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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 ten full-time faculty members, approximately 40 part-time faculty members, and several 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 and 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); and a music minor. 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

As Director of Orchestral Activities at Otterbein University Jim Bates is able to draw upon a varied musical background as an educator, performer, conductor, clinician and early music specialist. Dr. Bates has a Masters degree in Double Bass Performance from Indiana University, and a PhD. in Musicology from the University of Kentucky. He has been guest conductor or clinician in Virginia, New York, Minnesota, North Dakota, South Dakota, Ohio, Tennessee, Georgia, Maryland, California, Colorado, Washington, Nebraska and Kentucky. From 1995 until 1999 he served as string coordinator for Kentucky Governor’s School for the Arts and since 1999 he has served on the conducting staff of the Interlochen Center for the Arts. Until spring 2001 Dr. Bates was music director of the Louisville Youth Orchestra and on the faculty of the University of Louisville School of Music, where he received the Distinguished Teaching Award in 2000. Dr. Bates was also music director of the Louisville Mandolin Orchestra from 1988 until 2002, leading that group on acclaimed tours of Germany, Spain and France. He is currently an elected member of the national board of the Classical Mandolin Society of America. Dr. Bates has served as president of Kentucky ASTA and currently serves as ASTA’s National Chair of CodaBows for America.

Dr. Bates serves as assistant conductor and principal bass of the Westerville Symphony at Otterbein University, and is an assistant conductor for the Columbus Symphony Youth Orchestras. As a performer his primary interest lies in period instruments such as the viola da gamba, baroque bass and recorder, though he remains active as a freelance orchestral bassist and chamber musician. He is a member of The Early Interval, a professional early music performance ensemble in Columbus and is a board member of the Friends of Early Music in Columbus.

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. from The Ohio State University. Professor Chivington is the Director of Music Education in the Department of Music at Otterbein University. Dr. Amy Chivington is the Founder/Artistic Director of 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 Liberty United Methodist Church. She has been a music teacher 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. 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, the American Choral Directors Association, and the University Music Society.

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 serves as a consultant, adjudicator, and conductor internationally.

Professor Dennis Davenport (Interim Chairperson of the Department of Music)
DDavenport@otterbein.edu
BFAC 152 and 109
EXT: 3138

Dennis Davenport is Interim Chairperson of the Department of Music at Otterbein University, where he also serves as Music Director for the BFA Musical Theatre program. He also directs The Otterbein Singers, a choral ensemble made up entirely of musical theatre students. Recent production work at Otterbein includes The Drowsy Chaperone, The Wild Party and Nine (as music director and conductor). During his recent sabbatical, Dennis composed a one-act opera to a libretto by his spouse Sarah Davenport, entitled First Encounters: Isak Dinesen Meets Marilyn Monroe, which was produced by Otterbein University Opera Theatre in February, 2011. Other recent original work includes scores for Brecht’s Galileo at the University of Michigan, and for Brecht’s Caucasian Chalk Circle at Otterbein. He has taught in the area of musical theatre at Rockford College, Clarion University of Pennsylvania, and Northern Kentucky University. 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, where his dissertation composition The Celtic Seasons, an oratorio for soloists, chorus, chamber orchestra and dancers received two performances at the “Music Today” Festival in 1995. More recently, Davenport’s scores for the musicals A Homestead Album and Second Sons: A Story of Rugby, Tennessee, received revival productions in 2005-06 at the Cumberland County Playhouse in Tennessee. In addition to serving as Otterbein liaison for the Westerville Symphony, Dennis plays keyboard in the orchestra. Dr. Davenport also serves as organist/pianist at Church of the Master United Methodist in Westerville.
Associate Professor Karen Eckenroth
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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 Cosi 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 Grace Evangelical Lutheran Church in Westerville.

Professor Michael Haberkorn
MHaberkorn@otterbein.edu
BFAC 244
EXT: 1408

Michael Haberkorn received his training at the University of Illinois School of Music where he studied as a University Fellow with Soulima Stravinsky. A prizewinner in the Illinois State Music Teachers (MTNA) Collegiate Artists Competition, he subsequently became a piano student of Beveridge Webster at the Juilliard School. He received his doctorate in performance at Columbia University with a final recital that included the piano sonatas of Aaron Copland, Elliott Carter and Samuel Barber.

In addition to performing in master classes at the Peabody Conservatory with Leon Fleisher and at the Chicago Symphony Ravinia Festival with John Browning, Haberkorn has been awarded three fellowship grants from the National Endowment for the Humanities, including residencies at Yale University and Dartmouth College. He has also recorded two live recital broadcasts for National Public Radio, as part of the Dame Myra Hess Memorial Recital Series at WFMT in Chicago.

Dr. Haberkorn is Choirmaster/Organist at St. John’s Episcopal Church, Worthington.

Visiting Instructor Timothy Huffman
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BFAC 108
EXT: 3393

Pianist Timothy Huffman has been a part of the central Ohio music scene for thirty years, having performed extensively as recitalist, chamber musician, collaborative artist, and church musician. Mr. Huffman holds the degrees Bachelor of Music, cum laude, from
Heidelberg University and Master of Music from The Ohio State University, where he is currently completing the Doctor of Musical Arts degree. His final doctoral project is the preparation of a new critical edition of Paul Bowles’ Concerto for Two Pianos, Winds, and Percussion. While at Ohio State, Mr. Huffman studied with acclaimed pianists Richard Tetley-Kardos, Sylvia Zaremba, and Rosemary Platt. He has been on the music faculty of Otterbein University since 1998 teaching applied and class piano and academic courses in piano pedagogy and literature and music theory.

This year Huffman joins the full-time faculty as Visiting Instructor of Theory and Aural Skills. In addition to these duties, he serves as coordinator of class piano instruction and the piano proficiency process and as staff accompanist. Huffman continues to operate an independent piano teaching studio and serves on the central-east district board of the Ohio Music Teachers Association as Conference Chair. Before joining the Otterbein faculty Huffman served on the faculty of Ohio Dominican University where he taught music appreciation and studio voice, conducted the Concert Choir, and served as Campus Music Minister. While at Ohio State Mr. Huffman held teaching assistantships in Choral Music accompanying and Class Piano and received departmental honors for his performances of Scriabin's 5th Piano Sonata and Schumann's Piano Quintet in E-flat with the OSU Graduate String Quartet. In the early nineties, Huffman was a Gramma Fischer Fellow at the American Institute of Musical Studies in Graz, Austria. He has also served as a panelist for collaborative piano at the National Conference on Keyboard Pedagogy, a biennial convention of piano educators held in Chicago. Huffman is well known in Columbus for his work in music and liturgy at the St. Thomas More Newman Center, St Elizabeth Parish, and Our Lady of Victory Parish.

He is a member of the College Music Society, the Scriabin Society of America, the Music Teachers National Association and the Ohio Music Teachers Association. In 2005, Huffman appeared with his duo-piano partner Suzanne Newcomb in a performance of Poulenc’s Concerto for 2 Pianos and Orchestra with the Westerville Symphony under the baton of Peter Stafford Wilson. In March, 2006 Huffman led music for a combined Taizé and healing service for the National Association of Catholic Chaplain’s annual conference in Columbus and he organized a six-day retrospective of the life and music of Paul Bowles’ at Otterbein in May of that year. More recently, Huffman served as faculty advisor for the Otterbein Future Music Teachers, a student chapter of MTNA and has been instrumental in organizing the yearly duo-piano recital known as Two-by-Six which features members of the Otterbein piano faculty performing works for two pianos.

Assistant Professor Jennifer Merkowitz
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BFAC 111
EXT:  1807

Jennifer Bernard Merkowitz is Assistant Professor of Music Theory and Composition at Otterbein. Dr. Merkowitz 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. Her primary composition teachers have been Mara Helmuth, Joel Hoffman, Michael Fiday, and Benjamin Broening. Prior to coming to Otterbein, she was an instructor of computer music and music theory at Interlochen Arts Camp in Michigan, and Visiting Assistant Professor of Music at the College of William and Mary in Williamsburg, Virginia.

Dr. Merkowitz is a composer, pianist, violist and alto whose works are influenced by everything from liturgical chant to basketball games. Her music has been performed in national and international venues, including the International Computer Music Conference and the International Tuba/Euphonium Conference. A staunch proponent of interdisciplinary work, she frequently collaborates with choreographers, artists and scientists.

Assistant Professor Margaret Underwood
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BFAC 112
EXT: 3085

Margaret Underwood is Director of Band, Wind and Percussion Activities at Otterbein University where she conducts the wind ensemble as well as teaching courses in music theory, conducting, and instrumental methods. She holds degrees from State University of New York at Fredonia and The Ohio State University and has a DMA in wind conducting at University of Minnesota. Dr. Underwood has studied conducting with Craig Kirchhoff, Dr. Russel Mikkelson, Richard Blatti and Dale Warland.

Dr. Underwood is an active member of the College Band Director's Association, Music Educators National Conference, and World Association of Symphonic Bands and Ensembles. She is an active guest conductor and clinician throughout the United States.

Professor Gayle Walker
GWalker@otterbein.edu
BFAC 248
EXT: 1318

Dr. Gayle Walker is Director of Choral Activities at Otterbein University where she also teaches conducting, ear training, music history, and directs the Concert Choir and Opus One. A native of Iowa, Walker taught at Marietta College in Ohio and in the public schools in Douglas County, Colorado before coming to Otterbein. She has performed as a guest conductor and piano or vocal recitalist in Colorado, Iowa, Minnesota, West Virginia, and Ohio; and is also a skilled adjudicator and clinician. Walker studied choral conducting under Dale Warland at Macalester College in St. Paul, Minnesota prior to earning an M.M. degree from the University of Colorado, and D.A. degree from the University of Northern Colorado.
Assistant Professor Michael Yonchak
MYonchak@otterbein.edu
BFAC 117
EXT: 1808

Dr. Michael Yonchak currently serves as the Director of Athletic Bands at Otterbein University and Assistant Professor of Instrumental Music Education. 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 recently completed the Doctor of Musical Arts (DMA) in Wind Conducting from the University of Kentucky, where he was actively involved in all aspects of the Kentucky Bands program. 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 clinic presentations. Prior to his time in Kentucky, Dr. Yonchak taught for five and a half years in the public schools of northeast Ohio.

Dr. Yonchak maintains an active schedule as a freelance drum set artist in the Columbus area, and has performed for and with a variety of notable personalities, including Ohio Governor Ted Strickland and legendary saxophonist Bob Mintzer. He currently holds memberships in the National Band Association, OMEA, CBDNA, WASBE, the Percussive Arts Society, the College Music Society, Phi Mu Alpha Sinfonia (honorary) and Tau Beta Sigma (honorary).

