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## A NOTE FROM THE CHAIR

August, 2008

To the Music Students of Cedarville University,

The Music faculty members in the Bolthouse Center for Music are pleased to welcome you to the music programs at Cedarville University. We look forward to the opportunity to help you to develop the musical gifts that God has given you.

The Music Handbook is a compilation of information, policies and procedures of the department. In combination with the University catalog, it is the authoritative resource on all departmental policies regarding music students. It is your responsibility to read this document and to pay close attention to the items that directly concern you. If you have any questions as to these policies, please contact one of the music faculty or the department's administrative assistant.

You have chosen a field of study that requires much discipline but also gives many joyful rewards. May the Lord bless you on this exciting journey!

Beth Cram Porter, Chair  
Department of Music, Art, & Worship

## **SECTION I - MEET THE MUSIC & ART DEPARTMENT**

### **Music, Art & Worship Department Philosophy and Purposes**

The Department of Music, Art & Worship at Cedarville University is accredited by the National Association of Schools of Music and purposes to help develop an appreciation and understanding of music and art consistent with a biblical world view. 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.

## **Full-Time Faculty**

Cedarville University offers to the student a highly skilled and credentialed music and art faculty. Besides their campus responsibilities, members of the music faculty are practicing concert artists or lecturers in their areas of expertise.

Connie Anderson, M.M., Wright State University, 1994. With many years of experience as a studio piano teacher of all age groups, Mrs. Anderson is the coordinator of the Keyboard Pedagogy program. She also maintains an active concert ministry and private piano studio.

Lyle J. Anderson, Ph.D., The Ohio State University, 1977. Professor of Music, Vocal Coordinator and Director of the Cedarville University Concert Chorale and Men's Glee Club, Dr. Anderson is an authority on choral conducting, composition and arranging, and theory pedagogy. His special area of interest is church music and worship; he also maintains an active sacred concert ministry. Dr. Anderson also serves as Vocal Groups Coordinator for the Music Department. Dr. Anderson has been on the Cedarville University music faculty since 1970.

Charles R. Clevenger, D.M.A., University of Cincinnati College Conservatory of Music, 1985. Dr. Clevenger teaches studio piano and the Introduction to Humanities class as well as maintains a full concert schedule. Dr. Clevenger has been a member of the Cedarville University music faculty since 1982.

Bruce Curlette, D.M.A., The Ohio State University, 1991. Dr. Curlette serves as a member of the music theory faculty and is an accomplished clarinetist. He received his M.M. degree in Clarinet Performance from the Eastman School of Music and has been a member of the Grand Rapids Symphony Orchestra. Dr. Curlette has been at Cedarville University since 2001.

Michael P. DiCuirci, M.M., University of Michigan, 1977. Director of the Cedarville University Symphonic Band and founder of the Jackets Pep Band, Mr. DiCuirci also serves as Instrumental Groups Coordinator for the Music Department. He is an experienced music educator, author of two beginning band method books, and is a trombone and euphonium artist. Mr. DiCuirci is the Minister of Music at Faircreek Church in Fairborn, Ohio, and has been on the Cedarville University music faculty since 1979.

Taylor Ferranti, D.M.A., Louisiana State University, 2004. Dr. Ferranti teaches voice, voice class, opera workshop and vocal pedagogy. An accomplished tenor, he also has a strong interest in voice science and pedagogy. Dr. Ferranti has been a Cedarville University faculty member since 2004.

Austin Jaquith, D.M.A., Indiana University, 2009. Dr. Jaquith teaches composition, theory, and aural skills and has been at Cedarville since 2009.

Jun Kim, M.M., Indiana University, 1999. Mr. Kim is currently completing his D.M.A. in Violin Performance with an Orchestral Conducting cognate at the University of Cincinnati College-Conservatory of Music. He conducts the Cedarville University orchestra and teaches studio violin. Mr. Kim is an accomplished violinist and has won awards from the Startling Competition, the CCM Concerto Competition, the Tuesday Musical Competition of Akron, CIBC Canada National Competition, among others. Mr. Kim has been a member of the music faculty since 2006.

Roger O'Neel, Ph.D., University of Texas at Austin, 1996. Dr. O'Neel directs the Church Music 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.

John J. Mortensen, D.M.A., University of Maryland, 1995. Dr. Mortensen serves as Keyboard Coordinator for the Music Department. An accomplished concert artist, Dr. Mortensen teaches studio piano and also maintains a full concert schedule. He also teaches the Music Philosophy and Aesthetics class. Dr. Mortensen joined the Music Department in 1995.

Charles M. Pagnard, M.M., Eastman School of Music, 1976. Conductor of the Cedarville University Brass Choir and Orchestra, Mr. Pagnard is also the principal trumpet of the Dayton Philharmonic Orchestra, section trumpet in the Cincinnati Symphony Orchestra's summer pops series, and a member of the Carillon Brass Quintet. Mr. Pagnard also serves as Instrumental Coordinator for the Music Department. He has served on the Cedarville University music faculty since 1977.

Beth C. Porter, M.A., Western Carolina University, 1996. Department Chair and a principal instructor of vocal students as well as Director of the Women's Choir at Cedarville, Professor Porter is an accomplished soprano soloist with a distinguished career on the stage. She has toured abroad as a soloist with the Robert Shaw Chorale, and has an extensive opera and musical theater repertoire. Mrs. Porter joined the Cedarville University Music faculty in 1997.

