th>
<th>Credits</th>
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<th>Instructor Name</th>
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INSTRUCTORS' SIGNATURES
I hereby give my permission for the student to miss the class sessions required by the proposed summer work, and I am willing to make arrangements for this student to leave school early. I have read the policies on the reverse, and have indicated which option(s) the student must follow to complete the requirements for my course. (If you do not give permission, please check the appropriate box and initial to indicate you’ve met with the student.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Option (check all which apply)</th>
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<tbody>
<tr>
<td></td>
<td>☐ Submit project early</td>
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<tr>
<td></td>
<td>☐ Take an IP course</td>
</tr>
<tr>
<td></td>
<td>☐ Permission denied</td>
</tr>
<tr>
<td></td>
<td>☐ Return to take exam/do project</td>
</tr>
<tr>
<td></td>
<td>☐ Take exam/do project off campus &amp; mail</td>
</tr>
</tbody>
</table>

Permission is ☐ granted ☐ denied ________________ to leave early this year

Student name

_____________________________________________ ________________________________
Chairperson of Music, for the faculty Date
OFF-CAMPUS COMMITMENT PERMISSION FORM

Type of commitment, dates/times involved:
___________________________________________________
___________________________________________________
___________________________________________________

My reason for pursuing this opportunity:
___________________________________________________
___________________________________________________
___________________________________________________

Year in School (freshman, soph., etc.):_____________________
Printed Name:________________________________________
Signature:____________________________________________
Date:________________________________________________

______Approved  ________Not Approved

Comments:________________________________________________
_________________________________________________________

Departmental
Signature:____________________________________________
Date:________________________________________________

This form must be submitted to the Chairperson BEFORE you apply, interview, or audition for this commitment.
Junior/Senior Recital Planning Checklist

Name: __________________________________________  Recital Date: ________________

The following checklist is intended to help you with the recital planning process. However, the deadlines mentioned below are meant to be taken seriously, and if you fail to meet any of them, your recital date will be cancelled. Remember, the farther in advance you meet these requirements, the less stressful your life will be!

Three months prior to recital
☐ You must submit a repertoire form to Claire in the BFAC office.

✓ Claire’s Signature_____________________________________  Date___________________

Four weeks prior to recital
☐ A final hearing date has been scheduled, and you have notified all committee members of the hearing date and time.
☐ Your applied instructor has seen a rough draft of your recital program which includes all program notes and translations.

✓ Instructor’s Signature_____________________________________  Date___________________

Three weeks (minimum) prior to recital
☐ Recital hearing takes place, final program order is decided by area supervisor.

☐ You submit recital program in electronic format to Claire no later than 48 hours after it has been approved at your hearing. (See Handbook for program requirements)

If you wish to have your recital recorded:
☐ You must complete an Audio Service Request Form (available outside BFAC 149) and submit it to Eric Van Wagner.

Seven Days (minimum) prior to recital
☐ You must return this form complete with all signatures in the appropriate places to Claire Brock

✓ Claire’s Signature_____________________________________  Date___________________

After the recital - FYI!
Your accompanist fee (see Handbook for amounts) will be billed to your student account within one week of your recital.
**JUNIOR/SENIOR RECITAL REPERTOIRE FORM**

All information must be complete upon submission to the Program Manager. This paperwork must be submitted **NO LATER THAN 3 MONTHS** prior to the recital date. **ALL RECITAL PARTICIPANTS** must submit individual forms.

PERFORMER’S NAME_____________________________ TODAY’S DATE________

ADDITIONAL PERFORMERS ON THE RECITAL____________________________

PHONE__________________________________ E-MAIL ADDRESS __________________________

VOICE PART OR INSTRUMENT_______________ RECITAL DATE __________

ACCOMPANIST’S SIGNATURE_________________________ PHONE ______________

*******************************************************************************

PLEASE GIVE COMPLETE INFORMATION:

<table>
<thead>
<tr>
<th>TITLE OF PIECE</th>
<th>COMPOSER</th>
<th>LENGTH</th>
</tr>
</thead>
</table>

| | | |
SIGNATURES

COMMITTEE:

1. ________________________________  ________________________________  ________________________________
   (print)  Applied Instructor  ________________________________  (signature)

2. ________________________________  ________________________________  ________________________________
   (print)  ________________________________  (signature)

3. ________________________________  ________________________________  ________________________________
   (print)  ________________________________  (signature)

ACCOMPANIST ________________________________
Otterbein University Department of Music

Piano Proficiency Requirements

All students enrolled as music majors must pass a piano proficiency test as a requirement for graduation.

