

WORSHIP
STUDENT
HANDBOOK

Revised Fall 2011

TABLE OF CONTENTS

INTRODUCTION TO THE WORSHIP PROGRAM	2
Welcome	2
Music, Art and Worship Department Objectives.....	2
Worship Degree Objectives	2
Program Objectives.....	2
Core Values.....	3
Faculty.....	4
ACADEMICS	7
Admission	7
Eligibility	7
Process	7
Essay	7
Personal interview.....	7
Music Audition	7
Audition Guidelines	8
Recommendations	9
Deadlines.....	9
Course Work and Proficiencies.....	10
Private Lessons	10
Ensembles	10
Field Experience and Internship	11
Advising.....	12
Advanced Placement.....	12
Worship Forum	13
First-year Review	13
Second-year Review	14
MISCELLANEOUS	15
Practice Rooms	15
Security	16
Course Fees.....	17
University-Owned Instruments.....	17

INTRODUCTION TO THE WORSHIP PROGRAM

Welcome

Welcome to the Worship Program at Cedarville University! I am excited that you have chosen to study the subject that will be the destiny of all believers: the worship of Almighty God. As we begin the new worship degree, you are part of the beginning of a legacy of training worship leaders for future ministry.

The worship degree is designed to be an interdisciplinary degree including concentrations in music, worship, theology and elective hours related to the field of worship. While you are a student, work hard, study diligently, know God, and develop yourself as a person who loves to worship God and desires to lead others to do so.

Dr. O'Neel

Music, Art and Worship Department Objectives

The department seeks to help students gain an understanding of the responsibility of stewardship, service, and worship that is placed upon those to whom God has given musical and artistic talents.

Students completing programs in music and art will be able to:

1. Demonstrate an understanding of technical skills necessary for the solo performance of music and individual creation of art.
2. Articulate a biblical philosophy of fine and performing arts which reveals an understanding of the integration of faith and learning.
3. Demonstrate awareness of historical as well as new styles of music and art.
4. Manifest attitudes necessary to guide others toward an increased understanding of the arts.
5. Participate in performances or presentations that contribute to the artistic cultures of the University and the community.

Worship Degree Objectives

Program Objectives

Upon completion of the BA curriculum in worship, students will be able to:

1. Recognize and recall music theory principles and contemporary music practices.
2. Analyze musical compositions by applying sound music theory principles.
3. Perform proficiently in voice and either piano or guitar in a worship setting.

4. Formulate and articulate a theology of worship based on sound biblical principles and valid biblical interpretation.
5. Evaluate and critique the content and appropriateness of any worship medium (music, drama, media, etc.) by employing one's theology of worship as a foundation for evaluation.
6. Plan, implement and lead effective rehearsals and worship team building exercises for church or parachurch organizations.
7. Plan, produce and lead theologically sound and edifying corporate worship experiences for the local church or parachurch organization.
8. Value and support the role that worship plays in the larger overall ministry and discipleship practice of the local church or parachurch organization.

Core Values

1. Musical Emphasis

We value a core musical background for all worship students. We value contemporary music as the voice of our culture and will equip students to be musically and methodologically relevant in the "real world".

2. Theological Foundation

We value a strong theological foundation, grounded in biblical truth for all worship students. The Bible minor and required classes will emphasize a biblical foundation for worship ministry.

3. Interdisciplinary Nature

We value interdisciplinary study in fields related to worship ministry. We value each student developing God-given talents and interests, resulting in an individualized degree tailored for each student.

Faculty

The worship degree is housed in the Department of Music, Art and Worship and is supported by many faculty of the music department with academic classes and ensembles. It is significant to note that almost all faculty members in the areas of music and worship have served in worship and music leadership in local churches. The Bible department also supports the worship degree with classes such as Psalms, Spiritual Formation II, Discipleship and Theology of Worship. Listed below are faculty members that you will likely study under as a worship student.