Mark W. Spencer, D.M.A., Southwestern Baptist Theological Seminary, 1992. Principal instructor for private voice, Dr. Spencer brings a wide range of vocal experience, including oratorio, opera, and musical theater, to the department. He is an experienced Minister of Music and concert artist. Dr. Spencer also serves as Vocal Coordinator for the Music Department. Dr. Spencer has been on the Cedarville University faculty since 1993.

Steven Winteregg, D.M.A., The Ohio State University, 1987. Dean of the School of Humanities and professor of composition. Dr. Winteregg is an award-winning composer and has had many of his compositions performed around the world. He has also served as Principal Tuba in the Dayton Philharmonic Orchestra. He joined the Cedarville University faculty in 2004.

Sandra Yang, Ph.D., U.C.L.A., 1997. Dr. Yang teaches music history, several music

literature courses, Introduction to Music Literature, and Music of the Church. Dr. Yang joined the Cedarville University faculty in 2009.

### **Adjunct Faculty**

To complete the music programs, Cedarville University employs a number of highly qualified part-time instructors in specialty areas. Many of these instructors are members of nearby orchestras, such as the Dayton Philharmonic Orchestra and the Columbus Symphony. Their contribution complements and enriches the efforts of the full-time faculty, and helps make the music program at Cedarville competitive with those at much larger institutions.

Adjunct teaching schedules vary widely with the availability of the teacher. Some lessons must be scheduled after hours, and some on weekends. Students should always remember that most adjunct teachers are employed elsewhere also, and are giving of their free time to teach our students. Adjunct faculty have priority over students and student organizations in scheduling the use of all campus music facilities, including the practice rooms.

The Adjunct Faculty members are:

Lori Akins – flute  
Judy Bede - directed teaching  
Janelle Criner - contemporary & classical voice  
Sheridan Currie - viola  
Jackie Davis - harp  
Mike DiCuirci, Jr. - tuba  
Mary Davis Fetherston - cello  
John Filbrun - contemporary guitar  
Amy Hutchison - contemporary and classical piano  
Greg Jones - contemporary guitar  
Todd Fitter - french horn  
Lisa Grove - oboe  
Chester Jenkins - saxophone  
Michael LaMattina - percussion  
Andrew Millat - trombone  
Lawrence Pitzer - classical guitar  
Daniel Sachs - piano  
Kathleen Wilkins - choral music education

## **Music, Art & Worship Department Administrative Assistant**

The Music, Art & Worship Department administrative assistant works for the Department Chair and professors; she does not work for the students or for student organizations. The chain of authority is faculty -- administrative assistant -- student.

The Music, Art & Worship Department administrative assistant is Mrs. Pam Miller. Her husband is a faculty member in the Bible Department. Mrs. Miller has been the administrative assistant since 1997.

The music administrative assistant is able to provide a wide variety of information concerning the department and its policies. She can interpret all departmental requirements and details of this Handbook for you. She also handles all records of attendance at recitals, programs, etc., and questions you have about attendance requirements should be directed to her. Scheduling of all recitals, recital details, and using Music Department facilities are matters which must first be cleared with the administrative assistant.

Before you ask a professor about departmental policy, scheduling, or the whereabouts of music or equipment, see her first. She is here to help make your music experience less confusing and more enjoyable.

The music administrative assistant's hours are Monday through Friday from 8 a.m. to 5 p.m. with the exception of the lunch hour.

## **Student Staff**

### *Instrumental/Choral Librarians*

The Instrumental/Choral Librarians are responsible for maintaining the music inventories of the various groups (Instrumental and Choral). He/She also functions as an aide to the directors of those groups. Questions concerning music in the inventories should be directed to these student staff members.

### *Equipment Managers*

The Equipment managers act as the set-up crew; their responsibilities include set-up and tear-down at general recitals, student recitals and concerts. This includes not only setup/teardown for rehearsals, but also transporting instrumental equipment to any location at the request of the various group directors. While the primary responsibility for moving equipment and setting up the stage is theirs, they may request other group members to assist them; all students are encouraged to help the crew if asked. Questions about stage set-up should be directed to either of these student staff members.

## SECTION II - ACADEMICS

### Music Degree Programs

The Music Department offers degrees in the following areas:

Majors in:

*Music - B.A.:* The Music Major prepares students for graduate study in variety of areas and is generalized music study program

*Music Education - B.M.E.:* The Music Education Major with its Special Music Certificate prepares students to teach vocal, instrumental, or general music in grades K-12 in Public or Christian schools. Upon completion of the requirements of this curriculum, students are awarded the Bachelor of Music Education degree. Two tracks of emphasis are available. They are:

1. Choral
2. Instrumental

*Keyboard Pedagogy - B.M.*

*Music Performance - B.M.*

1. Piano
2. Instrumental
3. Vocal

*Music Composition - B.M.*

*Church Music - B. M.* The Church Music degree prepares students to take positions of leadership as Ministers of Music and Worship in local churches.

Minors in:

*Church Music:* The Church Music minor provides students interested in working as church musicians with the basic tools needed to function in the field.

*Music:* The Music Minor allows students with interests and abilities in music to build upon this background through formal music instruction.

### Music Proficiency Requirements

#### *Vocal Policies/Proficiencies*

The Vocal Division of the Music, Art & Worship Department has the oversight of all class and private vocal instruction at Cedarville University and determines the requirements of audition and placement of vocal students. Questions concerning

vocal study should be directed to the Director of Vocal Studies, Dr. Mark Spencer.