Dr. Yonchak is an endorsee for Vic Firth, Inc., and is a member of the Vic Firth Collegiate Educator Program.
Adjunct Faculty and Staff

Helen Allen
Teaching area(s): voice
EXT 3175  BFAC 217

Karen Atria
Teaching area(s): bassoon, theory, aural skills
EXT 3026   BFAC 114

Lyle Barkhymer
Teaching area: Senior Year Experience
EXT 1508

Elizabeth Barrett
Teaching area: voice, choir
EXT 1508

Robert Behrens
Teaching Area: acting
EXT 1508

Christian Berg
Teaching area(s): jazz studies, electric bass
EXT 3391  BFAC 201

Conni Birri
Operations Manager
EXT 1508  BFAC 154

Cody Boyce
Teaching area: guitar class
EXT 1508

Kim Boyd
Teaching area(s): choir, conducting, music education
EXT 1708   BFAC 249A

Claire Brock
Program Manager
EXT 1504   BFAC 151

Brian Cheney
Teaching area: voice
EXT 1508

Sue Dowdy
Teaching area: music education, class voice
EXT 1115   BFAC 209

Jan Dunphy
Teaching area: organ

David Edge
Teaching area(s): violin
EXT 3391  BFAC 201
Erin Gilliland  
Teaching area: violin  
EXT 3391  BFAC 201  

Kim Goodman  
Teaching area(s): flute, woodwind methods, theory, aural skills, Integrative Studies  
EXT 3026  BFAC 114  

Maggie Green  
Teaching area: jazz voice  
EXT 1508  

Lori Kay Harvey  
Teaching area(s): voice, musical theatre  
EXT 3392  BFAC 224  

Dwight Heckelman  
Teaching area: music industry  
EXT 1508  

Ben Huntoon  
Teaching area(s): trumpet, Towers Brass Quintet  
EXT 3389  BFAC 118  

Jack Jenny  
Teaching area(s): percussion, theory, composition, electronic music,  
EXT 3137  BFAC 134  

Robert “Woody” Jones  
Teaching area: clarinet  
EXT 3026  BFAC 114  

Dan King  
Teaching area(s): trumpet  
EXT 3389  BFAC 118  

Cora Kuyvenhoven  
Teaching area: cello  
EXT 3391  BFAC 201  

Michael Lester  
Teaching area: class piano  
EXT 1508  

Douglas Locke  
Teaching area: violin  
EXT 3391  BFAC 201  

Susan Locke  
Teaching area: violin  
EXT 3391 BFAC 201  

Richard Lopez  
Teaching area(s): piano, jazz  
EXT 1524  BFAC 208
Kim McCann  
Teaching area(s): horn  
EXT 3389  BFAC 118

Jay Miglia  
Teaching area(s): saxophone, jazz  
EXT 3026  BFAC 114

Jude Mollenhauer  
Teaching area(s): harp  
EXT 1508  BFAC 201

Suzanne Newcomb  
Accompanist; coordinator, piano instruction  
Teaching area(s): piano  
EXT 3393  BFAC 108

Robert Nims  
Teaching area(s): voice  
EXT 3177  BFAC 117

David Price  
Teaching area(s): voice  
EXT 3390  BFAC 206

Caroline Salido-Barta  
Teaching area(s): piano; staff accompanist coordinator  
EXT 1524  BFAC 208

Joel Shonkwiler  
Teaching area: low brass  
EXT 3389  BFAC 118

Melissa Stevens  
Teaching area: oboe  
EXT 3026  BFAC 114

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

Steve Wedell  
Teaching area(s): viola, theory, conducting  
EXT 3391  BFAC 201

Jennifer Whitehead  
Teaching area(s): voice  
EXT 1508

Keyona Willis  
Teaching area: voice  
EXT 1508

Charlie Wilmoth  
Teaching areas: theory, aural skills, new music ensemble  
EXT 3389 BFAC 118
Peter Stafford Wilson  
Teaching area(s): Westerville Symphony  
EXT 1508

Karl Wohlwend  
Teaching area(s): guitar and Jazz Ensemble  
EXT 3391  BFAC 201

Staff Accompanists: Ly Apelado, Jennifer Bell, Brenda Curie, Susan Dowdy, Joyce Stonebraker  
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 1:00AM.

BFAC 131 (Gary R. Tirey Rehearsal Room) is closed at 6:00 p.m. on weekdays and is closed on weekends. The Instrumental Storage Room is open on weekends.

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 239, 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. Part-time 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 see Dr. Underwood, Dr. Yonchak, or the student instrument manager.

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. These instruments will be assigned by Drs. Bates and Underwood or through the student instrument manager. 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, ensemble participation fees, tour payments, etc. will be added to student accounts in the business office.
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.

Fridays at Battelle

“Fridays 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, studio classes and area recitals. 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, Studio Classes, Area Recitals, 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 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 concentrations in the 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. At press time for this Handbook, the accreditation for Otterbein’s teacher education programs, formerly through the National Council for Accreditation of Teacher Education (NCATE), is in the process of changing to the Council for the Accreditation of Educator Preparation (CAEP). 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 must select a course other than INST 2605-2607. Please consult with your faculty advisor about these and other substitute courses to fulfill the Integrative Studies requirements.

**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>
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</thead>
<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 25-minute lessons)

<table>
<thead>
<tr>
<th></th>
<th>BM</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.

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 “specialized/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.

Specialized 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, and a section bearing 0.5 credit hours. If the ensemble is a student’s “principal ensemble,” the student registers for 1.0 credit hour. If the ensemble is not the student’s “principal ensemble,” the student registers for 0.5 credit hours.

Example: A student whose major instrument is violin plays in String Orchestra and also sings in Camerata. This student should register for the section of String Orchestra bearing 1.0 credit hour, and for the section of Camerata bearing 0.5 credit hours.
Ensemble Participation for Zero Credit

The department discourages students from taking too many ensembles, but recognizes that some students will incur an overload through registering for 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 to avoid incurring an overload:

**MUSC 4151 Winds and Percussion Ensemble Participation**
(Dr. Underwood, 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.

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:
- Camerata
- Otterbein Singers
- Women’s Chorale
- Symphonic Band/Wind Ensemble
- Concert Choir
- Cardinal Marching Band
- String Orchestra

Specialized/Chamber Ensembles:
- Jazz Combos
- Brass Quartet/Quintet
- Clarinet Ensemble
- Early Music Ensemble
- Flute Ensemble
- Guitar Ensemble
- Horn Ensemble
- Jazz Ensemble
- Opus One
- Otterbein Vocal Ensemble
- Pep Band
- Percussion Ensemble
- Piano Duo/Trio
- Pit Orchestra
- Saxophone Ensemble
- Six in the City
- String Quartet/Quintet
- Tuba/Euphonium Ensemble
- Woodwind Quintet
- Westerville Symphony at Otterbein University

Please note: Many specialized 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

All recital content must be approved by both the applied instructor and area supervisor. 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.

BA Music and Business
Junior or Senior Year: a half recital recommended. 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: Senior Recital, Junior Recital, or Shared Recital. The Department Chairperson will serve as the instructor of record for the recital course.

- A performance date will be reserved during the summer before each academic year. Standard recital times are Wednesdays, Fridays, and Saturdays at 8 p.m.; Sundays at 2 p.m. and 7 p.m. 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 carry 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 two weeks before the provisional performance date. Students should be prepared to present an exact replica of the public performance, including dress. The date for the hearing will be assigned by the office. If circumstances do not allow the office to assign a date, 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. 34) 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 208.

Students are also encouraged to seek student accompanists with whom to collaborate in performance situations. Please see Dr. Newcomb or Mr. Huffman in BFAC 108 for more information regarding the availability of student accompanists.

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.

Jury accompanists for all students will be assigned by the area supervisor. See p. 27 for jury accompanist procedures.

Recital Accompanist Fees

All accompanist fees are assessed to the student’s account in the Business Office.

Solo Recitals (4 rehearsals + hearing): $190
Shared Recitals (3 rehearsals + hearing): $125 (per student)

- Rehearsals cannot exceed one hour in length.
  
  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. 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 offered through the Otterbein Chapter of MEISA. 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**

<table>
<thead>
<tr>
<th><strong>Men</strong></th>
<th><strong>Women</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• coat &amp; tie preferred; dress slacks, dress shirt &amp; tie or sweater (depending on the season)</td>
<td>• street length dress; skirt (mid-calf or longer) or dress pants, blouse or sweater (depending upon the season)</td>
</tr>
<tr>
<td>• dark socks</td>
<td>• hose</td>
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<tr>
<td>• dark dress shoes</td>
<td>• dress shoes</td>
</tr>
</tbody>
</table>

**Afternoon Recitals**

<table>
<thead>
<tr>
<th><strong>Men</strong></th>
<th><strong>Women</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• tuxedo (optional); dark dress suit &amp; tie</td>
<td>• gown (optional); cocktail length dress or dress pants outfit</td>
</tr>
<tr>
<td>• dark dress shoes</td>
<td>• hose</td>
</tr>
<tr>
<td>• dark socks</td>
<td>• dress shoes</td>
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<tr>
<td></td>
<td>• tasteful jewelry</td>
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</tbody>
</table>

**Evening Recitals**

<table>
<thead>
<tr>
<th><strong>Men</strong></th>
<th><strong>Women</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• tuxedo (optional); dark dress suit &amp; tie</td>
<td>• evening gown or evening pants outfit</td>
</tr>
<tr>
<td>• dark socks</td>
<td>• hose</td>
</tr>
<tr>
<td>• dark dress shoes</td>
<td>• dress shoes</td>
</tr>
<tr>
<td></td>
<td>• tasteful jewelry</td>
</tr>
</tbody>
</table>

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!