Bachelor of Arts Degree

Referenced page numbers are all from Alfred’s Group Piano for Adults, Book 1, Second Edition.

1. Technique

* Play these major and parallel harmonic minor scales (2 hands - 2 octaves) in parallel motion.
  C, G, D, A, E, B, F, B flat - (16 total)
  ✓ Scales must be played with correct fingering and at appropriate speed, at least (M.M.=120) per note.
* Play this chord progression at the conclusion of each scale in the same key and mode of the scale.
  I → IV 6$ → I → V 6% → I (major)  OR  i → iv 6$/i → v 6% → i (minor)
  ✓ Play chords in both hands as shown in the text on pages 170 (major) and 210 (minor).

2. Prepared Piece

* Play a piece that has been prepared in advance.
  ✓ The instructor will assign a piece 7 days in advance of the test date.
  ✓ Comparable pieces can be found on pages 317, 338, and 344 of the text but the assigned piece will come from a different source.
  ✓ Students in private study should play a piece from their performance repertoire. Memorization is not required.

3. Improvisation

* Improvise a melody in the right hand while playing blocked chords (based on the given chord symbols) in the left.
  ✓ The instructor will assign an example 1 day in advance of the test date.
  ✓ A comparable example can be found on the bottom of page 295 in the text.
  ✓ Students should strive to create convincing melodies that correctly reflect the given harmonic progression.
  ✓ Notating the improvised melody or writing in the letter names or actual notes of the indicated chords is not allowed.

4. Harmonization

* Play the given melody in the right hand while playing blocked chords (based on the given chord symbols) in the left.
  ✓ The instructor will assign an example 1 day in advance of the test date.
  ✓ A comparable example can be found on the top of page 267 in the text.
  ✓ The example must be played in the original key then transposed up or down a whole step (student’s choice).
  ✓ Writing in the letter names or actual notes of the indicated chords is not allowed but new chord symbols for the chosen transposition may be added.

5. Sight Reading

* Play a complete musical selection at sight.
  ✓ Comparable examples can be found on pages 318 and 319 of the text but the assigned piece will come from a different source.
  ✓ Students in applied study should expect more challenging examples given at the discretion of the instructor.

A note about grading

Each of the 5 skill categories will be graded on a 1 to 10 point scale.
To pass the proficiency, students must score at least 40 out of the 50 possible points.
Scoring fewer than 6 points on any individual skill will result in a failed proficiency.
No partial proficiency tests will be given.
Students who must retake the proficiency must prepare different examples in each category.
Proficiency tests will be administered only during exam week at the end of each semester or during the Add/Drop period at the beginning of each semester.
Otterbein University Department of Music  
Piano Proficiency Requirements  
All students enrolled as music majors must pass a piano proficiency test as a requirement for graduation.

Bachelor of Music and Bachelor of Music Education  
Referenced page numbers are all from Alfred’s Group Piano for Adults, Book 2, Second Edition.

1. Technique  
* Play these major and parallel harmonic minor scales (2 hands - 2 octaves) in parallel motion.  
  E flat, A flat, C sharp, F sharp - (8 total)  
  ✓ Scales must be played with correct fingering and at appropriate speed, at least (M.M.=120) per note.  
* Play this chord progression at the conclusion of each scale in the same key and mode of the scale.  
  I → IV → V7 /V → V7 → I (major)  
  OR  
  i→ iv → V7 /V → V7 → i (minor)  
  ✓ Play chords in the right hand and chord roots in the left hand as shown in text on the bottom of page 105.

2. Prepared Piece  
* Play a piece that has been prepared in advance.  
  ✓ The instructor will assign a piece 7 days in advance of the test date.  
  ✓ Comparable pieces can be found on pages 354, 358, and 374 in the text but the assigned piece will come from a different source.  
  ✓ Students in private study should play a piece from their performance repertoire. Memorization is not required.

3. Improvisation  
* Improvise a melody in the right hand while playing a suitable accompaniment (based on the given chord symbols) in the left.  
  The accompaniment must be something other than single or repeated blocked chords.  
  ✓ The instructor will assign an example 1 day in advance of the test date.  
  ✓ A comparable example can be found on the top of page 311 in the text.  
  ✓ Students should strive to create convincing melodies that correctly reflect the given harmonic progression.  
  ✓ Notating the improvised melody or writing in the letter names or actual notes of the indicated chords is not allowed.