### *Voice Class*

One Voice Class is offered:

*CLMU-186 Voice Class:* Group instruction in basic vocal technique and repertoire. Enrollment open to any student not majoring in voice Repeatable.

### *PLMU 1200, 2200, 3200, 4200 Private Voice:*

Private lessons are available to those with a curricular need for them (music majors and minors), members of all university musical groups, drama majors interested in musical theater, and, if space is available, the student body at large. Requirements for all voice students are set out in the Private Voice Syllabus, available through WebCT to those enrolled in the course. Individual teachers may have additional requirements.

Students desiring to major in music with voice as their applied instrument must first audition before the Vocal Faculty. The Director of Vocal Studios, in prayerful consultation with the Vocal Faculty, is responsible for placement of students within each studio.

Students who enroll in Private Voice for 1 credit will receive one half-hour lesson per week. Those who enroll in Private Voice for 2 credits will receive a one-hour lesson, or two half-hour lessons per week.

### *Vocal Jury Requirements:*

*Freshman:* Two selections sung from memory. The student may choose one selection from their semester repertoire; the Vocal Faculty will choose the other selection.

*Sophomore:* Three selections of contrasting character; one selection may be in English and one selection—chosen by the professor will be self-prepared. Additionally, the student will perform three major scales and two minor scales. (See syllabus.)

*Junior:* Performance majors will perform a recital check as their jury in the same semester as their recital. Otherwise, Junior-level juries will consist of two selections including one 20<sup>th</sup> Century self-prepared piece in English as well as three arpeggios (beginning on C, D-flat, then D) to the 20<sup>th</sup> for altos/basses and to the 12<sup>th</sup> for sopranos/tenors, concluding with a descending 7<sup>th</sup>.

*Senior:* Senior recital checks will fulfill jury requirements in the same semester as the recital. Otherwise, the jury will consist of two selections sung from memory. The student may choose one selection from their

semester repertoire; the Vocal Faculty will choose the other selection.

### *Instrumental Policies/Proficiencies*

#### *Placement With A Private Teacher*

All instrumental music majors take private lessons. You will be assigned an instructor while auditioning for performing groups during Getting Started Week. Even if you have auditioned previously for entrance into the Music Department, you will need to audition for private instructor placement. Your instructor will work with you on scheduling your lesson time and duration. Students seeking instruction outside the studio should coordinate that with their primary instructor.

#### *Ensemble Policy*

If a music major has reached the required number of ensemble credits for their major, they may choose to take ensemble for zero credit, but all music majors are required to participate in an appropriate ensemble each semester of residency. Each fall the instrumental faculty will audition and assign music majors to an ensemble. A student may participate in more than one ensemble per semester.

### *Piano Policies/Proficiencies*

#### *Keyboard Proficiency*

All music majors must satisfy the Piano Proficiency Exam before the Sophomore Review jury, which typically occurs at the end of the sophomore year.

If your piano skills are rudimentary or non-existent, you will need to take Class Piano before you will be ready to pass the Piano Proficiency Exam. If you need Class Piano, you should take it as early as possible in your college career.

The Piano Proficiency Exam requires the student to demonstrate the following skills:

1. Play chord patterns I – IV – I - V7 - I – V/V - V – I in all 24 major and minors keys, both hands.
2. Harmonize a melody at sight, using the above chords.
3. Play a short example from “fake book style”, which shows a tune and chord symbols (e.g., C, G7, Fmaj7, etc)

4. Sight-read a piece of music of the approximate difficulty of an average hymn.

If, after taking Class Piano, you wish to receive additional assistance toward the Piano Proficiency Exam, you may take Functional Keyboard Skills.

#### *Secondary Piano*

Some students wish to study piano even though it is not required in their degree programs. Such study is referred to as “secondary piano.” Students interested in secondary piano study should consult with Prof. Connie Anderson. Openings for secondary piano depend on faculty load, and are available on a first-come, first-serve basis.

#### *Piano Ensemble*

Pianists of advanced ability may, if they wish, satisfy the ensemble requirement by taking Piano Ensemble. Admission to the ensemble is by permission of the instructor only.

#### *Music Technology Proficiency*

All Music Majors must satisfy the department’s technology proficiency requirement before graduation. Those students who do not pass the proficiency must take THMU- 1500, Introduction to Music technology. Since this proficiency involves knowledge of computer music notation software which will be helpful for their major, it is suggested that all students complete this requirement during their first year.

### **Music Education Information**

#### *MENC (Music Education National Conference)*

MENC is a student organization devoted to training and developing students in relevant Music Education areas. All Music Education majors are required to participate in this important organization by registering for EDMU 1000 each semester they are enrolled (this course incurs a \$30 fee which goes to pay the national membership dues). Membership information will be provided at the beginning of each year.

#### *CCS (Contemporary Christian Schools)*

The Music CCS is a five-day experience at a Christian school of your choice, mostly observing the faculty at work. You will submit a report on your activities (about 4 pages of text). The CCS is usually done during vacation or semester break, and is a prerequisite for the Music Ed Clinical.

#### *Admission to the Teacher Education Program*

All students who wish to do a Music Ed Clinical and subsequent Student Teaching must first be accepted into the Education Department's teacher education program. Among other prerequisites, the student must maintain a minimum cumulative grade point average of 2.7 (2.5 in major).