Worship and Church Music Classes

Roger O'Neel - Associate Professor of Church Music, Director of the Worship Program
Dr. O'Neel directs the Church Music and Worship programs. He has served as a full-time minister of worship for eleven years and has a wealth of experience and knowledge in all aspects of traditional and contemporary worship. He has been at Cedarville University since 2002.

Practicum and Contemporary Guitar

Patrick Anderson – Assistant Professor of Music

Professor Anderson is a stylistically diverse, award-winning guitarist who has performed extensively throughout the U.S. and abroad. He joined Cedarville in 2010 as a faculty member in the music and worship department. He comes most recently from Los Angeles, California, where he is finishing his D.M.A. in music performance at the University of Southern California. He is a founding member of the band Enfield, and in addition to his experience as a performer and educator, he has served as a worship leader at Grace Community Church in Los Angeles.

HeartSong

Jim Cato – Executive Director of HeartSong

Jim serves as the executive director of HeartSong ministries, a role he has held for the past 26 years. He has been involved in leading church music for over 35 years, as well as teaching worship seminars at conferences and in local churches. Jim earned a BA in Music from Cedarville University and a Bible Diploma from Faith Baptist Bible College. He has also served in the Ohio Army National Guard Band for 25 years. He and his wife, Melody, of 31 years, have three children.

Intro to Music Theory

Austin Jaquith – Assistant Professor of Music Theory and Composition

Dr. Jaquith joined the Cedarville faculty as Assistant Professor of Theory and Composition in 2009. Having received degrees in composition from the Cleveland Institute of Music (B.M), University of Houston (M.M), and Indiana University (D.M), Dr. Jaquith is passionate about music. Several of his compositions have received honors and prizes including String Quartet No. 2 (SCI/ASCAP Composition Commission,

Regional Winner), String Quartet No. 3 (AFMC Emil and Ruth Bayer Composition Competition), and more recently his orchestral work *Blaze of Autumn* (Dean's Prize in Orchestral Composition). Currently Dr. Jaquith is completing on a commission for the El Paso Youth Symphony for performance in November 2010, and recently had his trumpet octet *Shades of Red* performed in Sydney, Australia as part of the ITG 2010 Conference by Charlie Pagnard, several other local trumpet professors, and some Cedarville Alumni. This fall, he will be participating in SCI's Region V Conference, composing a clarinet solo for colleague Bruce Curlette, and composing a violin concerto for colleague Jun Kim. In addition to composition, Dr. Jaquith enjoys running, cycling, and playing the piano.

Contemporary Piano

Amy Hutchison – Instructor

Mrs. Amy L. Hutchison has been teaching and performing piano for over 25 years. Her teaching venues have included the Ohio State University, Cedarville University, Clark State Community College, and Amy's Piano Studio. She has been actively involved in church worship ministries for many years, and is currently serving with the Axis Worship Ministry at her local church. Her undergraduate degree is in piano performance and she has a master's degree in piano pedagogy from the Ohio State University (2002).

Contemporary Guitar

John Filbrun – Adjunct Instructor

John attended Wright State University as a music performance major from 1984–1985. He graduated from Musicians Institute in Hollywood, California, in 1987. He has been a private guitar instructor since 1988 and currently teaches at McCutcheon Music Studios located in Centerville, Ohio. He has performed with numerous bands and a solo guitarist since 1988. He currently serves as adjunct instructor of music.

Contemporary Voice

Crystal Stabenow – Adjunct Instructor

Crystal Stabenow (mezzo soprano) serves as adjunct instructor of voice. She holds a Master of Music in Vocal Performance from The Ohio State University, and a Bachelor of Music Vocal Performance from Hope College in Holland, Michigan, where she graduated magna cum laude. Her principal teachers included Eileen Davis, Dr. Robin Rice, and Dr. Margaret Kennedy-Dygas. She also performed in masterclasses for Ruth Drucker and the late Richard Miller. Throughout her studies, Crystal performed major roles in numerous operas, from Monteverdi's *L'incoronazione di Poppea* at OSU to Southern Ohio Light Opera's production of *The Gondoliers*. Since 2005, she has been an active member of the Opera Columbus professional chorus and also performed with their education and outreach program. As a soloist, she has premiered works at the Port Clinton Performing Arts Festival and particularly enjoys singing German Lied

Contemporary Voice

Mark Spencer – Associate Professor of Voice

Dr. Spencer teaches private voice and brings a wide range of vocal experience, including oratorio, opera, and musical theatre, to the department. He is an experienced minister of music and concert artist. He received his D.M.A. from Southwestern Baptist Theological Seminary and has been at Cedarville since 1993.