Music and Entertainment Industry Students Association

The Music and Entertainment Industry Students Association (MEISA) at Otterbein University is an organization oriented toward the business/industry aspects of music. Music students enrolled in the Interdisciplinary program in Music & Business are strongly encouraged to join, but the organization is open to interested students of all major fields of study. MEISA is affiliated nationally with the Music and Entertainment Industry Educators Association (MEIEA). MEISA meets once a week, goes on field trips, performs community service activities, and attends the national convention every year. For more information, contact Eric Van Wagner at EricVW@mac.com

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 to fulfill their MUSC 493 course requirements. 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. OCMEA meets formally four times per semester, but participates in projects much more frequently, as we also communicate through the Music Education Practicum classes on Fridays. 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 now 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 Professor Tim Huffman at Thuffman@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. KKPsi 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 THERMA 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.
2010-2011 Department of Music Award Winners

Grabill-Shackson Award  
*Holly Koncelik*

William H. and Alta B. Arbogast Music Prize  
*Jennifer Erwin*

Presser Foundation Scholarship  
*Gregory Benson*

Thelma Zellner Memorial Choral Music Endowed Award  
*Kathryn Heffernan, Jared Joseph, Ian Stasko, Ryan Swartz*

Frances Harris Memorial Endowed Award  
*Timothy Kincer*

The Ellen M. Jones ’23 Memorial Endowed Award  
*Steven Albert*

The Thomas E. Cook ’39 Memorial Choral Music Endowed Award  
*Bryn Sowash*

Shackson Memorial Music Education Endowed Award  
*Emily Campbell*

Paula Peters Memorial Endowed Award  
*Janelle Myers, Sarah Overdier*

Olive S. Cook ’24 Memorial Endowed Award  
*Brook Cornely, Kayne Edwards, Kathleen Pellington, Benjamin Walsh*

Leslie Burrell Mangia Musical Theatre Award  
*Andrea Varadi, Shayna Zalcberg*

Gary R. Tirey Endowed Award in Music  
*Joseph Warth*

Signature Series; Academic Enrichment Series

Otterbein sponsors a professional artist series, the Signature Series, which brings excellent dance, music and theatre attractions to campus every other year. Admission for students is free. The Academic Enrichment Series provides grants to departments to bring in guest artists for festival programming in alternating years with the Signature Series.
**Internships**

Senior-year internships are available in the Department, and are required in the Interdisciplinary Program 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, and hand out the internship manual.

In past years, music students successfully have completed internships with the following organizations:

Opera Columbus  
177 Naghten Street  
Columbus, OH 43215

Akron Symphony Orchestra  
17 North Broadway  
Akron, OH 44308

Columbus Symphony Orchestra  
55 E. State St.  
Columbus, OH 43215

Disneyworld  
PO Box 10,000  
Lake Buena Vista, FL 32830

Telarc International Corporation  
23307 Commerce Park  
Cleveland, OH 44122

ProMusica Chamber Orchestra  
444 East Broad Street  
Columbus, OH 43215

First United Methodist Church  
245 Portage Trail  
Cuyahoga Falls, OH 44221

Detroit Symphony Orchestra  
3711 Woodward Ave.  
Detroit, MI 48201

Colonial Music  
213 North State St.  
Westerville, OH 43081

The Media Group  
1480 Dublin Rd.  
Columbus, OH 43125
(Internships cont.)

University Music House
4578 North High St.
Columbus, OH 43214

May Festival
1241 Elm St.
Cincinnati, OH 45210

CAPA (Columbus Association for the Performing Arts)
55 E. State St.
Columbus, OH 43215

Ohio Arts Council
727 East Main St.
Columbus, OH 43205

Navy Pier
600 East Grand Ave.
Chicago, IL 60611

Vox Publishing
2525 Lebanon Pike, Box 6
Nashville, TN 37214

Very Special Arts Ohio
Riffe Center
77 South High St.
Columbus, OH 43215

Westerville Symphony
PO Box 478.
Westerville, OH 43086

Chicago Symphony Orchestra
220 South Michigan Ave.
Chicago, Illinois 60604

Ardent Records
2000 Madison Ave.
Memphis, TN 38104

City Center Theatricals
130 West 56th St.
New York, NY 10019

The Lyric Opera of Chicago
20 North Wacker Dr.
Chicago, IL 60606

Barry Katz Entertainment Group
5455 Wilshire Blvd., Suite 1615
Los Angeles, CA 90036
(Internships cont.)

Master Productions
509 South Otterbein Ave., Suite 5
Westerville, OH 43081

PromoWest Productions
405 Neil Ave.
Columbus, OH 43215

Circa Music
5030 Bradenton Ave.
Dublin, OH 43017

North Broadway United Methodist Church
48 East North Broadway
Columbus, OH 43214

Church of the Resurrection
6300 East Dublin Road
New Albany, OH 43054

Live Technologies
3854 Fisher Rd.
Columbus, OH 43228

Grove City Church of the Nazarene
4770 Hoover Rd.
Grove City, OH 43123

Beckenhorst Press
PO Box 14273
Columbus, OH 43214

The John F. Kennedy Center for the Performing Arts
2700 F Street NW
Washington, DC 20566

Students considering a senior internship should work carefully with their faculty advisors to plan class schedules and required courses. Additional assistance may be obtained from the University’s Office of Career Development Services.

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. Curricular Models and Semester Transition Plans

The following curricular models and semester transition plans are for general guidance only, and are not “official” (for official information, consult the Otterbein Course Catalog). Requirements may change, as may the frequency and timing of particular course offerings. 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.
# Bachelor of Arts in Music or Music and Business - Transition Plan for the Class of 2012

## 2008-09

<table>
<thead>
<tr>
<th>Semester</th>
<th>Autumn</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MUSC 105: Intro to Theory</td>
<td>MUSC 160: Theory I</td>
<td>MUSC 170: Theory II</td>
</tr>
<tr>
<td></td>
<td>MUSC 150: Intro to Music</td>
<td>MUSC 104: Foundations in Music</td>
<td>MUSC 171: Ear Training</td>
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<td>MUSC 151: Ear Training</td>
<td>MUSC 161: Ear Training</td>
<td>MUSC 130: Piano Class</td>
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<tr>
<td></td>
<td>MUSC 120: Voice Class (only 1 qtr)</td>
<td>MUSC 130: Piano Class</td>
<td>Applied</td>
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<tr>
<td></td>
<td>MUSC 130: Piano class</td>
<td>Applied</td>
<td>Ensembles</td>
</tr>
<tr>
<td></td>
<td>Applied Ensembles</td>
<td>INST 120/130/160/170/180</td>
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<tr>
<td></td>
<td>INST 100/105/110</td>
<td>MUSC 115: Concert Attendance</td>
<td>HPES 103</td>
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<tr>
<td></td>
<td>MUSC 115: Concert Attendance</td>
<td>HPES 102</td>
<td>MATH 115 (M+B) or 116, 120, 150</td>
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<td>HPES 101</td>
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## 2009-10

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<tr>
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<th>Autumn</th>
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<tr>
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<td>MUSC 115: Concert Attendance</td>
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<td>MUSC 200: Theory III</td>
<td>MUSC 210: Theory IV</td>
<td>MUSC 220: Theory V</td>
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<td>MUSC 201: Ear Training</td>
<td>MUSC 211: Ear Training</td>
<td>MUSC 221: Ear Training</td>
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<td>MUSC 260: Basic Conducting</td>
<td>MUSC 262: Inter Conducting</td>
<td>Applied</td>
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<tr>
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<td>Applied Ensembles</td>
<td>Ensembles</td>
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<tr>
<td></td>
<td>INST 250/260</td>
<td>INST 270</td>
<td>Foreign Language</td>
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## 2010-11

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<td>Ensembles</td>
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<td>INST 310/330 (Arts)</td>
<td>INST 380/381/382 (Global)</td>
<td>INST 300</td>
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<td></td>
<td>(M+B): THR 315 or equivalent</td>
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## 2011-12

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<td>MUSC 1080: Concert Attendance - 0</td>
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<td>MUSC 4097: Major Ensemble - .5</td>
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<td>INST: TBD (catch-up) - 4</td>
<td>TOTAL HOURS: 5.5</td>
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NOTE: The semester plans for senior year are interchangeable.
Bachelor of Arts in Music or Music and Business - Transition Plan for the Class of 2013

### 2009-10

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<tr>
<td>MUSC 201: Ear Training</td>
<td>MUSC 211: Ear Training</td>
<td>MUSC 221: Ear Training</td>
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<tr>
<td>MUSC 260: Basic Conducting</td>
<td>MUSC 262: Inter Conducting</td>
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<td>Applied Ensembles</td>
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<td>Ensembles</td>
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<tr>
<td>INST 250/260 (Religion/Philosophy)</td>
<td>INST 270 (Comp/Lit)</td>
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### 2011-12

<table>
<thead>
<tr>
<th>Fall</th>
<th>Spring</th>
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<tbody>
<tr>
<td>MUSC 1080: Concert Attendance - 0</td>
<td>MUSC 1080: Concert Attendance - 0</td>
</tr>
<tr>
<td>MUSC 2040: Music History I - 3</td>
<td>MUSC 3040: Music History II - 3</td>
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<tr>
<td>MUSC 3092: Applied Music - 1</td>
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</tr>
<tr>
<td>MUSC 4097: Major Ensemble - .5</td>
<td>MUSC 4097: Major Ensemble - .5</td>
</tr>
<tr>
<td>INST 2400 (if no 240) or DYAD - 4</td>
<td>INST 2600 (Creativity&amp;Culture) or DYAD -4</td>
</tr>
<tr>
<td>TOTAL HOURS: 8.5</td>
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</table>

**Note:** for additional courses according to the concentrations (BA-Theory/Comp, History/Lit, Jazz Studies, M&B Audio Production, Arts Administration and Business Administration), please refer to the supplement for each concentration.

### 2012-13

<table>
<thead>
<tr>
<th>Fall</th>
<th>Spring</th>
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<tbody>
<tr>
<td>MUSC 1080: Concert Attendance - 0</td>
<td>M+B: Internship (MUSC 4900)</td>
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<tr>
<td>MUSC 4092: Applied Music - 1</td>
<td>SYE 4900 (M+B) - 2 OR another SYE - 4</td>
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<td>MUSC 4097: Major Ensemble - .5</td>
<td>INST 4000: Inter. Dyad (if not finished - 4)</td>
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<tr>
<td>INST 3500: Interdisciplinary Dyad - 4</td>
<td>INST 4000: Inter. Dyad (if not finished - 4)</td>
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**Note:** The semester plans for senior year are interchangeable. The INST Dyad MUST be taken in the same academic year, so do either 2 in junior or 2 in senior year.
Bachelor of Arts in Music or Music and Business - Transition Plan for the Class of 2014

### 2010-11

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<tr>
<th>Autumn</th>
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<tr>
<td>MUSC 105: Intro to Theory</td>
<td>MUSC 160: Theory I</td>
<td>MUSC 170: Theory II</td>
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<td>MUSC 150: Intro to Music</td>
<td>MUSC 104: Foundations in Music</td>
<td>MUSC 171: Ear Training</td>
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<td>MUSC 151: Ear Training</td>
<td>MUSC 161: Ear Training</td>
<td>MUSC 130: Piano Class</td>
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<td>MUSC 120: Voice Class (only 1 qtr)</td>
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<td>INST 120/130/160/170/180</td>
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<td>INST 100/105/110</td>
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<td>MATH 115 (M+B) or 116, 120, 150</td>
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<td>MUSC 115: Concert Attendance</td>
<td>HPES 102</td>
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<td>HPES 101</td>
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### 2011-12

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<tr>
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<td>MUSC 2010: Aural Skills III - 1</td>
<td>MUSC 2011: Aural Skills IV - 1</td>
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<td>MUSC 2092: Applied Music - 1</td>
<td>MUSC 2093: Applied Music - 1</td>
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<td>MUSC 4097: Major Ensemble - .5</td>
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<td>INST 2200: Reflection &amp; Responsibility - 4</td>
<td>INST 2400: Natural Foundations - 4</td>
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<td>Foreign Language or ECON 2100 (M&amp;B) - 4</td>
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### 2012-13

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<td>MUSC 3040: Music History II - 3</td>
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<td>MUSC 4097: Major Ensemble - .5</td>
</tr>
<tr>
<td>MUSC 3020: Conducting (or Concentration) - 2</td>
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<td>INST 3500: Interdisciplinary Dyad - 4</td>
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### 2013-14

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<tr>
<td>MUSC 4092: Applied Music - 1</td>
<td>SYE 4900 (M+B) - 2 OR another SYE - 4</td>
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<td>MUSC 4097: Major Ensemble - .5</td>
<td>TOTAL HOURS: variable</td>
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<td>INST 2600: Creativity and Culture - 4</td>
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<tr>
<td>TOTAL HOURS: 5.5</td>
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</table>

**Note:** Class of 2014 Music & Business majors should declare the new degree program, which does not require foreign language.