### *Music Ed Clinical*

For the Clinical you must log 120 hours in a pre-student teaching experience. The Music Administrative Assistant will work with you on securing a school placement with a recommendation from Mr. DiCuirci or Mrs. Ferranti. You can plan on spending two to three hours per day (compatible with your academic schedule) of supervised work in a local school setting. Students who perform poorly on the clinical may be asked to repeat the experience, or they may be denied student-teacher status.

### *Student Teaching*

The culminating experience of your education is the Student teaching assignment. It is a thirteen-week supervised teaching experience designed to prepare you for your first real teaching job. Student teaching is done at a different school than the one where you do your clinical. Although most student teaching is done in local schools, some students have done their student teaching abroad. You will spend the entire work-day on the job. Absences are frowned upon, both by your advisors at the University and your "employer". Student teaching may be repeated if performance is rated "poor." The Education Department will assign your school placement based on a recommendation from Mr. DiCuirci or Mrs. Ferranti. We strongly urge you not to schedule your student teaching and senior recital in the same semester.

## **Academic Advising and the Student**

### *Music Majors*

Each music major has a professor in the Music Department as their academic advisor. Where possible, faculty advisors are assigned to provide the best possible match with the student's primary instrumental or vocal proficiency. For example, the trumpet professor advises trumpet majors, and so on. Transfer students are almost always advised by the Department Chairman or the Music Curriculum Coordinator (Dr. Matson.).

Your academic advisor is your primary resource for information regarding your schedule and must give you your registration code before the Academic Services office will let you register online for classes each semester. Be sure to schedule an appointment with your advisor in advance (this should be done directly with the professor and not through the Music Office, unless your advisor is the Department Chair); give him and yourself enough lead time so that you can create the best possible schedule. Your faculty advisor, however, can be a tremendous resource at all times during the semester. Don't wait for registration week to seek them out for a quick signature; they are willing and able to help you with a wide range of decisions.

If your academic advisor is not on campus when you need advice, please see the administrative assistant. She often can help direct you to the proper source for

help.

#### *Music Minors and Students Taking Music Electives*

Many students find it to their advantage to minor in music, either to continue their musical education for self-improvement or to enhance their employability with a second academic field. An academic minor in music can greatly benefit majors in Education, Psychology, Bible, Business, and other major fields. Unfortunately, Cedarville University has no current system for letting your major advisor track your minor requirements. This is the student's responsibility totally. If you are a music minor or are fulfilling a teacher-education requirement in music, we suggest that you remind your faculty advisor of this fact each semester and that you check periodically with the Administrative Assistant in the Music Office to make sure you are getting your music courses in the proper sequence.

#### *Undeclared Students*

Students with an "undeclared" major who have a strong interest in music may request a music faculty member as academic advisor. See Academic Services to make this request. Any non-music major who is contemplating music as a career option is urged to take the Music Theory/Aural Skills block and the Introduction to Music Philosophy class first. Not only will you become acquainted with the basic requirements of the major, but you will have fulfilled the prerequisite course for all other music courses at Cedarville. If you have questions, see the Administrative Assistant.

#### *Alternate-Year Courses*

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.

**\*\*Due to the accelerated nature of May Term courses, music majors who wish to take May Term Theory II and Aural Skills II, must earn a B or higher in Theory I and Aural Skills I**

### *Transfer Credits*

In some cases, transfer students may receive advanced placement in a Cedarville University music course. For example: a freshman transferring mid-year from an institution using the semester system rather than the semester system may be placed in Theory III (spring semester). Variables include course content, the student's performance in the prior semester, G.P.A. 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.

## **Scholarships and Awards**

The Music Department awards various scholarships and awards at the annual Honors Day Chapel. These awards include the following:

### *The Alumni Scholarship Award in Music*

This award is determined by vote of the Music Faculty and is given to an outstanding freshman, sophomore, or junior student deemed most deserving of academic recognition. The student's name is engraved on a plaque that is displayed in the Music Department and a \$500.00 scholarship is awarded.

### *The John E. Kohl Music Award*

This annual award of \$100.00 for excellence is granted to a deserving junior majoring in music. A plaque is given in recognition of excellence in musical scholarship, musical performance, and Christian service through music. Selection is made by the music faculty.

### *Faculty Music Award*

The faculty music award is presented to the freshman music major who has best demonstrated excellence in academics, musicianship, and Christian character. Selection is made by the music faculty. The award consists of a \$1,000.00 renewable scholarship.

### *The Rietveld Fine Arts Award*

This award, consisting of a \$500.00 scholarship, was established by Mr. and Mrs. Floyd Rietveld and is given annually to the junior or senior demonstrating consistent and outstanding ability and development in the fine arts. Criteria for selection include classroom excellence, performance abilities, leadership qualities, and evidence of a life dedicated to serving and honoring the Lord Jesus Christ. The Academic Vice President and the Music, Art & Worship Department Chair make the annual selection.

*The Kristi Lynn Walborn Memorial Fund*

This \$1,000.00 renewable scholarship is given in honor of Kristi Lynn Walborn, who was a sophomore vocal music major at Cedarville University prior to her death as the result of an automobile accident in 1990. The recipient shall have an academic rank of sophomore or junior and must be a full-time student pursuing a degree in voice or music education with vocal emphasis. Preference will be given to a female student who demonstrates a commitment to and a capacity for successful completion of the Cedarville University music program. Selection is made by the department chair and the vocal faculty of the department.