Psalms

Dan Estes - Distinguished Professor of Bible

Education: PhD in Biblical Exegesis, University of Cambridge (England)

ThM in Old Testament Exegesis, Dallas Theological Seminary

BA in Pre-Seminary Bible and English, Cedarville University

Dr. Daniel Estes is distinguished professor of Bible. For twenty-five years he has served in his church in various posts as choir director and worship leader, and one of his major research areas is the book of Psalms. He received his Ph.D. in biblical exegesis from Cambridge University, and he has served at Cedarville University since 1984.

Theology of Worship

Tom Hutchison - Associate Professor of Christian Education

Education: Ph.D. in Education, Marquette University

M.Div., Grand Rapids Theological Seminary

B.A. in Mathematics/Secondary Education, Cedarville University

At Cedarville since 1995

Discipleship

Michael Parrott - Assistant Professor of Bible

Mike Parrott is an Assistant Professor of Bible focusing in youth ministry. He served with Student Venture, the high school ministry of Campus Crusade for Christ, for 30 years and has taken students on short term international projects to four different continents. He is currently a candidate for a D.Min. in Outreach and Discipleship from Gordon-Conwell Theological Seminary, holds an M.Div. in Pastoral Theology from Western Seminary (1981), and has been at Cedarville University since 2004.

ACADEMICS

Admission

Program application is required for all prospective worship students before admission into the worship program. The purpose of the audition is to evaluate your potential success as a worship student and whether you will be admitted to department to pursue a worship degree.

Eligibility

Students who wish to audition must fulfill the following requirements prior to the audition:

- Completed junior year of high school
- Submitted admissions application to Cedarville University
- Declared worship as their major
- Intending to complete the worship degree at Cedarville
- GPA of at least 3.0
- ACT score of at least 21 or equivalent SAT score

Process

The application process consists of four components: essay, personal interview, musical audition, recommendations. All four components must be completed before your admission is approved.

Essay

The essay is to be 2-3 typed double-spaced pages (approximately 500-750 words) that will help us get to know you and let us see a sample of your writing. The topics that you should address are: Why are you interested in studying worship? Why Cedarville? What are your career goals at this point in your life? What ministry experiences have you had? Your essay (and completed application) must be returned to campus two weeks prior to your music audition.

Personal interview

The personal interview is designed to help us get to know you better and to be able to interact with you personally. The interview can be part of your on-campus music audition. You should be nicely dressed and be ready to interact with faculty regarding your essay.

Music Audition

All worship students will ultimately need to be proficient in voice and either piano or guitar. To help evaluate your strengths and abilities, you will sing and play either piano or guitar as part of your program admission. You should prepare two selections on your

strongest performance area and one short selection on the other. You will also be asked to sight-read vocally and instrumentally. Additional guidelines can be found on the web page.

All students are strongly encouraged to audition in person and on the departmental audition dates. If you are unable to come to campus to audition, a video tape or DVD may be submitted.

Audition Guidelines

All prospective worship students are encouraged to utilize the music departmental audition dates. However, students may request additional times or submit materials via DVD or VHS tape.

Students must sing and play piano or guitar. You should select one of these three areas as your primary instrument and another one as your secondary instrument. Voice is considered an instrument, and must be either your primary or secondary instrument.

Auditions will include:

- Performance of two selections on your primary instrument
- Performance of a brief selection on your secondary instrument
- Sight-reading on your primary instrument
- Interview

Students are encouraged to accompany themselves, use accompaniment tapes, or bring an accompanist. If you require one and do not have one available, please make a request for one on your audition sheet.