**Note:** for additional courses according to the concentrations (BA-Theory/Comp, History/Lit, Jazz Studies, M&B Audio Production, Arts Administration and Business Administration), please refer to the supplement for each concentration.

**Note:** The semester plans for senior year are interchangeable. The INST Dyad MUST be taken in the same academic year, so do either 2 in junior or 2 in senior year.
Bachelor of Arts in Music or Music and Business - Transition Plan Supplement for Concentrations

Class of 2012

General Studies:
Music electives: 7 total semester hours
General electives: 35 total semester hours
Major ensemble every semester
Applied every semester

Jazz Studies:
MUSC 274 & 278 as juniors = MUSC 2060: Jazz Theory as seniors
MUSC 377 as juniors = MUSC 3060: Jazz History as seniors
MUSC 276 X 3 qtrs as junior = MUSC 2061, 2062: Jazz Improv I, II as senior
OR Mix n’ Match 1 qtr + 1 semester to equal 1 year of study
Jazz Ensemble X 3 qtrs = Jazz Ens (MUSC 4098) X 2 sems
OR Mix n’ Match 1 qtr + 1 semester
Major ensemble every semester
Applied every semester
Jazz electives: 2 qtr courses (4 credits) or 1 semester course (3 credits)
General electives: 20 semester hrs total

History/Lit:
Take Advanced Seminar and Final Project
Complete 3 elective courses
Major ensemble every semester
Applied every semester

Theory/Comp:
(By junior year, they would have taken Beg. Comp, Electro-Acoustic, Conducting)
Adv. Theory (1 qtr) = Adv. Theory (1 semester)
Adv. Composition (2 qtrs) = Adv. Composition (1 semester)
Take Advanced Seminar and Final Project
Orch & Arranging and Form & Analysis OPTIONAL
Major ensemble every semester
Applied every semester

Music & Business:
Major ensemble one semester
Applied one semester
Take Internship during one semester of the senior year
Audio Production:
MUSC 285 + MUSC 450 (Electro-Acoustic Workshop) = MUSC 2050 + MUSC 3050
MCOM 110+MUSC 385+THR 460 = MUSC 3052 & 3053
Arts Administration & Business Administration minors: Refer to course equivalencies for these minors on O-Zone
Class of 2013

General Studies:
No conducting in Semester 5 (already complete)
Take Music History in abbreviated 2-semester format
Major ensemble every semester
Applied every semester
Music electives: 7 total semester hours
General electives: 35 total semester hours

Jazz Studies:
Take Music History in abbreviated 2-semester format
Take new jazz courses as junior or senior:
   - Jazz History
   - Jazz Theory
   - Jazz Improv (2 semesters)
Jazz Ensembles: 2 semesters
Jazz electives: 3 credits (4 qtr hrs or 3 sem hrs)
General electives: 20 semester hrs total

History/Lit:
Take Music History in abbreviated 2-semester format
Senior year: take Advanced Seminar and Final Project
Complete 3 elective courses
Major ensemble every semester
Applied every semester

Theory/Comp:
Take Music History in abbreviated 2-semester format
Finish concentration as prescribed in new curriculum (most courses are taken as junior or senior anyway)

Music & Business: preferable to adopt new curriculum in 2010-11:
If adopting new curriculum, NO FOREIGN LANGUAGE is required
If not adopting new curriculum, follow courses in the old curriculum, all of which have semester equivalents in the new catalog
Audio Production minor:
   Take Electronic Music Studio (MUSC 285) and Electro-Acoustic Workshop (MUSC 450 21/22) instead of Conducting during 2010-11
   \[\text{MUSC 285 + MUSC 450 (Electro-Acoustic Workshop)} = \text{MUSC 2050 + MUSC 3050}\]
   Junior Year: MCOM 110+MUSC 385+THR 460 = MUSC 3052 & 3053
Arts Administration & Business Administration minors: Refer to course equivalencies for these minors on O-Zone
Class of 2014

Most will find it easiest to adopt the new curriculum, with these exceptions:

All students take Music History in abbreviated 2-semester format

**General Studies, Jazz Studies, History/Lit and Theory/Comp:**
- Exempt from Digital Arts requirement
- Exempt from additional Music Theory course (Orch/Arranging or Form/Analysis)

**Music & Business:** adopt new curriculum

Digital Arts requirement:
- Music Ed Tech (MUSC 205) can substitute in 2010-11
- Audio Production students may be exempt given enough experience in Digital Arts

All other courses proceed as in the new degree program
Bachelor of Arts in Music - Curriculum for Class of 2015 and all Subsequent Classes

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

<table>
<thead>
<tr>
<th>Semester One</th>
<th>Semester Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 1000 Music Theory I</td>
<td>MUSC 1001 Music Theory II</td>
</tr>
<tr>
<td>MUSC 1010 Aural Skills I</td>
<td>MUSC 1011 Aural Skills II</td>
</tr>
<tr>
<td>MUSC 1020 Piano Class I</td>
<td>MUSC 1021 Piano Class</td>
</tr>
<tr>
<td>MUSC 1040 Intro. to Music</td>
<td>MUSC 1050 Exp. Digital Arts</td>
</tr>
<tr>
<td>MUSC 1092 Applied Music</td>
<td>MUSC 1081 Intro. Music Prof.</td>
</tr>
<tr>
<td>MUSC 1080 Con. Attendance</td>
<td>MUSC 1093 Applied Music</td>
</tr>
<tr>
<td>MUSC 4097 Major Ensemble</td>
<td>MUSC 1080 Con. Attendance</td>
</tr>
<tr>
<td>FYS 1000</td>
<td>MUSC 4097 Major Ensemble</td>
</tr>
<tr>
<td>HPE</td>
<td>INST 1500</td>
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<table>
<thead>
<tr>
<th>Semester Three</th>
<th>Semester Four</th>
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<tbody>
<tr>
<td>MUSC 2000 Music Theory III</td>
<td>MUSC 2001 Music Theory IV</td>
</tr>
<tr>
<td>MUSC 2010 Aural Skills III</td>
<td>MUSC 2011 Aural Skills IV</td>
</tr>
<tr>
<td>MUSC 2092 Applied Music</td>
<td>MUSC 2040 Music History I</td>
</tr>
<tr>
<td>MUSC 1080 Con. Attendance</td>
<td>MUSC 2093 Applied Music</td>
</tr>
<tr>
<td>MUSC 4097 Major Ensemble</td>
<td>MUSC 1080 Con. Attendance</td>
</tr>
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<thead>
<tr>
<th>Semester Five</th>
<th>Semester Six</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 3000 Form &amp; Analysis OR 2</td>
<td>MUSC 3041 Music History III</td>
</tr>
<tr>
<td>MUSC 3001 Orchestration</td>
<td>MUSC 3093 Applied Music</td>
</tr>
<tr>
<td>MUSC 3040 Music History II</td>
<td>MUSC 1080 Con. Attendance</td>
</tr>
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<td>MUSC 2092 Applied Music</td>
<td>MUSC 4097 Major Ensemble</td>
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<tr>
<td>MUSC 1080 Con. Attendance</td>
<td>INST 2600</td>
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<td>MUSC 4097 Major Ensemble</td>
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<td>Modern Language</td>
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<tr>
<td><strong>Total</strong> 14.5</td>
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</tbody>
</table>
General Studies in Music Concentration (10 hrs required)

- MUSC 3020 - Conducting I 2 hrs
- MUSC 3080 - Shared Recital .5 hrs
- MUSC Electives 7.5 hrs

Jazz Studies Concentration (18 hrs required)

- MUSC 2060 - Jazz Theory 2 hrs
- MUSC 2061 - Jazz Styles I 2 hrs
- MUSC 2062 - Jazz Styles II 2 hrs
- MUSC 3060 - Jazz History 2 hrs
- MUSC 3061 - Special Topics in Jazz 2 hrs
- MUSC 3080 - Shared Recital .5 hr
- MUSC 4120 - 4141 Chamber/Specialized Ensembles (or MUSC 4150 by permission) 2 hrs
  - MUSC Electives 5.5 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 4000 - Advanced Theory 2 hrs
  - MUSC 4001 - Advanced Composition 2 hrs
  - MUSC 4040 - Advanced Seminar 2 hrs
  - MUSC 4041 - Final Project 2 hrs
  - MUSC Electives 2 hrs

- 1 course from:
  - MUSC 3000 - Form and Analysis 2 hrs
  - MUSC 3001 - Orchestration and Arranging 2 hrs
  - ( whichever course was not taken in the core)
- Also: any combination of MUSC courses on any level that focus on music theory or composition.
Music History and Literature Concentration (14 hrs required)

- MUSC 4040 - Advanced Seminar 2 hrs
- MUSC 4041 - Final Project 2 hrs

- 4 hours from:
  - MUSC 2041 - Special Topics in World Music 2 hrs
  - MUSC 2042 - Special Topics in Instrumental Literature 2 hrs
    - MUSC 2043 - American Musical Theatre I 2 hrs
    - MUSC 2044 - American Musical Theatre II 2 hrs
    - MUSC 2083 - Introduction to Piano Literature 2 hrs

- 4-6 hours from:
  - MUSC 3042 - Women in Music 4 hrs
  - MUSC 3043 - Art Song Literature 2 hrs
  - MUSC 3044 - Opera Literature 2 hrs
  - MUSC 3046 - American Popular Music 4 hrs
    - MUSC 3060 - Jazz History 2 hrs

- 2 hours from any theory elective beyond the music core requirements
Bachelor of Arts in Music and Business - Curriculum for the Class of 2015 and all Subsequent Classes

(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)

<table>
<thead>
<tr>
<th>Semester One</th>
<th>Semester Two</th>
</tr>
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<tbody>
<tr>
<td>MUSC 1000 Music Theory I</td>
<td>MUSC 1001 Music Theory II</td>
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<tr>
<td>3</td>
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<tr>
<td>MUSC 1017 Aural Skills I</td>
<td>MUSC 1011 Aural Skills II</td>
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<tr>
<td>MUSC 1020 Piano Class I</td>
<td>MUSC 1021 Piano Class</td>
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<tr>
<td>MUSC 1040 Intro. to Music</td>
<td>MUSC 1050 Exp. Digital Arts</td>
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<tr>
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<td>MUSC 3000 Form &amp; Analysis OR 2</td>
<td>MUSC 3041 Music History III</td>
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<tr>
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<tr>
<td>INST 3500 (Inter. Dyad)</td>
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</table>
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 2000 - 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

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
    - MUSC 4900 - Internship 7 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 5 hrs
- MGMT 3000 - Principles of Management 4 hrs

Music Management Concentration (all courses required)
- MGMT 3000 - Principles of Management 4 hrs
  - MUSC 4900 - Internship 15 hrs
### Bachelor of Music Education - Transition Plan for the Class of 2012

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Bachelor of Music Education - Transition Plan for the Class of 2013

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# Bachelor of Music Education - Transition Plan for the Class of 2014

## 2010-11

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* Students who do not major on a wind instrument will take WW Methods I and Brass Methods I. Students who major on a wind instrument will be advised into Woodwind and Brass Methods courses appropriate to their major.