*Music Contribution Award.*

This award is given to the graduation senior who has contributed very significantly to the Cedarville University Department of Music Art during his or her years of study. Selection of the recipient is based on performance, service, participation, ministry, and attitude. Selection is made by the music faculty.

*Outstanding Future Music Teacher Award*

This award is given to the graduating senior who demonstrates exceptional potential for a successful career in music education. Qualifications include recognized teaching ability, stewardship of talent, membership in MENC, and well-developed professional awareness. Selection is made by the music faculty.

*Charles & Margaret Clevenger Piano Scholarship*

This award is given by Dr. Charles Clevenger in honor of his parents, Charles E. and Margaret Clevenger, whose love and encouragement have shaped him as an artist and educator. The award consists of a \$1000 tuition waver. The recipient must be a rising junior or senior piano major with a GPA of 3.3 or higher, and must demonstrate exemplary musical stewardship and Christian character. Financial need may be considered. A recipient may qualify for the award more than once.

*The Spiritual Leadership Music Award*

Recipients must be full-time junior or senior students in good standing with the University pursuing an academic major in music. Preference will be given to student who demonstrates financial need, but demonstration of financial need will not be required. Must have a minimum cumulative GPA of 3.3 and demonstrate spiritual maturity as a musician. Although the recipient may receive the award in subsequent years. Selection is made by the music faculty in consultation with the financial aid director. The minimum monetary award of \$1,500 will be credited to the recipient's University account.

*The Morley R. Halsmith Memorial Award*

This award is given by the Halsmith family in loving memory of our former church music faculty member, Morley Halsmith. Recipient must be a graduating senior with a minimum cumulative GPA of 3.3 who plans a full-time career in church music ministry. Must demonstrate exceptional musical and spiritual leadership abilities. Award will not be given in any year for which a qualified

candidate is not available. Recipient receives a cash award.

*Mr. And Mrs. Rolan David Polsdorfer Award*

Recipients must be full-time advancing junior or senior students in good standing with the University pursuing a bachelor's degree in music, with piano as principal instrument. Recipients must have one year of study remaining in their academic program. Recipient must have a cumulative grade average of 3.3 or above on a 4.0 scale.

*Madison Caroline Law Memorial Scholarship*

Recipients must be full-time junior or senior female students in good standing with the University pursuing a bachelor's degree in Music Education with a vocal emphasis. Financial need is not required, but may be a consideration. Recipients must have a cumulative grade average of 3.3. or above on a 4.0 scale. In the event that equally qualified candidates are available, preference will be given to students who were born prematurely or have spent significant time in the hospital as children. The University will present the recipient with a cash award of \$500.

### **SECTION III - PERFORMANCE**

#### **Recital and Program Attendance**

*Registration for Recital and Program Attendance*

All majors and minors must register for GMUS-1030: Recital and Program Attendance for the appropriate number of semesters required for graduation. Majors must be enrolled every semester they are enrolled at Cedarville University. Minors must complete two (2) semester hours. This class listing not only insures that music students are receiving a minimal amount of exposure to visiting and faculty performing artists, but also seeks to instill in them a sense of responsibility to support their colleagues in their performance on campus.

Remember, GMUS-1030 is a requirement for the completion of your major or minor program at Cedarville University. *This course is a curricular obligation; you may not schedule work or other classes which conflict with the required performances.* This is especially true of General Recitals, which meet on scheduled Tuesdays from 4:30 to 5:30 p.m. The only acceptable excuse for absence is a written doctor's excuse, or catastrophic circumstances in your immediate family which require you to leave the campus. If for some reason, you feel you must take a class that conflicts with this policy, you must get the Department Chair's written permission to miss General Recitals prior to the beginning of the semester you will miss them.

*Attendance Requirements for GMUS-1030*

Music majors enrolled in Recital and Program Attendance are required to attend fifteen (15) music performances during each academic semester. Music minors

are required to attend seven (7) music performances during each academic semester. Attendance at regularly scheduled General Recitals is required and these performances are subtracted from the total required for the semester. If you miss a general recital for an acceptable reason (illness, kept too long by a professor, etc.) you can make it up with another recital. If you miss a general recital for an unacceptable reason (fell asleep, forgot, too much to do for other classes, etc.) you will be required to attend two (2) other recitals or concerts to make it up.

The remaining number of music performances (15 minus General Recitals) can be any concert or recital of a classical or jazz nature either on or off campus that is at or above a university-level performance. Attendance at off campus performances is demonstrated by the submission of a concert program or concert tickets. Reporting of your attendance is based on the honor system. Sign-in slips will be available before and after all campus concerts.

You may decide which performances to attend. However, you must make sure you complete the fifteen-performance requirement. The music office will not remind you although you may check the records at any time the administrative assistance is in the office. Students who do not complete the required number of attendances will be given no credit and must ask the administrative assistant for the prescribed make-up assignments to complete the requirement. **Punctuality is a must, if you arrive at a recital or concert after the beginning of the opening prayer, you will not receive credit for attendance.**

#### *Dress Code for Recitals and Concerts*

Audience members may dress casually for recitals. Performers must wear appropriate performing attire, and should consult their private instructors if they need advice in this area.

## **Performance Requirements**

#### *Recital Etiquette*

Each department recital, regardless of the formality of the occasion, is an opportunity for you to practice the important stage skills we all need. Therefore, the following guidelines are to be observed not only for public recitals but for any performance done under the auspices of the Music, Art & Worship Department. This includes General Recitals.