4. Harmonization  
* Play the given melody in the right hand while playing a suitable accompaniment (based on the given chord symbols) in the left.  
  The accompaniment must be something other than single or repeated blocked chords.  
  ✓ The instructor will assign an example 1 day in advance of the test date.  
  ✓ A comparable example can be found on the top of page 300 in the text.  
  ✓ The example must be played in the original key then transposed up and down a whole step.  
  ✓ Writing in the letter names or actual notes of the indicated chords is not allowed but new chord symbols for the transpositions may be added.

5. Sight Reading  
* Play a complete musical selection at sight.  
  ✓ Comparable examples can be found on pages 234 and 235 of the text but the assigned piece will come from a different source.  
  ✓ Students in applied study should expect more challenging examples given at the discretion of the instructor.

6. Choral Score Reading  
* Play a 3-part open choral score and any combination of 2 individual parts from the score.  
  ✓ The instructor will assign an example 7 days in advance of the test date.  
  ✓ Comparable examples can be found on pages 115, 132, 157, 168, 191, 202, 218, and 240 in the text using differing voice combinations.  
  ✓ A limited amount of score marking is acceptable, for example fingering indications or chord symbols.

7. Instrumental Transposition  
* Play melodies written for transposing orchestral instruments at concert pitch.  
  ✓ The instructor will assign examples 1 day in advance of the test date.  
  ✓ Comparable examples of individual instrumental melodies can be found on pages 37, 85, 156, and 192 in the text.
Comparable score examples can be found on pages 64, 114, 126, 167, 178, 193, and 215 in the text.

Transpositions from B♭, E♭, and F instruments to concert pitch can be expected, along with a transposition from alto (C) clef.

Students may indicate fingerings on the score but any indication of letter names for transposed notes is not allowed.

See reverse for information about proficiency grading.

---

A note about grading

Each of the 7 skill categories will be graded on a 1 to 10 point scale.

To pass the proficiency, students must score at least 56 out of the 70 possible points.

Scoring fewer than 6 points on any individual skill will result in a failed proficiency.

No partial proficiency tests will be given.

Students who must retake the proficiency must prepare different examples in each category.

Proficiency tests will be administered only during exam week at the end of each semester or during the Add/Drop period at the beginning of each semester.

---

Last Revised August, 2016
Otterbein University Department of Music

Music Education Voice Proficiency
MUSIC EDUCATION VOICE PROFICIENCY

CONTENT
Students shall be prepared to demonstrate acceptable vocal performance by singing through their ranges with accurate pitch, intonation, and rhythm, and appropriate expression, phrasing, tempo, diction, and tone quality.

Section I:
Prepare 2 songs from the standard vocal repertoire suited to your voice (use songs from voice class or private lessons). Both pieces should be from the art/folk song repertoire and are to be sung from memory. For students with a choral/general emphasis, one selection should be in a foreign language. An accompanist will be provided. You will be judged on pitch and rhythm accuracy, intonation, memorization and musicality.

Section II:
Memorize and perform the 12 songs from the general music repertoire included in this packet. These pieces are not to be accompanied; however, you will be allowed to give yourself a starting pitch on the piano before you begin each song. You will be judged on pitch and rhythm accuracy as well as memorization.

WHEN TO TAKE THE PROFICIENCY
For Instrumental Students: The voice proficiency should be taken Fall semester of the Freshman year after successful completion of MUSC 1023 – Voice Class for Instrumental Music Educators. Both sections of the proficiency must be presented at this time. If you fail Section I and have successfully completed MUSC 1023, you must continue studying voice by enrolling in MUSC 1095 (1/2 hour applied lessons) for Spring semester. Your jury at the end of the semester will count as the “retake” of this part of the proficiency.

For Voice Students: The voice proficiency should be taken Spring semester of the Freshman year after successful completion of both MUSC 1034 – Vocal Pedagogy and Diction for Choral Music Educators and MUSC 1093 – Applied Lessons. If you fail Section I, your jury at the end of the following Fall semester will count as the “retake” of this part of the proficiency.

For All Students: If you fail Section II of the voice proficiency you must make arrangements with either Dr. Chivington (Director of Music Education) or Dr. Eckenroth (Director of Vocal Activities) to retake this portion. THIS PROFICIENCY MUST BE COMPLETELY PASSED PRIOR TO STUDENT TEACHING.

Section 2:

GENERAL MUSIC REPERTOIRE

Be prepared to sing the following 12 songs from memory.

Primary: Grades Pre-K – 2
I Laugh at the Monkey
The Weatherman
Lavender’s Blue

Middle: Grades 2 – 4
America
I Want to be a Circus Clown
Gus

Upper: Grades 4 – 6
My Valentine
America, the Beautiful
Telephone Song

Secondary: Grades 6 – 8
Polly Wolly Doodle
Erie Canal
Down in the Valley
The Monkey Song

I laugh at the monkey with all my might, he's funny as can be. But

I do not think that it is polite for him to laugh at me!