VOCAL

Students auditioning with voice as their primary instrument should prepare two contrasting selections to sing for the faculty from memory. At least one classical art song or hymn arrangement is highly encouraged. Contemporary Christian songs, pop standards, or Broadway show songs are also allowed. You may play for yourself, sing a cappella, use an accompaniment track, or request an accompanist. Sight-reading will consist of singing a melodic line unaccompanied, and you may be asked to sing back a series of pitches to test your tonal memory and singing ability. You will be vocalized by a member of the music faculty to determine your range and flexibility.

Students auditioning with voice as their secondary instrument should be prepared to sing a hymn of their choice a cappella. You will be vocalized by a member of the faculty and may be asked to repeat a series of pitches to test your tonal memory and singing ability.

PIANO

Students auditioning with piano as their primary instrument should prepare two contrasting selections to play for the faculty. At least one classical piece, such as a movement from a piano sonata of Haydn, Mozart or Beethoven, is highly encouraged. The other selection can be a hymn arrangement, jazz standard, or arrangement of a contemporary song. Students are encouraged to play from memory. Piano students should also be prepared to play major and minor 4-octave scales (between 4 sharps and 4 flats) at a moderate tempo. Sight-reading will consist of playing a piece of medium difficulty at sight, and ability to play from a chord chart.

Students auditioning with piano as their secondary instrument should be prepared to demonstrate their ability by performing a short piece of their choice. They may also be asked to read from a chord chart as part of the audition.

GUITAR

Students auditioning with guitar as their primary instrument should be prepared to play two contrasting selections for the faculty. The selections should include several playing styles, such as finger picked, solos, and strummed. Classical, jazz, rock, blues, and contemporary Christian music styles are all welcome. Students will be requested to play major and minor 2-octave scales (between 4 flats and 4 sharps) at a moderate tempo. Students will be asked to sight-read a melody and play from a chord chart.

Students auditioning with guitar as their secondary instrument should be prepared to demonstrate their ability by performing a short piece of their choice. They may also be asked to read from a chord chart as part of the audition.

Recommendations

You are required to be recommended by two individuals that are able to assess you based on your musical abilities, ministry experience, and spiritual maturity. Suggested references include pastor, worship leader, youth pastor, or music teacher. Applications can be downloaded from the website and mailed to us, or submitted online via our webpage.

Deadlines

Applications and recommendations for Fall admission for the worship degree should be postmarked by Feb. 15. Musical auditions and interviews should be completed by Feb. 28. Applications will be accepted for the program after this date, but students who have not completed program admission materials will not be eligible for any scholarships.

Course Work and Proficiencies

The current degree requirements can be found in your CU catalog. The degree has two proficiency requirements that must be fulfilled to complete the second-year review. They are: vocal proficiency and either piano or guitar proficiency. Guidelines for these can be obtained from your private instructor.

In addition to the listed course work, students will work with their advisors to select electives that prepare the student for ministry. During advising for the first and second-year reviews, the advisor will give direction concerning the electives. In addition, by the second-year review, the student will select electives for the final two years of study subject to the approval of the advisor. These electives will become part of a degree completion contract that is agreed upon by the student and advisor for successful completion of the worship degree. Students are encouraged to select classes that will help them complete minors or even double-majors.

Private Lessons

All worship students are required to take private lessons. Students should study the instrument in which they are most proficient in order to improve their skills. Earnest practice is expected and mandatory for your success. Information on practice rooms can be found in this handbook.

Performance standards, repertoire requirements and practice expectations are specific for each instrument. Your private teacher will communicate these expectations to you. It will be your responsibility to be diligent to study and practice to be a good steward of your talents and abilities.

Vocalists will need to find an accompanist for their voice lessons. It will be the responsibility of the student to pay the accompanist for their services, and make sure that they practice with them outside of the lesson time.

Juries are required for each worship student enrolled in private lessons. Juries will be held during finals week of each semester. It will be your responsibility to sign up for a jury time.