*Semesters are interchangeable for the senior year.

*Freshmen in class of 2014 are NOT REQUIRED TO TAKE COMM 100.

*Students should take the vocal proficiency test in order to take MUSC 295.
Bachelor of Music Education - Curriculum for the Class of 2015 and all subsequent classes

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<td>INST 1500</td>
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<tr>
<td></td>
<td>EDUC 1600 Study of the School 4</td>
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For instrumental students:

For choral students:

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<td>MUSC 2000 Music Theory III</td>
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<tr>
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<td>MUSC 2040 Music History I</td>
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<td>MUSC 2093 Applied Music</td>
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<td>MUSC 4097 Major Ensemble .5</td>
<td>MUSC 1080 Con. Attendance</td>
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<tr>
<td>MUSC 2032/33 WW Met. I or II</td>
<td>MUSC 2035/36 Brass Met. I or II</td>
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<td>MUSC 2034 Accomp. Skills 1</td>
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### Bachelor of Music Education - Curriculum for the class of 2015 (Cont.)

**Semester Five**
- MUSC 3020 Conducting I 2
- MUSC 3040 Music History II 3
- MUSC 3092 Applied Music 1
- MUSC 1080 Con. Attendance 0
- MUSC 4097 Major Ensemble .5
- MUSC 1030 Choral Ens. Lab 0
- MUSC 3032 Elem/Gen. Meth 3
- MUSC 3036 String Methods I 1
- EDUC 4500 Excep. Children 4
- INST 2400 4
- **Total** 18.5

**Semester Six**
- MUSC 3041 Music History III 3
- MUSC 3093 Applied Music 1
- MUSC 1080 Con. Attendance 0
- MUSC 4097 Major Ensemble .5
- MUSC 3080 Shared Recital .5
- MUSC 3021 Choral Cond. or 2
- MUSC 3022 Inst. Cond
- MUSC 1031 Inst. Ens. Lab 0
- MUSC 3037 String Methods II 1
- MUSC 3033 MS/HS Inst. Meth. 3
- MUSC 3034 MS/HS Chor. Meth.
- MUSC 3001 Orchestration 2
- INST 2600 4
- **Total** 17

**Semester Seven**
- MUSC 4097 Major Ensemble .5
- MUSC 1030 Choral Ens. Lab 0
- MUSC electives 2
- EDUC 3800 or 3850 Literacy 4
- INST 3500/4000 (Inter. Dyad) 8
- **Total** 16.5

**Semester Eight**
- EDUC 4100 Student Teaching 14
- EDUC 4110 SYE Seminar 2
- **Total** 16
## Bachelor of Music in Performance - Transition Plan for the Class of 2012

### 2008-09  (First Year)

<table>
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<tr>
<td><strong>Fall</strong></td>
<td>MUSC 105: Intro to Theory 2&lt;br&gt;MUSC 150: Intro to Music 2&lt;br&gt;MUSC 151: Ear Training 1&lt;br&gt;MUSC 120: Voice Class 1&lt;br&gt;MUSC 130: Piano class 1&lt;br&gt;Applied 4&lt;br&gt;Ensembles 0/1&lt;br&gt;INST 100/105/110 5&lt;br&gt;MUSC 115: Concert Attendance 0&lt;br&gt;HPES 101 1</td>
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<tr>
<td><strong>Spring</strong></td>
<td>MUSC 170: Theory II 3&lt;br&gt;MUSC 171: Ear Training 1&lt;br&gt;MUSC 120: Voice Class 1&lt;br&gt;MUSC 130: Piano Class 1&lt;br&gt;Applied 4&lt;br&gt;Ensembles 0/1&lt;br&gt;INST 130 5&lt;br&gt;MUSC 115: Concert Attendance 0&lt;br&gt;total 16 (17)</td>
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### 2009-10  (Second Year)

<table>
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<tr>
<th>Semester</th>
<th>Courses</th>
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<tr>
<td><strong>Fall</strong></td>
<td>MUSC 115: Concert Attendance 0&lt;br&gt;MUSC 130: Piano class 1&lt;br&gt;MUSC 200: Theory III 3&lt;br&gt;MUSC 201: Ear Training 1&lt;br&gt;MUSC 260: Basic Conducting 2&lt;br&gt;Applied 4&lt;br&gt;Ensembles 0/1&lt;br&gt;INST 250/260 5</td>
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<tr>
<td><strong>Spring</strong></td>
<td>MUSC 130: Piano class 1&lt;br&gt;MUSC 210: Theory IV 3&lt;br&gt;MUSC 221: Ear Training 1&lt;br&gt;Applied 4&lt;br&gt;Ensembles 0/1&lt;br&gt;INST 240 5&lt;br&gt;Specialized Music Course #1 2&lt;br&gt;total 17</td>
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<tr>
<td><strong>Fall</strong></td>
<td>MUSC 115: Concert Attendance 0&lt;br&gt;MUSC 340: Music History 4&lt;br&gt;Applied 4&lt;br&gt;Ensembles 0&lt;br&gt;INST 310/330 5&lt;br&gt;Foreign Language (OR senior year) 5</td>
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<td><strong>Spring</strong></td>
<td>MUSC 130: Piano class 1&lt;br&gt;MUSC 220: Theory V 3&lt;br&gt;MUSC 221: Ear Training 1&lt;br&gt;Applied 4&lt;br&gt;Ensembles 0/1&lt;br&gt;Foreign Language (OR senior year) 5&lt;br&gt;INST 300 (If NO Foreign Lang.) (5)</td>
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### 2010-11  (Third Year)

<table>
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<th>Semester</th>
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<tr>
<td><strong>Fall</strong></td>
<td>MUSC 115: Concert Attendance 0&lt;br&gt;MUSC 340: Music History 4&lt;br&gt;Applied 4&lt;br&gt;Ensembles 0&lt;br&gt;INST 310/330 5&lt;br&gt;Foreign Language (OR senior year) 5&lt;br&gt;Foreign Language OR senior year (5)</td>
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<tr>
<td><strong>Spring</strong></td>
<td>MUSC 130: Piano class 1&lt;br&gt;MUSC 220: Theory V 3&lt;br&gt;MUSC 360: Music History 4&lt;br&gt;Applied 4&lt;br&gt;Ensembles 0/1&lt;br&gt;Foreign Language (OR senior year) 5&lt;br&gt;INST 300 (If NO Foreign Lang.) (5)</td>
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### 2011-12  (Fourth Year)

<table>
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<th>Semester</th>
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<tr>
<td><strong>Fall</strong></td>
<td>MUSC 1080: Concert Attendance 0&lt;br&gt;MUSC 4090: Applied Music 2&lt;br&gt;MUSC 4096: Major Ensemble 1&lt;br&gt;MUSC 4098/4100: Chamber/Opera .5&lt;br&gt;INST 300 (List of equivalents will be provided) OR&lt;br&gt;Foreign Lang. if not already taken 4&lt;br&gt;INST 2400 Natural Foundations (only if no INST science is completed) 4</td>
</tr>
</tbody>
</table>
| **Spring** | MUSC 1080: Concert Attendance 0<br>MUSC 4091: Applied Music 2<br>MUSC 4096: Major Ensemble 1<br>MUSC 4098/4100: Chamber/Opera .5<br>INST 2600 Creativity & Culture (only if no INST arts is completed) 4<br>Foreign Language if not already taken 4<br>INST Global Perspectives (only if not completed, designated list of courses) 4<br>MUSC 4083: Solo Recital (SYE) 2

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*Department of Music Handbook 2011-2012  Page 67*
# Bachelor of Music in Performance - Transition Plan for the Class of 2013

## 2009-10 (First Year)

<table>
<thead>
<tr>
<th>Term</th>
<th>Course Description</th>
<th>Credits</th>
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<tbody>
<tr>
<td><strong>Fall</strong></td>
<td>MUSC 105: Intro to Theory</td>
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<td>MUSC 150: Intro to Music</td>
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<td>MUSC 151: Ear Training</td>
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<td>MUSC 120: Voice Class</td>
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<td>MUSC 130: Piano class</td>
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<td>Applied</td>
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<td>Ensembles</td>
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<td>INST 100/105/110</td>
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<td>MUSC 115: Concert Attendance</td>
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## 2010-11 (Second Year)

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<td><strong>Fall</strong></td>
<td>MUSC 115: Concert Attendance</td>
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<td>MUSC 130: Piano class</td>
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<td>MUSC 200: Theory III</td>
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<td>MUSC 201: Ear Training</td>
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<td>MUSC 260: Basic Conducting</td>
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<td>Applied</td>
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<td>Ensembles</td>
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<td>INST 250/260</td>
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## 2011-12 (Third Year)

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<tr>
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<td>MUSC 1080: Concert Attendance</td>
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<td>MUSC 2040: Music History I</td>
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<td>MUSC 3000/3001: Form &amp; Analysis or Orchestration</td>
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<td>MUSC 3090: Applied Music</td>
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<td>MUSC 4096: Major Ensemble</td>
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<td></td>
<td>MUSC 4098/4100: Chamber/Opera</td>
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<td>INST 2400: Natural Foundations</td>
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<td>Foreign Language</td>
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## 2012-13 (Fourth Year)