The Weatherman

What is the weather, weather, weather? What does the weatherman say today?

"I say it's sunny, sunny, sunny. Sunny" says the weatherman today.

Lavender's Blue

Lavender's blue, dil-ly, dil-ly, Lavender's green. When I am king, dil-ly, dil-ly, You shall be queen.
America

D G A7
My coun - try, tis of Tho, Sweet land of lib - er - ty,
G D A7 D
Of the I sing. Land where my fa - ther's died, Land of the
D G D G D A7 D
Pil - grim's pride From ev - ry moun - tain side Let free - dom ring.

I Want to be a Circus Clown

A G Emin
I want to be a cir - cus clown, fool - ing a - round, fall - ing down. I
A G Emin A Fine
want to be a cir - cus clown, that's what I want to be!!
D A D A
I'd be the hit of the Big Top for ev - ery - one in the place. The
D A G A D.C. al Fine
crowd would roar with laugh - ter when I get a pie in the fac!!
Gus

Way over in Africa lives a fellow named Gus. He's
big and fat and loves the mud much more than any of us.
His mother doesn't seem to care and never raises a fuss.
She says, "It makes no difference to me. He's a hippopotamus!"

Wallow, wallow, splash, plop! Ooey and gooey all over the place.

Splashy, squishy, slipp, gloop! He's not very full of grace!
My Valentine

Amin Dmin Amin E7

My Valentine's gone away, away, My Valentine's gone away, away, My

Amin Dmin E7 Amin

Valentine's gone away, away, She's left me alone on this day.

America the Beautiful

C G G7 C G7

Oh beautiful for spacious skies, For amber waves of grain, For

C G A7 D7 G G7

cypress mountains, majesty Above the fruited plain! A

C G7 G7 C C7

merica! America! God shed his grace on thee, And

F C F G7 C

crown thy good with brotherhood From sea to shining sea!
Telephone Song

Hey (Mary)

I'm calling my name

Hey (Mary)

And I hear it again.

You're wanted on the telephone.

If it is (Billy) then I've not been home.

With a

rik-tik tik-y tik-tik woo, woo!

rik-tik tik-y tik-tik woo, woo!

I = Class
II = Student

*Mary is student. She chooses *Billy whose name is used for next repeat of song.

Possible chord substitutions: may use G instead of Cm7 dm7 G7
Polly Wolly Doodle

Oh, I went down South for to see my Sally Singing Polly Wolly Doodle all the day.

My—

She is a spunky gal, Singing Polly Wolly Doodle all the day.

For she

went, once more, For she'll go my fairy way. For she

paid to Louisiana, For to see my Sally, Singing Polly Wolly Doodle all the day.
Erie Canal

I've got a mule, his name is Sal, Fifteen miles on the Erie Canal. She's a
good old work-er and a good old pal, Fifteen miles on the Erie Canal. We've hauled sunba-

now day, Filled with lumber, coaled bay. And we know ev-ery inch of the way from

Al-ba-ny to Buf-fa-lo Low bridge, ev-ery-

Low bridge, cause we're com-ing to town; And you'll al-way-know your rib-ber box. You'll

al-way-know your pal, if you've ev-er navi-gat-ed on the Erie Canal.

Down in the Valley

Down in the valley the valley so low, Hang your head o-ver, hear the winds

blow. Hear the winds blow, dear, hear the winds blow. Hang your head o-ver, hear the winds blow.
Appendix J. Transportation Options

Transportation Options
Student Driver’s Test: Otterbein University has a number of vehicles available for use on field trips and excursions that are sponsored by the department and faculty. If you are interested in becoming an approved driver, you need to do the following:

1. Security requires that you view a video and take a test regarding safe driving practices. The video is shown every first Thursday of the month (except summer) at 6:00 p.m. in the private dining room of the Student Center. The test is given immediately after. Call extension 1870 to check times. In addition, there is a driving portion to the test.

2. The business office will need to see your driver’s license and will receive notice on whether you passed the test.

3. Once the business office has approved your test and license, you are permitted to drive a campus vehicle on department outings.

COTA
(614) 228-1776
www.cota.com

The nearest Park and Ride is located at 312 W. Main Street (1 ½ blocks west of West Street). This Park and Ride offers EXPRESS service to downtown Columbus for a fee. It is important to check operating hours.