Ensembles

All worship students are required to participate in an ensemble every semester that they are on-campus. Worship students need to only take four semesters for credit. After registering for the required credit hours, students can register for “zero” credit, meaning they are in the ensemble and the credit will show up on the transcript but they do not have to pay. Zero credits will not effect your GPA.

Students must audition for ensembles during Getting Started Weekend or in the spring for the following fall. Students who do not successfully complete an audition must register for voice, piano or guitar to improve their skills. The ensemble can be any music department ensemble. All worship students are required to be in Jubilate during their junior and senior years.

Although you register for each ensemble every semester, the expectation is that you will stay in your selected ensemble (or ensembles) for the entire school year. This is important for the group to have balance within various musical sections, as well as give continuity for the ensembles. Remember that others didn't make the group because the spot was given to you. If you are planning to study abroad or do an internship, you should notify the ensemble director at the beginning of the school year.

The current approved ensembles are:

Brass Choir: Charles Pagnard, Conductor

Concert Chorale: Lyle Anderson, Director

HeartSong: Jim Cato, Director

Jubilate: Roger O'Neel, Director

Jazz Band: Mike Dicuirci, Conductor

Men's Glee Club: Lyle Anderson, Director

Opera Ensemble: Taylor Ferranti, Director

Orchestra: Jun Kim, Conductor

Piano Ensemble: John Mortensen, Director

Symphonic Band: Michael Dicuirci, Conductor

Women's Choir: Beth Porter, Director

Please note: HeartSong will count for ensemble credit for worship majors only. Other students may take it for credit, but it will not satisfy the large ensemble requirement for music majors.

Field Experience and Internship

One of the strongest aspects of our degree program is our emphasis on practical experience. Our graduates and worship council advisors strongly recommended these experiences as vital to developing as worship leaders. These classes provide opportunities outside of the classroom to practice and use what has been learned in class. They also provide experiences that can be used to build your resume, contacts that can serve as references and networking for future job opportunities.

It is the responsibility of the student to find locations for these classes. It is recommended that they begin looking for a position at least 6 months in advance. There are numerous opportunities for interns. Student should consider what type of employer would provide experiences that would help prepare them for future ministry. Formal application for field experience and internship must be made and approval gained from your advisor.

Your field experience should be completed during your sophomore and junior year, and your internship must be completed during your senior year. You should take these opportunities seriously as they begin to shape your future ministry and perhaps determine your career path. Historically, churches have created positions for our interns, resulting in full-time employment.

The field experience has a 40 hour contact requirement. The goal of the field experience is to expose the students to worship leadership. This initial exposure to the field of worship is to help the student begin to apply their classroom knowledge in a “real world” setting. The emphasis here is on practical experience.

Likewise, the internship is designed to give the student the venue for refining their skills in an even more comprehensive setting. It is a 400 contact hour experience. The time can be done in one semester in a 10-week full-time format, or over the entire senior year, depending on the needs and desires of those involved. The internships generally pay a small stipend and/or travel reimbursement, but these issues are between the student and the employer.

Students are also strongly encouraged to find a ministry to be involved in while being a student. Typically, there are numerous opportunities to serve local churches. Many are paid positions, and can also provide excellent venues for service, resume experience, and future references.

Advising

Each student is assigned an advisor to help with scheduling and degree planning. You must schedule a meeting with your advisor to prepare and approve your schedule so that you can register. You should feel free to talk to your advisor about non-academic issues. While the advisor is there to provide assistance and advice concerning the student’s progress, the burden on planning and proper recordkeeping is upon the student to complete the forms and make progress on their degree.

Students should be aware that some music courses are offered on an alternate year basis. Alternate-year designations are determined by whether the Fall Semester takes place in an odd or even calendar year.

Advanced Placement

In the Music Department's practice, advanced placement means that students may exempt certain courses if they can demonstrate knowledge of the material equivalent to or greater than the content of the course to be exempted.