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<td>MUSC 4098/4100: Chamber/Opera</td>
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<td>INST 3500: Interdisciplinary Dyad</td>
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<td>Specialized Music Course #3</td>
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<td>MUSC 1050: Digital Arts</td>
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<td>MUSC 4083: Solo Recital (SYE)</td>
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<th>Term</th>
<th>Course Description</th>
<th>Credits</th>
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<tr>
<td><strong>Spring</strong></td>
<td>MUSC 1080: Concert Attendance</td>
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<td>MUSC 4098/4100: Chamber/Opera</td>
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<td>MUSC 4083: Solo Recital (SYE)</td>
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### Bachelor of Music in Performance - Transition Plan for the Class of 2014

#### 2010-11 (First Year)

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<tr>
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<td>2 MUSC 160: Theory I</td>
<td>3 MUSC 170: Theory II</td>
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<td>MUSC 150: Intro to Music</td>
<td>2 MUSC 161: Ear Training</td>
<td>1 MUSC 171: Ear Training</td>
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<td>1 MUSC 130: Piano Class</td>
<td>1 MUSC 130: Piano Class</td>
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#### 2011-12 (Second Year)

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<td>3 MUSC 2001: Theory IV</td>
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<tr>
<td>MUSC 2010: Aural Skills III</td>
<td>1 MUSC 2011: Aural Skills IV</td>
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<td>MUSC 2090: Applied Music</td>
<td>2 MUSC 2091: Applied Music</td>
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<tr>
<td>MUSC 4096: Major Ensemble</td>
<td>1 MUSC 4096: Major Ensemble</td>
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<td>MUSC 4098/2100: Chamber/Acting II</td>
<td>.5 MUSC 4098/4100: Chamber/Opera</td>
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<td>INST 2200: Reflections &amp; Responsibility</td>
<td>4 INST 2400: Natural Foundations</td>
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#### 2012-13 (Third Year)

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<td>MUSC 1080: Concert Attendance</td>
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<td>MUSC 2040: Music History I</td>
<td>3 MUSC 3040: Music History II</td>
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<td>MUSC 4096: Major Ensemble</td>
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<td>MUSC 4098/3100: Chamber/Opera Wk I</td>
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<td>MUSC 3000/3001: Form &amp; Analysis or Orchestration</td>
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<td>INST 2600: Creativity &amp; Culture</td>
<td>4 MUSC 3081: Junior Recital</td>
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#### 2013-14 (Fourth Year)

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<td>MUSC 1080: Concert Attendance</td>
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<tr>
<td>MUSC 4090: Applied Music</td>
<td>2 MUSC 4091: Applied Music</td>
</tr>
<tr>
<td>MUSC 4096: Major Ensemble</td>
<td>1 MUSC 4096: Major Ensemble</td>
</tr>
<tr>
<td>MUSC 4098/4100: Chamber/Opera</td>
<td>.5 MUSC 4098/4100: Chamber/Opera</td>
</tr>
<tr>
<td>INST 3500: Interdisciplinary Dyad</td>
<td>4 INST 4000: Interdisciplinary Dyad</td>
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<tr>
<td>MUSC 3020: Conducting I</td>
<td>2 MUSC 4083: Solo Recital (SYE)</td>
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<tr>
<td>MUSC 4083: Solo Recital (SYE)</td>
<td>2 MUSC 4080: Senior Recital</td>
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<tr>
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<td>2 Electives</td>
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<td>Electives</td>
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Bachelor of Music in Performance - Curriculum for the Class of 2015 and all Subsequent Classes

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<td>MUSC 1010 Aural Skills I</td>
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<td>MUSC 1020 Piano Class I</td>
<td>MUSC 1021 Piano Class</td>
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<td>MUSC 1040 Intro. to Music</td>
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<td>MUSC 1090 Applied Music</td>
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<td>MUSC 4100s Major Ensemble</td>
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<td>MUSC 4098 Chamber Music OR .5</td>
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<td>MUSC 2000 Music Theory III</td>
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<td>MUSC 2020 Piano Class III</td>
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<td>MUSC 1080 Con. Attendance</td>
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<td>MUSC 4100s Major Ensemble</td>
<td>MUSC 1080 Con. Attendance</td>
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<tr>
<td>MUSC 4098 Chamber Music OR .5</td>
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<tr>
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<td>INST 2000</td>
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<td>MUSC 2080 Soph. Conference</td>
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<td>MUSC 3000 Form &amp; Analysis OR 2</td>
<td>MUSC 3041 Music History III</td>
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<tr>
<td>MUSC 3001 Orchestration</td>
<td>MUSC 3091 Applied Music</td>
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<td>MUSC 3040 Music History II</td>
<td>MUSC 1080 Con. Attendance</td>
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<tr>
<td>MUSC 3090 Applied Music</td>
<td>MUSC 4100s Major Ensemble</td>
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<td>MUSC 4100s Major Ensemble</td>
<td>MUSC 3101 Opera Workshop II</td>
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<td>MUSC 4098 Chamber Music OR .5</td>
<td>Specialized Music Course #2</td>
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<td>MUSC 3100 Opera Workshop I</td>
<td>MUSC 3081 Junior Recital</td>
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Bachelor of Music Performance (Cont.)

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<tr>
<th>Semester Seven</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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<td>MUSC 4098 Chamber Music OR .5</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>
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*Specialized Courses*

**Instrumentalists**

- **MUSC 2042 - Special Topics in Instrumental Literature** 2 hrs
- **MUSC 3082 - Instrumental Pedagogy and Literature I** 2 hrs
- **MUSC 4084 - Instrumental Pedagogy and Literature II** 2 hrs

**Pianists**

- **MUSC 2083 - Introduction to Piano Literature** 2 hrs
  - **MUSC 2084 - Collaborative Piano** 2 hrs
  - **MUSC 3086 - Piano Pedagogy** 2 hrs

**Singers**

- **MUSC 3085 - Vocal Pedagogy** 2 hrs

1 course from:

- **MUSC 3043 - Art Song Literature** 2 hrs
- **MUSC 3044 - Opera Literature** 2 hrs

1 course from:

- **MUSC 3083 - Diction for Singers I** 2 hrs
- **MUSC 3084 - Diction for Singers II** 2 hrs
Syllabus for MUSC 1080-01 Concert Attendance, Fall Semester 2011

Meetings:
1. FAB, Friday 3:05-4:15, Riley Auditorium and other locations as assigned.
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) and eleven “Friday at Battelle” programs.

5. Note that students may not count events that they are performing in, except for 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.

6. 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. The one exception to the card box procedure this semester would be attendance at one of the performances of the fall musical (Carnival): 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 Conni Birri records your attendance using a ticket stub or program, you can pick up the ticket stub or program in the office.

7. This semester, the Department of Music and Delta Omicron will sponsor our attendance at the Columbus Symphony’s performance of Carmina Burana on October 13. This event is required for Freshmen. It will count as an on-campus event for the purposes of Concert Attendance.

8. If you feel you may need an accommodation based on the impact of a disability, contact me privately to discuss your specific needs. If you have not done so already, please contact the Disability Services Coordinator at 614-823-1618 in the Academic Support Center on the 2nd floor of the Library in order to coordinate reasonable accommodations.

If you have questions, please let me know, and best wishes for a successful semester,

Dr. Davenport
Appendix C.  2011-2012 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 Fridays during FAB from 3:05 p.m. until 4:15 p.m. five times this semester. Four of these are studio recitals and one is an area recital for all voice students to attend. Students will pick up their concert attendance card in the lobby prior to all FAB events - departmental recitals, studio classes, and area recitals. Attendance is taken via the cardbox. If a student misses more than one studio class or area recital, their applied grade will be lowered by one letter.

Dates for Fall Semester music major Studio Classes are:

<table>
<thead>
<tr>
<th>Fall Semester – 2011</th>
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</thead>
<tbody>
<tr>
<td>Sept. 9 - Studio Class</td>
</tr>
<tr>
<td>Sept. 16 - Voice Area Recital (Riley)</td>
</tr>
<tr>
<td>Oct. 28 - Studio Class</td>
</tr>
<tr>
<td>Dec. 2 - Studio Class</td>
</tr>
<tr>
<td>Dec. 9 - 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 Tuesdays 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 musical theatre major Studio Classes and recitals are:

<table>
<thead>
<tr>
<th>Fall Semester - 2011</th>
<th>Spring Semester – 2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 4 – Studio Class</td>
<td>March 6 – Studio Class</td>
</tr>
<tr>
<td>Oct. 18 – Studio Class</td>
<td>March 20 – Studio Class</td>
</tr>
<tr>
<td>Oct. 25 – Recital – Seniors</td>
<td>March 27 – Recital - Sophomores</td>
</tr>
<tr>
<td>Nov. 15 – Studio Class</td>
<td>April 10 – Studio Class</td>
</tr>
<tr>
<td>Nov. 29 – Studio Class</td>
<td>May 1 – Studio Class</td>
</tr>
<tr>
<td>Dec. 6 – Recital – Juniors</td>
<td>May 8 – Recital - Freshmen</td>
</tr>
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</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 work out 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.

**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.***

**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.

**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."

**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 Claire Brock to be placed in the student’s file.

**Time Allocations 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.

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 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.

**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. **Participation in all performance activities are by audition.** The following chart lists the sequence of opera activities per year:

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<thead>
<tr>
<th>Fall Semester</th>
<th>Spring Semester</th>
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<tbody>
<tr>
<td>MUSC 1100 – Freshmen Voice Seminar</td>
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<tr>
<td>Monday 3:05 – 4:15 p.m. - Riley</td>
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<tr>
<td>MUSC 2100 – Acting II</td>
<td>MUSC 1101 – Acting I</td>
</tr>
<tr>
<td>T/R 10:00 – 11:45 a.m. - BFAC 241</td>
<td>T/R 10:00 – 11:45 a.m. - BFAC 241</td>
</tr>
<tr>
<td>MUSC 3100 – Opera Workshop I</td>
<td>MUSC 3101 – Opera Workshop II</td>
</tr>
<tr>
<td>T/R 4:00 – 5:50 p.m. - BFAC 241</td>
<td>T/R 4:00 – 5:50 - BFAC 241</td>
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<tr>
<td>MUSC 4096 – Opera Theatre</td>
<td>MUSC 4096 – Opera Theatre</td>
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<tr>
<td>MTWRF 7:00 – 10:00 p.m. - Riley/BFAC 241</td>
<td>MTWRF 7:00 – 10:00 p.m. - Riley/BFAC 241</td>
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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, 8/25/11
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 the 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 FAB. An audition at the beginning of the fall term is required for placement in Departmental principal and specialized 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
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 FAB. An audition at the beginning of the fall term is required for placement in Departmental principal and specialized 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 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 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 FAB as indicated by their teacher’s syllabi and as allowed by their commitments in other areas. An audition at the beginning of the fall term is required for placement in Departmental principal and specialized 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 Fridays 3:05-4:15 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 other areas. The performance seminar is a studio class in which the teacher combines his/her students for performance or a master class situation. Missing more than one of the studio/area events will lower the term grade by one letter. Missing two or more will lower the grade and result in a failure of concert attendance. Individual instructors may hold students accountable for activities indicated by their individual applied syllabus.