1. All performers come in from *offstage*, not from the audience.
2. When coming onstage, hit your mark first, then bow or otherwise acknowledge your audience. If you are unsure of how to bow properly, ask your private teacher or an upperclassman.
3. Give the most professional performance you can give. Maintain professional stage decorum at all times, even if the performance is not up to your expectations.

4. When you finish, bow and exit. If performing with an accompanist, please acknowledge your accompanist in a professional manner. You both bow, then leave the stage; the accompanist defers to the soloist.
5. Attire for concert/recital performers is determined by the event. Group directors will inform you regarding performance dress for their ensembles. In all cases performers must dress according to generally accepted standards of concert attire.

### *General Recital*

The department General Recital is a "performance workshop," a showcase for your artistic progress and an opportunity to practice your stage skills among friends. It is an excellent low-threat environment in which you can learn to defuse "stage nerves" and other performance anxieties.

While you may not appear on a General Recital without the approval of your teacher, it is your own responsibility to schedule General Recital appearances. This can be done by obtaining a scheduling form from the Administrative Assistant in the Music Office. This form must be filled out completely (please print clearly) and then be signed by your private teacher prior to your appearance in a recital. Consult with your private teacher from time to time about scheduling and literature.

### *Junior Recital*

Any music student may elect to give a Junior Recital, but it is only required of performance majors. Junior recitals are held afternoons at 4:30 p.m. Students should work with the Administrative Assistant in the Music Office and their private teacher to complete details of the event. A recital fee is charged to each recitalist in the semester the recital is given. This fee is used to help offset administrative costs, as well as tuning the piano that you will be using during the recital. If your recital is non-curricular (you are not registered for PLMU-3900) the \$75 fee for piano tuning must be paid in the Music, Art & Worship Office prior to your recital. The rough draft of your program is due to the Administrative Assistant two weeks prior to your recital (preferably by email).

### *Senior Recital*

The Senior Recital is the capstone performing experience of your undergraduate education. It is required of all music majors except the Bachelor of Arts. Any other student who has prepared a recital program under the direction of a Cedarville University teacher may give a senior recital by arrangement with the instructor and the department. We *strongly* recommend that Music Education majors not schedule their recital in the same semester with student teaching.

*Repertoire:* You, together with your private teacher, should plan the repertoire for your recital FOUR to FIVE semesters prior to the semester you plan to give your recital.

*Scheduling Date:* All senior recitalists must complete a Senior Recital Form available online on the Music website under "Student Resources." Students should fill in the required information, pencil in their date on the Music Calendar,

and then gather the appropriate signatures in order including:

*Your private lesson teacher:* This faculty member determines if it fits both your schedule and theirs.

*The Music Office initials:* The Administrative Assistant will do a check before you take your form to the following offices.

*Student Life Office:* This office checks for date conflicts with the larger campus calendar.

*Room Reservations Office:* This person reserves the Recital Hall and checks for any scheduling conflicts. You should also see this person to schedule a couple practice sessions in the Recital Hall.

*Music, Art & Worship Department Office:* The Administrative Assistant will make a last check of the date and the final sign off for your proposed date.

Changes or cancellations of recitals must be completed prior to the end of the previous semester. Students who do not complete their recitals after the cutoff date for each semester will receive a failing grade for the recital. PLEASE NOTE: This means that Fall semester recitalist's must complete their scheduling prior to leaving for the summer.

Exceptions to this policy are very limited. The only clear exception is failure to pass a recital check, which has very negative ramifications on private lesson grades. Students who feel that they have a legitimate request to change (death in the family, broken arms or legs, vocal nodules) may submit their requests to the department chairman. The list of legitimate requests does not include parental travel plans, problems with music or performers, or lack of effort to prepare. Once the deadline passes, it is the student's responsibility to make the recital happen.

All students will be notified of the starting dates for scheduling recitals. You should make every effort to schedule your recital as soon as possible in order to have the best selection of available dates.

*Pre-Recital Check:* You and your instructor should schedule a pre-recital hearing *three (3) weeks prior to the recital date*. Your instructor and one other music faculty member will listen to the entire recital program. They will give you verbal and/or written comments and render a decision as to whether or not the recital may be given as scheduled.

It is your responsibility to coordinate the recital check with your private teacher and one other attending music faculty member. This pre-check is usually done in one of the faculty studios.

If the pre-recital hearing is not approved, a new recital date will be scheduled at the discretion of the committee together with the department chair.

*Recital Program:* The Music, Art & Worship Department Administrative Assistants office is happy to help with your recital programs. Please use the following guidelines to facilitate this process:

Three weeks prior to recital:

Schedule recital check at the three week mark - no later.

Email your program to the Music, Art & Worship Administrative Assistant.

NOTE: Do not use formatting options in this copy. Left justify the document, tab between items only once, and use only one font throughout the whole document.

*Platform Set-up:* At least two (2) weeks prior to the recital, give written platform arrangements to the Student Equipment Manager(s).

*Ushers:* You should select and contact two (2) individuals to serve as ushers. They should be at the doors at least thirty minutes prior to the beginning of the program.

*Audio and Video Taping:* The Music Department does not make arrangements for any audio or video taping of senior recitals. This is the responsibility of the student. Any video taping must be done in such a manner so as not to interfere with the presentation of the program.