Music Theory/Aural Skills

All students who enroll in any of the various majors offered by the Music Department, and students pursuing a music minor, may take the Music Theory and Aural Skills Examination for test-out credit. This test is administered during the first week of school in Fall Semester. If you desire to pursue this option, please contact the faculty member who is teaching this course.

Transfer Credits

In some cases, transfer students may receive advanced placement in a Cedarville University music course. Variables include course content, the student's performance in the prior semester, GPA at the former institution, faculty assessment of any discrepancies in the programs, and Chair approval.

CLEP

We encourage all music students to investigate CLEP as a means of freeing-up hours in their schedules. Students at Cedarville University may substitute qualifying CLEP scores to substitute for up to 30 hours of catalog requirements. Check with Admissions office for a schedule of CLEP test opportunities.

Worship Forum

All worship students must be enrolled in the Worship Forum every semester that they are on-campus. The Forum is designed to help address topics not easily addressed in class, to build community between worship students, and to allow students to work on projects and services together. The class is for zero credit and requirements will be given to you each semester.

First-year Review

All entering students are admitted into the worship program on a conditional basis. At the end of the first year, students will be asked to complete and submit information that will be combined with their first-year grades, recommendations, and private lessons reviews to determine the potential success of each student in upper-level course work, field experience, internships and as future worship leaders. The worship faculty members will meet during the week following graduation to evaluate each student's information and make final recommendations regarding the future of the student's ability to continue in the worship program.

Potential results of the First-year Review include:

1. Pass: Student may continue to pursue the worship degree
2. Probation: Committee will reevaluate after one semester or at the Second-year Review (extenuating circumstances or committee consensus)
3. Fail: Student may not continue as a worship major

Second-year Review

The members of the music faculty will evaluate students' progress since the First-year Review to see that the students are adequately moving toward completion of their degree programs. Potential outcomes of the Second-year Review include:

1. Pass: Continue to upper-level course work
2. Probation: Committee will reevaluate after one semester (extenuating circumstances or committee consensus)
3. Fail: Student may not continue as a worship major

Students must fill out an application to pass the second-year review and achieve upperclassman status in the degree program. In addition, students must complete a degree completion contract.

MISCELLANEOUS

Practice Rooms

Authorized Users

The practice rooms are available to all students taking private lessons in the Music Department and others by special permission. Please make every effort to treat the facilities and equipment with care. Under no circumstances will food or drink, including water bottles, be permitted in the practice area. Individuals who violate this rule will have their practice room key confiscated.

Entrance

In order to gain access to the practice rooms, you will use your i.d., which must be programmed to open the exterior door. All students taking lessons for credit will automatically have access to the practice rooms. Between 20-25 practice room accesses will be sold during the beginning of fall semester, watch for an email. There have been episodes of theft in the past. Therefore, **DO NOT LEAVE MUSIC OR PERSONAL BELONGINGS IN THESE MODULES.** You are responsible for the security of your books and personal effects.

Scheduling Practice Time

On or near the door of each practice location will be posted a weekly schedule for that room's use. The schedules are posted during drop-add week each semester. You should sign up for a practice schedule that not only fits into your personal schedule but which permits maximum use of the rooms by your colleagues. Be sure to sign up for at least the minimum number of hours required by your private teacher. If you have signed up for additional hours and you find that you do not use them, please take your name off the schedule to provide room for others. Please be aware that use of the grand piano practice rooms is reserved for piano majors and students performing recitals during the semester.

Computer Labs

There are two labs in the Music Department: the Music CAI (Computer-Assisted Instruction) Lab and the Class Piano Lab. Both labs are located in the music hallway next to the Chapel. The Music CAI Lab is used for ear training, music notation and sequencing. Several courses require students to use this lab for various musical activities. The lab is open at regularly scheduled hours.

The Class Piano Lab is specifically designed for group piano lessons. Students do not have routine access to this lab since it is maintained for a specific classroom use. You should contact the Music Office if you have an activity that would benefit from the use of this lab.