### 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

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.

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**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.

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**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, admission to the department and as preliminary recital hearings. 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 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 piece per jury once during the academic year. Accompanists will be provided for juries. It is mandatory for each student to 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.

The jury prior to the recital semester may be considered a preliminary hearing. The jury will consist of excerpts of the recital program performed with accompaniment. The entire proposed program should be presented to the committee in written format at that time. The faculty present will determine if the student’s preparation is adequate to continue in the process. Students presenting preliminary hearings will be assigned a 20 minute jury time.

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. Teachers will take into account such factors as degree track, 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 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. 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.

Preliminary Hearing: The jury prior to the recital semester may be considered a preliminary hearing. The jury will consist of excerpts of the recital program performed with accompaniment. The entire proposed program should be presented to the committee in written format at that time. The faculty present will determine if the student’s preparation is adequate to continue in the process. Students presenting preliminary hearings will be assigned a 20 minute jury time. A recital hearing will be scheduled by the student and performed 2-3 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. A complete written program and program notes (required by BM students only) should be given to the committee. 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. 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, while the other 50% will be determined by the studio teacher.

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 (25-minute lessons):

Two contrasting solo pieces. These should demonstrate current skill levels. The types of repertoire and difficulty level will be determined by the studio teacher, 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.

- **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** will be part of the curriculum throughout the year of piano study.
- **A 10-minute jury** exam during finals week each semester, with the exception of entering freshmen at the end of fall semester. Two repertoire selections and technical studies will be performed at the jury. At least one solo repertoire selection must 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):

Two (or more) 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.

- **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. Improvisation will be a part of studio work each semester.
- **Juries.** All students enrolled in MUSC -90 or -92 are required to play a jury exam at the close of each semester, with the exception of entering freshmen at the end of fall semester. Two solo repertoire selections plus technical studies will be performed at the jury. Students whose major instrument is piano: both solo repertoire selections must be performed from memory. Secondary piano students: at least one solo repertoire selection must 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. 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.
- **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. Important attention should be given to the hearing two to three weeks before the recital.
- **Accompanying.** All MUSC -090 and -092 piano students are required to perform as an accompanist at least once during the school year. The faculty will facilitate in arranging an instrumentalist and/or vocalist to accompany on a regular basis.

Applied Studio Classes:

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.

Five studio classes per semester will be held at specific times announced by the instructor. For students whose major instrument is piano, they may miss only one studio class each semester. Secondary students who may have conflicts with other studio classes held concurrently should arrange times with their primary applied teacher when they can perform in the piano studio classes on occasion.
Grades:

Grades are determined individually by the instructor based on the fulfillment of the requirements 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.

Piano Proficiency:

All music majors are required to pass a piano proficiency for each particular degree track. The student will demonstrate mastery in the areas of scales, progressions, sightreading, improvisation, harmonization, repertoire, and (in the case of BM and BME students) choral and instrumental score reading. BA students will take their proficiency at the end of the freshman year. BME and BM students must take the piano proficiency by the end of the second year of piano study. 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.

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. 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 two keys for special practice pianos. One will be for the upstairs studio, room 228, and one will be for the Steinway grand in Riley Auditorium. There will be a sign-up sheet posted on the door of room 228 during the first week of each semester. Students should reserve two hours of practice time each day. All pianists using this room must adhere to the rules posted in room 228. 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 Conni in the Music Department office to obtain these keys.

To those with disabilities:

Otterbein University is committed to ensuring that students with disabilities have access to an education. In order to receive appropriate accommodations in my class, you must first be registered with the Office for Disability Services (x1618 or kmanley@otterbein.edu). I strongly encourage you to schedule an individual meeting with me as early in the quarter as possible to discuss your needs and accommodation requests. If necessary, we can work cooperatively with the Disability Services Coordinator to determine optimal accommodations in this course.

September 2011
Appendix F. Applied Brass, Woodwind, and Percussion Syllabus

Dr. Margaret Underwood, Applied Area Coordinator
112 BFAC, x3085
MUnderwood@otterbein.edu

Dr. Kimberlee Goodman, Flute  Dr. Melissa Stevens, Oboe
Professor Robert Jones, Clarinet  Dr. Karen Atria, Bassoon
Professor Jay Miglia, Saxophone  Professor Ben Huntoon, Trumpet
Dr. Daniel King, Trumpet  Professor Kimberly McCann, Horn
Professor Joel Shonkwiler, Low Brass  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.

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 (available from Colonial Music)
5) Electronic Tuner (available from Colonial Music)
Lesson Material – all etude books, solo repertoire used in your lessons must be purchased by the student. (available from Stanton's Music)

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.

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. These instruments need to be signed out by the individual student following the procedures outlined below. 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 the area coordinator, Dr. Underwood. These instruments are to be stored in a locker with a combination lock in the instrument storage room. 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.

Instrument Check-Out Procedures
1) Contact Dr. Yonchak for equipment check out.
2) Bring your Student ID card to check out.
3) The equipment manager will use your ID to check out the appropriate instrument to you in the Instrument Inventory System.

Instrument Return Procedures
1) Contact Dr. Yonchak for equipment return.
2) Return instrument/equipment.
3) The return will be recorded in the Instrument Inventory System.

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 this syllabus. Teachers will take into account such factors as performance level, amount of material mastered during the semester, improvement, effort, and achievement.

Students 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.

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.)
**Attendance**

1) Attendance is mandatory at all lessons.
2) Attendance at all studio classes is required.
3) Attendance at recitals and concerts related to your area is required. For example, all students in the trumpet studio are required to attend all trumpet recitals.
4) Attendance is required at any recital/performance given by your studio teacher. For example, all flute students are required to attend a recital given by Dr. Goodman. In the case of faculty chamber ensembles, students are required to attend if their studio professor is performing. For example, if the Faculty Woodwind Quintet is performing all students in the flute, oboe, clarinet, horn and bassoon studios are required to attend.

**Procedures**

1) Lessons unavoidably missed due to extreme illness or emergency will be made up only if the lesson was cancelled in advance and with permission from the instructor. In order to cancel a lesson call the studio teacher directly or call the music office at 823-1508. All student illnesses must be accompanied by a Doctor’s excuse. 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. All decisions regarding excused/unexcused absences in this case are determined by the studio professor.

2) It is the students’ responsibility to make up any missed lessons. Missed lessons must be made up within 3 weeks or the opportunity is forfeited. Due to the schedule of the studio professors it is important to reschedule immediately.

3) Unexcused absences or lessons missed for reasons other than extreme illness or emergency without advance notice will not be made up and will result in a failing grade for that week.

4) Unexcused absences from two lessons during a semester will result in a failing grade for the quarter.

5) Unexcused absences from a recital, performance or studio class will cause the final grade to be lowered by ONE FULL LETTER GRADE FOR EACH ABSENCE.

6) Lessons missed due to absence of the teacher will be rescheduled at a mutually convenient time.
7) 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.

8) 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 notify the instructor as well as 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.

**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 Friday Departmental Recital time. 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 given by your instructor, members of your studio, guest artist recitals and master classes, and other special events determined by your instructor. A list of faculty and student recitals is available on the department website. Please plan accordingly. Work is not an excused absence. Instructors will notify students of other required events within 14 days. Any student may request to be excused from events with advance notice. Permission may only be given by the applied music instructor. Non major participation will be determined by the studio instructor.
Performance Requirements

Majors

1) All students majoring in music (BA in Music, BM, and BME) must perform in a solo capacity at least once during the academic year on a Friday afternoon Departmental Recital. A specific performance date will be assigned to each student by the department. A complete list of performers and assigned dates will be posted at the beginning of each semester. It is the responsibility of the student to secure an adequate accompanist. 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.

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.
- Students performing a preliminary hearing sign up for 20 minutes or 2 time slots.
- Students performing a technical jury should sign up for 20 minutes or 2 time slots.
- Juries may be rescheduled only through the permission of Dr. Underwood.
- 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:

Students will be assigned repertoire from a variety of styles that are appropriate to students' background and needs. 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 to the Business Office (not the BFAC office). 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.

Assigned works include solo repertoire as well as etudes and orchestral excerpts. In addition to the assigned works, students will be asked to sight read at the jury. At the end of the sophomore year students will take a technical proficiency exam in place of the jury.

Technical Proficiency:
The spring semester sophomore level jury for music majors only will be 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
- Scales in expanding intervals, major and minor (all forms), 2 octaves
- Major Scales in 3rds, 2 octaves
- Dominant Seventh Chords arpeggiated in all keys
- Diminished 7th arpeggios
- 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, pages 25-29. Please note that BME students may not schedule a senior recital during student teaching.

**Preliminary Hearing**

The jury prior to the recital semester will be considered a preliminary hearing.

**Procedures**

1. Students must sign up for a 20 minute jury time.
2. The entire proposed program must be presented to the committee in written format at that time.
3. Only students having successfully completed the technical proficiency may schedule a preliminary hearing.
4. One accompanied solo will also be performed in its entirety OR selections from a variety of works may be performed.
5. The faculty present will determine if the student's preparation is adequate to continue in the process.

**Recital Hearing**

Please refer to the section on Recitals in the main portion of the Handbook, pages 25-29.

**Recital Grading**

Recitals will be graded by a three person committee assigned by the Department of Music. Since the student is exempt from juries the quarter in which a recital is presented, the recital grade will equal 50% of the final grade, while the other 50% will be determined by the studio teacher. The recital grade will be determined by the recital rubric.

**Off Campus Commitment Permission**

Students seeking to audition and/or perform for music events and functions outside the Department of Music or the Department of Theatre and Dance must seek permission to do so from the chairperson of the Department of Music by completing an Off Campus Commitment permission form (See appendix G) 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.

NOTE: This syllabus is the official document governing instrumental 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.
Appendix G. Scale and Arpeggio Requirements for Brass and Woodwind Majors

The study of scales and arpeggios is critical to the fundamental development of all musicians. They contribute to developing a characteristic and consistent tone; clean and consistent attacks; and stable intonation. Scales and arpeggios are the basic grammar in music. A basic command of scales and arpeggios allows musicians to move easily in keys which contributes to improved pitch accuracy and sight reading ability. The following requirements have been established in order to clearly provide students of what is expected as a brass/woodwind major.

During the first year of study all majors will perform a Level A jury covering the items listed. During the second year of study majors will perform a Level B jury.