*Performance Dress:* Appropriate performance dress is a formal or semi-formal gown for the ladies and tuxedo for the men (or other appropriate dress for the lady organists).

*Recital Program Opening:* You should select a faculty member from the music faculty (Private Instructor, Advisor, etc.) to open your program with prayer and to introduce you.

*Accompanist:* Make every effort to use a skilled, sensitive accompanist. A good accompanist is your most valued asset! It is appropriate to *pay* your accompanist for the recital work; \$100-\$150 is the recommended range. This generally includes their services for your lessons during the semester of your recital, extra rehearsals and the recital performance. An alternative to payment would be a *nice* gift of similar value.

*Registration:* The semester you plan to give your recital, you should register for at least one (1) credit hour of private instruction and one (1) credit hour of

Senior Recital (PLMU-490). The one credit hour of private instruction will still require a *one-hour lesson*.

*Recital Fee:* A recital fee is charged each recitalist in the semester that the recital is given. This fee is used to help offset administrative costs, as well as tuning the piano you will be using during the recital. If your recital is non-curricular (you are not registered for PLMU-390) a \$75 fee must be paid in the Music Office at the time of your recital check.

For help in answering any questions that are not covered in this section, contact the Music, Art & Worship Department Office. For your convenience a recital checklist is available in the Music Office.

## Performing Groups

### *Fulfilling Ensemble Requirements*

Music majors are required to register for several hours of ensemble credit (see catalog requirements for your particular performance area). Minors have a similar requirement, but with fewer hours required. Your degree program is incomplete until these requirements are met. NOTE: All music majors are required to participate in at least one ensemble during every semester they are enrolled. Music Education majors are allowed to work with ensemble directors to see if they can be exempted during the semester in which they student teach.

### *Privileges and Responsibilities of Membership*

Membership in one of the Music Department ensembles is achieved by audition and subsequent permission of the director. Each director will have certain expectations of the students in his ensemble with regard to attendance at rehearsals and performance, good cooperation with the director and your colleagues, and prioritizing your schedule to meet your obligations. Continuing membership in an ensemble is dependent upon your fulfillment of these expectations.

Please note: Although you must register semester-by-semester for an ensemble, *we view the interest you show in that group in the fall semester as a commitment to stay in the group for the entire year.* The reasons for this are obvious. Your director needs to be able to count on you to fill the chair you earned for a number of important performances throughout the year. Should you fail to do so, you might jeopardize the hard work that your ensemble has done to prepare for these performances. You should also keep in mind that in most cases, someone else has *not* made the group because you did. It is not fair to have deprived those students of the opportunity if you drop the class mid-year. We encourage you to participate, but we also want you to count the cost first, both in terms of time and of scheduling.

### *Non-Credit Membership*

All Music Department ensembles are University classes, and you register for them in the same way as for any other classes. As a registered for-credit student, you may receive one hour of credit each semester, and your performance, participation, and collegiality are evaluated with a letter grade.

Ensembles may be taken for "zero" credit by music majors and minors who have completed their catalog requirements for total hours of ensemble credit but want to continue membership in the group. "Zero" credit means "zero" cost for the class, and it is our way of encouraging you to stay with the group and provide the experienced leadership your directors so much appreciate. Any student who is taking a full load of academic courses and whose membership in a music ensemble would otherwise cause him to pay the Overload Fee is also advised to take ensemble for "zero" credit in that particular semester. One word of caution to majors and minors: *"zero" credit semesters do not count toward your ensemble*

*requirement for graduation.*

*HeartSong and PFMU-3220 Worship Ensemble*

HeartSong may be used for ensemble credit by Worship majors only. Other students may take it for credit, but it will not satisfy the large ensemble requirement for music majors.

*Performing Ensembles*

BRASS CHOIR: Charles Pagnard, Conductor

CONCERT CHORALE: Lyle Anderson, 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

## **Private Lessons**

### *Auditions*

Private lessons with music professors are arranged by audition and subsequent permission of the instructor. Placement preference is given in the following order: music majors, qualified students considering a major change to music, music minors, and other qualified students. Faculty are under no obligation to take students whom they consider not ready for private lessons on the University level, or if the additional lesson would cause an overload for the faculty member. Auditions generally take place at one of three times:

1. A pre-enrollment audition by a candidate for admission into Music as a major student.
2. During Getting Started Week each Fall
3. During the course of the year just prior to pre-registration for the next semester.

To request an audition for private lessons, call the Music Administrative Assistant for an appointment with the proper professor.

### *Scheduling*

Scheduling of private lessons with on-campus professors is the responsibility of the student. Adjunct instructors will work with students at the end of each semester to schedule lessons for the next semester.

## *Juries*

### *General Guidelines*

Juries are held at the end of every semester, either near the end of classes or during exam week. All music majors enrolled in private lessons must perform a jury in their major performance area every semester in which they take private lessons. Students are not required to perform juries in the semester in which they do a junior or senior recital. The jury grade counts for one fourth of the student's final grade for the semester. For performance majors, the jury counts for one third of the final grade. Music minors are exempt from juries.

Each jury will be judged by a committee of two or more faculty of the appropriate specialty. Students are to appear on time and in professional attire. Each jury lasts ten minutes.

The committee will fill out and sign a jury evaluation form for each student. The form will become a part of the student's record, and a copy will be available to the student. Students who have performed a curricular recital are exempt from performing a jury during the semester in which the recital is credited.