Here are a few helpful guidelines to make your use of the Music CAI Lab a more positive experience:

1. Abuse of your lab privileges may result in their being revoked, even in mid-semester, with unfortunate consequences to your grades in lab courses.
2. Report any damaged or missing equipment immediately. If we discover a problem, we will have to assume that the last person using the equipment was responsible.
3. No food or drink in the lab. Violators may have their lab privileges revoked for violating this rule.
4. Leave your workstation configured the way you found it. This is important. We are using the equipment in a variety of configurations, and some of them take considerable time to set up.

The CAI Lab is primarily for the curricular use of music and worship students. The official Music Department policy on the use of the CAI lab is as follows:

1. Classes which use the lab and students doing projects for those classes have priority over all other users, including faculty.
2. The lab equipment is available to parties outside the Music Department only if permission is granted by the Department Chair. Qualifying outside users will be charged a usage fee. See the Music Administrative Assistant for details.
3. No equipment may be removed from the lab without the written permission of Dr. O'Neel or Dr. Mortensen.

Security

Building Opening

The Bolthouse Center for Music is opened by 7:00 Monday through Saturday.

Opening Rooms

The following rooms should be opened at the start of each day, Monday through Friday:

101-103 Music Classrooms
124 Small Instrument Rehearsal Room
125 Large Instrument Rehearsal Room
149 Choral Rehearsal Room
153 Recital Hall

All other offices and classrooms will be opened by authorized personnel at appointed times.

Closing Rooms

The following rooms should be closed at 5:00 p.m. each day:

101-103 Music Classrooms
125 Large Instrument Rehearsal Room
149 Choral Rehearsal Room
153 Recital Hall

All other classrooms should also be locked if they have been left open. The CAI Lab (156) and the Small Rehearsal Room (124) should remain open until the building is closed for the night (11:00 pm).

Closing the Building

The Bolthouse Center for Music will close to the public at 9:30 p.m. seven days a week. Music students may access the building after 9:30 by using their departmental keys. Please do not give access to anyone who does not have a building key. After 9:30, all music students should remain in the music wing. Please do not exit into the chapel or atrium areas. When you leave, please use the music wing exits on the Athletic Center side of the building. Security personnel will begin to close the building by 11:00 p.m. (9:30 on Sundays). All students should be out of the building by 11:15.

Room Usage Policy

Use of rehearsal rooms (DMC 124, 125, 126, and 149) in the Bolthouse Center for Music is restricted to Music Department ensembles and individuals or groups who require practice space in connection with a curricular offering of the Music Department. Unfortunately, the Music Department is unable to provide space for campus bands due to the large number of groups and concern for departmental equipment in the rehearsal rooms. Groups who need a “one-time” practice session preparation for a specific University-sponsored function may request use of a room through the department office.

Course Fees

Purpose

In order to keep across-the-board tuition costs to a minimum, the cost of certain University services has been put into the courses where those services most directly benefit the students who need them. These costs are called "fees". In the Music Department the following fees are assessed to help defray course-specific overhead.

Practice Room Fee (\$100.00 per credit per semester)

This is charged to any student taking private music lessons. A limited number of other students may also pay for use of the practice rooms. Receipts are used to pay for and maintain practice room pianos.

Instrumental Rental Fee

This cost is borne by students who rent University-owned instruments. Proceeds provide repair/upkeep for the University instrumental inventory.

Computer User's Fee

This fee is charged to students taking any of a number of classes that make use of the Music CAI Lab. The list includes, but is not limited to, Aural Skills, Music Engraving, and Synthesizer Applications. Proceeds are used to maintain computers, purchase software, and purchase MIDI and other equipment.

University-Owned Instruments

Rental of University-Owned Instruments

The Music Department maintains a number of string, woodwind and brass instruments for student use on a “first-come, first-served” basis. There is a nominal rental fee for each

semester that the instruments are used. To rent an instrument, see the Instrumental Assistant.

Methods Class

In the case of students enrolled in methods classes, course fees are used for the rental of University-owned instruments. No other charge is made for these instruments.