General Performance Instructions

- Be conscious of intonation. Use alternate fingerings, 4th valve, valve extensions, and short/long positions on trombone when appropriate.
- Demonstrate clean and consistent attacks.
- Perform the exercises using your best tone quality. Be consistent throughout the range of the instrument.
- Practice in both legato and detached styles.
- All exercises are to be performed from memory.
- All exercises are to be performed at a minimum of quarter = m.m. 60. Specific tempo requirements will be determined by each studio professor.

Level A:

All Major Scales (Ex. 1), 1 octave
All Minor Scales (Natural, Harmonic and Melodic) (Ex. 1), 1 octave
All Major Arpeggios (Ex. 2), 1 octave
All Minor Arpeggios (Ex. 2), 1 octave
Chromatic Scale (Ex. 3), 2 octaves
Scales in expanding intervals, major and minor (all forms) (Ex. 4), 1 octave

With the exception of the chromatic scale, all exercises at this level are 1 octave.

Level B:

All Level A Requirements, 2 octaves
Major Scales in 3rds (Ex. 5)
Chromatic Series of major/minor arpeggios, ascending and descending (Ex. 6)
Major Scales in 4ths (Ex. 7)
Dominant Seventh Chords arpeggiated in all keys (Ex. 8)
Major Scales in 5ths (Ex. 9)
Major Scales in octaves (Ex. 10)
Diminished 7th arpeggios (Ex. 11)

All exercises at this level are 2 octaves when possible.

Prehearing:

Level A successfully completed
Level B successfully completed
Proposed recital program (print only)
Perform 1 accompanied work from proposed recital

Hearing:

Prehearing successfully completed
Perform entire recital
See Department Handbook for more details
Scale and Arpeggio Exercises
Brass and Woodwind Requirements

\[ \text{Tempo: 60} \]

Ex. 1 All Major and minor scales

Ex. 2 All Major and minor arpeggios

Ex. 3 Chromatic scale

Ex. 4 Scales in Expanding Intervals

Ex. 5 Major Scales in Thirds

Ex. 6 Chromatic Series - Major and Minor Arpeggios
Ex. 7 Major Scales in Fourths

Ex. 8 Dominant Seventh chords arpeggiated in all keys

Ex. 9 Major Scales in Fifths

Ex. 10 Major Scales in Octaves

Ex. 11 Diminished 7th arpeggios, all keys
Appendix H. Otterbein University Career Development Center

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 inks 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

EXAMPLES:

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 __________________________________________
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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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)

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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.)

Course  Option (check all which apply)
[ ] Submit project early  [ ] Take an IP course  [ ] Permission denied
[ ] Return to take exam/do project  [ ] Take exam/do project off campus & mail

Course  Option (check all which apply)
[ ] Submit project early  [ ] Take an IP course  [ ] Permission denied
[ ] Return to take exam/do project  [ ] Take exam/do project off campus & mail

Course  Option (check all which apply)
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Course  Option (check all which apply)
[ ] Submit project early  [ ] Take an IP course  [ ] Permission denied
[ ] Return to take exam/do project  [ ] Take exam/do project off campus & mail

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____________________

Three 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____________________

Fourteen Days (minimum) prior to recital
☐ Recital hearing takes place, final program order is decided by area supervisor. (Handbook p. 32)

☐ You submit recital program in electronic format to Claire no later than 48 hours after it has been approved at your hearing. (See Handbook p. 33 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 p. 35 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>
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### SIGNATURES

**COMMITTEE:**

1. (print) Applied Instructor  
   __________________________  (signature)

2. __________________________  
   (print)  
   __________________________  (signature)

3. __________________________  
   (print)  
   __________________________  (signature)

**ACCOMPANIST** __________________________
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 all major and harmonic minor scales (2 hands - 2 octaves) in parallel motion.
     - 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 → IV⁶⁴ → I → V⁶⁵ → I (major)  **OR**  i → iv⁶⁴ → i → V⁶⁵ → 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.
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 all major and harmonic minor scales (2 hands - 2 octaves) in parallel motion.
  ✓ 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 /I → V → I (major) OR i → iv → V7 /i → V → 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 4-part open choral score and any (typically more than 1) combination of 2 individual parts.
  ✓ The instructor will assign an example 7 days in advance of the test date.
  ✓ Comparable examples can be found on pages 255, 278, and 291 in the text.
  ✓ A limited amount of score marking is acceptable, for example fingering indications or chord symbols.

7. Instrumental Transposition
* Transpose orchestral instrument parts to concert pitch.
  ✓ The instructor will assign examples 1 day in advance of the test date.
  ✓ Comparable examples can be found on pages 37, 85, 156, and 192 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 next page 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.

Last Revised: July 6, 2011
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 weather man say today?

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

Lavender's Blue

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

My country 'tis of thee, Sweet land of liberty,

Of thee I sing. Land where my fathers died. Land of the

Pilgrim's pride From every mountain side Let freedom ring.

I Want to be a Circus Clown

I want to be a circus clown, fooling around, falling down. I

want to be a circus clown, that's what I want to be!!

I'll be the hit of the Big Top for everyone in the place. The

crowd would roar with laughter when I get a pie in the face!!
Gus

Way o-ver in Af-ric-a lives a fellow named Gus. He's
big and fat and loves the mud much more than an- y of us. His
moth-er does not seem to care and nev-er raises a fuss. She
says, "It makes no dif-ference to me. He's a hip-po-po-samus!"

Wal-low, wal-low, splash, plop! Goey and gooey all o-ver the place.

Spash-y, squash-y, flip, glop! 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

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

C  G  A7  D7  G  G7

purple mountains majesties Above the fruited plain!

C  G7  G7  C  C7

America! 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

C Am7          Dmin7       G7          C Am7        Dmin7        G7

I. Hey (Mary) Some one's calling my name Hey (Mary) And I hear it again. You're
   C Am7        Dmin7       G7          C Am7        Dmin7        G7        C
   wanted on the telephone. If it is (Billy) then I'm not home. With a
   rik-tik rik-tik woo, woo! When a rik-tik rik-tik woo, woo!

I = Chase
II = Student

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

Possible chord substitutions: may use C C G7 G7

instead of C Em7 Dm7 G7
Polly Wolly Doodle

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

She is a—spook—y gal, Singing Polly Wolly Doodle all the day. Fare the—

well, Fare the—well my fair—y day, For—

She's a—loving—girl, Singing Polly Wolly Doodle all the day.
Erie Canal

I've got a mule, her name is Gal, Fifteen miles on the Erie Canal. She's a
good old work-er and a good ol' pal, Fifteen miles on the Erie Canal. We've hauled sunburn-

C7 Dmin

snow day, Filled with lumber, coal and hay. And we know every inch of the way from

Dmin A7 Dmin C7 F

Al-ba-ny to Buf-fa-lo—Low bridge, every-

Dmin A7 Dmin C7 F

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

F C7 F C7 F

al-ways know your pal, if you've ever navig-at-ed on the Erie Canal.

Down in the Valley

Down in the valley the valley so low, Hang your head over, hear the winds

G D7

blow. Hear the winds blow, dear, hear the winds blow, Hang your head over, hear the winds blow.
Appendix J. Columbus Area Information

Directory of Arts Organizations

BalletMet Columbus
(614) 229-4848

Broad Street Presbyterian Church
760 E. Broad St.
(614) 221-6552

Capital University
2199 E. Main St.
Bexley, OH 43019
(614) 236-6412

Broadway Series
(614) 224-7654

CAPA (Columbus Association for the Performing Arts)
55 East State Street
Columbus, OH 43215
(614) 469-0939

Box office locations:
Ohio Theatre, 39 E. State St.
Palace Theatre, 34 W. Broad St.
Southern Theatre, 21 E. Main St.
Riffe Center, 77 S. High St.

CATCO (Contemporary American Theatre Company)
(614) 461-0010

Columbus Gay Men’s Chorus
(614) 228-CGMC

Columbus Museum of Art
480 E. Broad St.
Columbus, OH
(614) 262-3284

Columbus Symphony Orchestra
55 E. State St.
Columbus, OH 43215
(614) 228-8600

Early Music in Columbus
(614) 861-4569

The Jazz Arts Group of Columbus
939 N. High St.
Columbus, OH 43201
614-294-5200
King Arts Complex  
867 Mount Vernon Ave  
Columbus, OH 43202  
(614) 645-5464

Nationwide Arena  
(614) 246-2000

Ohio State University School of Music  
Weigel Auditorium  
1866 College Rd.  
Columbus, OH  
(614) 292-2300

Opera/Columbus  
(614) 461-0022

ProMusica Chamber Orchestra of Columbus  
(614) 464-0066

Red Herring Theatre Company  
(614) 291-8252

Shadowbox Cabaret  
165 Easton Town Center  
(614) 265-7625

Value City Arena (Schottenstein Center)  
555 Donald A. Borror Dr.  
Columbus, OH  
(614) 688-3939

Westerville Symphony at Otterbein University  
(614) 899-9000

Wexner Center for the Arts  
Mershon Auditorium  
1871 N. High St.  
Columbus, OH  
(614) 292-3535

Local Arts Events

Columbus Arts Festival  
55 East State Street  
Columbus, OH 43215  
(614) 224-2606

Each year, artists from around the country send slides to be juried into a street fair art event. In June, over 300 selected artists set-up in tents along the Scioto River in Downtown Columbus to sell everything from painting to yo-yos. The GCAC sponsors entertainment, and there is a wide variety of food sold by consignment vendors. Admission is free; the variety of arts and crafts is wide. Wear comfortable shoes and bring money.
Columbus International Festival
57 Jefferson Avenue
Columbus, OH  43215-3840
(614) 228-4010

The first weekend of November, the Columbus Chapter of the United Nations Association provides representatives of many nationalities space at the Veteran's Memorial for exhibits, performances (many by children), and exotic food sampling. This festival is a great place to expand your horizons, feel as if you are not in Ohio, shop for inexpensive and interesting gifts, taste interesting food, hear world music, and “cruise” through the isles of world culture.

First Thursdays - Columbus Museum of Art
480 East Broad Street
Columbus, OH  43215
(614) 221-6801

A great way to meet young professionals interested in the Arts. The first Thursday night of each month, the museum is open with live entertainment.

Gallery Hop
Short North Business Association
(614) 421-1030

Local businesses and galleries in the Short North area display their finest in this festive event held on the first Saturday of each month.
Other Places of Interest

Columbus Zoo
Riverside Drive & Powell Road
Columbus, OH
(614) 645-3550
www.columbuszoo.org

COSI
333 West Broad Street
Columbus, OH 43215
(614) 228-COSI
www.cosi.org

Franklin Park Conservatory
1777 East Broad Street
Columbus, OH 43202
(614) 645-8733
www.Fpconservatory.org

Ohio Historical Society
1982 Velma Avenue
Columbus, OH 43211-2497
(614) 297-2300
www.ohiohistory.org

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.