### *Instrumental Jury Requirements*

#### *Freshman Year*

Major Work each semester w/accompaniment

First Semester: All Major Scales

Second Semester: Retest scales if did not pass First Semester

#### *Sophomore Year*

Etude and Major Work each semester w/accompaniment

First Semester: Natural and Harmonic Minor Scales

Second Semester: Melodic Minor Scales

#### *Junior and Senior Years*

Major work each semester w/accompaniment.

### *Vocal Jury Requirements*

*Freshman:* One or two selections (number determined by private instructor)

*Sophomore:* Three selections, one of which may be in English

*Junior Year:* Recitals or Upper Level Material

*Senior Year:* Recitals

*Keyboard Jury Requirements*

	<b>Freshman 1</b>	<b>Freshman 2</b>	<b>Sophomore 1</b>	<b>Sophomore 2</b>
<b>Performance</b>	Prelude and Fugue, WTC 15 minutes	Complete Classical Sonata; Scales and Arpeggios (Quarter =120) Etude of Virtuosity 20 minutes	25 minutes	Etude of Virtuosity; Scales and Arpeggios (Quarter = 140) 25 minutes
<b>Key. Ped.</b>	Prelude and Fugue, WTC 12 minutes	Complete Classical Sonata; Scales and Arpeggios (Quarter =100) 15 minutes	20 minutes	Etude of Virtuosity; Scales and Arpeggios (Quarter =120) 20 minutes
<b>Composition</b>	10 minutes	Prelude and Fugue, WTC; Scales and Arpeggios (Quarter = 100) 10 minutes	15 minutes	Complete Classical Sonata; Scales and Arpeggios (Quarter = 100) 15 minutes
<b>Church Music</b>	10 minutes	Prelude and Fugue, WTC; Scales and Arpeggios (Quarter = 100) 10 minutes	15 minutes	Scales and Arpeggios 15 minutes (Quarter = 100)
<b>Music Ed.</b>	10 minutes	Prelude and Fugue, WTC; Scales and Arpeggios (Quarter = 100) 10 minutes	12 minutes	Scales and Arpeggios (Quarter = 100) 12 minutes
<b>B.A.</b>	7 minutes	Prelude and Fugue, WTC; Scales and Arpeggios (Quarter = 100) 7 minutes	10 minutes	Scales and Arpeggios 10 minutes (Quarter = 100)

	<b>Junior 1</b>	<b>Junior 2</b>	<b>Senior 1</b>	<b>Senior 2</b>
<b>Performance</b>	30 minutes	Recital (no jury)	30 minutes	Recital (no jury)
<b>Key. Ped.</b>	20 minutes	20 minutes	30 minutes	Recital (no jury)
<b>Composition</b>	15 minutes	Recital (no jury)		
<b>Church Music</b>	15 minutes	15 minutes	20 minutes	Recital (no jury)
<b>Music Ed.</b>	15 minutes	15 minutes	20 minutes	Recital (no jury)
<b>B.A.</b>	12 minutes	12 minutes	20 minutes (if continuing with recital option)	Recital (or project)

*Explanatory Notes:*

A time requirement is listed under each jury. This is the amount of new music (learned during the semester) that is to be offered to the jury. In figuring the duration of a piece, repeats are not considered. Where other repertoire is specified, that repertoire is included in the total time requirement. Once a composition has been offered for a jury, it may not be offered again at a subsequent jury.

Example 1: A Keyboard Pedagogy major, during the second semester of the freshman year, is required to learn a minimum of 15 minutes of new repertoire. The student must have a complete classical sonata prepared for the

jury (if the sonata is shorter than 15 minutes, additional repertoire is required to fill up the time). Further, scales and arpeggios will be tested at this jury.

Example 2: A Church Music Ministries major, during the first semester of the junior year, is required to learn a minimum of 15 minutes of new repertoire. The choice of repertoire is left to the discretion of the studio instructor.

All compositions must be performed from memory, with the exception of extraordinarily complex works written after 1950, which may be performed from the text with prior permission of the Director of Keyboard Studies.

### *Freshman Review*

All entering freshman are admitted into Music on a conditional basis. At the end of the freshman year, students will be asked to complete and submit information that will be combined with their first-year grades, performances, and private lessons to determine the potential success of each student in upper-level coursework, senior recitals, and specific music degree programs. The music faculty members will meet during the week following graduation to evaluate each student's information and make final recommendations regarding the majors that students will be allowed to pursue.

Potential results of the Freshman Review include:

1. Pass: Student may continue to pursue selected major
2. Conditional Pass: Student may continue as music major with restrictions on allowable degrees
3. Probation: Committee will reevaluate after one semester or at the Sophomore Review (extenuating circumstances or committee consensus)
4. Fail: Student may not continue as a music major

Students who change to another music major after the Freshman Review will be asked to resubmit supporting data prior to approval of the major change.

### *Sophomore Review*

The Sophomore Review is a less stringent review than the Freshman Review. The members of the music faculty will evaluate students' progress since the Freshman Review to see that the students are adequately moving toward completion of a senior recital and their degree programs. Potential outcomes of the Sophomore Review include:

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

Failing a student at a Sophomore Review is a very unusual action reserved for clear situations in which a student has ceased to produce quality output in either academics or performance.

## **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.

## SECTION IV - LABS, FEES, SECURITY, AND RENTALS

### 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 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 the Department Chair.

## 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.