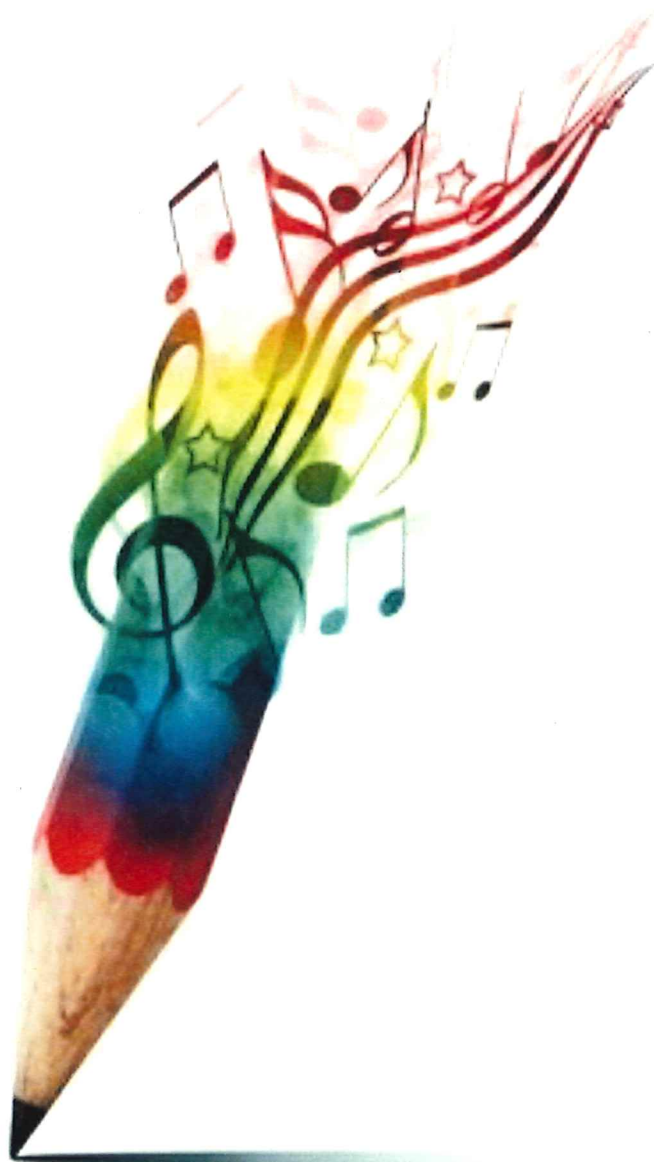




Marietta College

EDWARD E. MAC TAGGART DEPARTMENT OF MUSIC

**MUSIC MAJOR HANDBOOK & GUIDE
2017-2018 ACADEMIC YEAR**



Professor Marshall C. Kimball
Music Department Chairman
Director of Bands
HFAC room 209
email: mk001@marietta.edu
office: 740.376.4686
cell: 740.525.6456

Myra Reich
Administrative Coordinator
HFAC room 210
email: reichm@marietta.edu
office: 740-376-4696
cell: 740-525-7742

Table of Contents

I. Introduction	2
II. Music Faculty, Administration, & Staff	3
III. Mission, Goals, Educational Objectives, and Educational Outcomes of the Music Department at Marietta College	4
IV. Entrance & Placement Requirements	7
V. Programs of Study	12
VI. Recital Attendance (MUSC 105)	14
VII. Applied Lesson Requirements	16
VIII. Juried Examinations	21
IX. Collaborative Pianist Policy	24
X. Ensembles	25
XI. Piano Competency & Proficiency	28
XII. Aural Skills Proficiency	30
XIII. Recital Guidelines	32
Recital Accompanying Fees	36
XIV. Instrument & Equipment Use/Locker Policy	37
XV. The Student Teaching Semester (Bachelor of Music in Music Education)	38
XVI. E-Portfolio Requirements	42
XVII. Health and Safety Advisories	43
Hearing Advisory	44
Vocal Advisory	45
Neuromusculoskeletal Advisory	46

I. Introduction

Welcome to the Edward E. MacTaggart Department of Music at Marietta College. This handbook is designed to provide you with the procedures and guidelines to be followed during your course of study. The department reserves the right to alter any of the procedures during the academic year should circumstances warrant it. Students will be notified of any alterations. Questions regarding the information in this handbook should be directed to the chairman of the department.

II. Faculty, Administration & Staff

FULL-TIME FACULTY

Marshall C. Kimball, MM, office 209
Department Chairman
Associate Professor of Music
Director of Bands & Instrumental Activities
Music Education/Percussion

Merewyn Weinkauff, MM, office 213
Instructor of Music
Coordinator of Keyboard Studies
Collaborative Piano/Piano/Western Music

Jay Dougherty, DMA, office 208
Assistant Professor of Music
Director of Choirs & Choral Activities
Music Education/Conducting/Choral Methods

Andrew Francis, DMA, office 206
Assistant Professor of Music
Theory/Aural Theory/Composition
World Music/Jazz History

Christopher Bowmaster, MM, office 207
Instructor of Music
Clarinet/Music Fundamentals
Pep Band/Music Recruiter

Yadira Albornoz, PhD, office 211
Assistant Professor of Music
Music Therapy

Myra Reich, AA, office 210
Administrative Coordinator of Music

INSTRUCTORS

Ashley Clark
String Methods

Robert Coddington,
Applied Guitar
Guitar Class

Christopher Dearth
Trombone/Euphonium

Lindsey Goodman
Flute

Albert Houde
French Horn

Jocelyn Majoy
Oboe

Thomas Myers
Bassoon/Double Reeds

John Ontko
Trumpet

Cynthia Puls
Cello/Oratorio Orchestra

David Puls
Violin/Viola
Oratorio Orchestra

Jordan Reed
Saxophone/Jazz Ensemble/Jazz Combo

Peter Sour
Collaborative Piano

Danielle Taylor
Director of Marietta Children's Choir

Scott Tignor
Tuba

Rocky Wiseman
Double Bass

Amy Yekel
Voice/Opera Workshop
Vocal Studio/Music History
Vocal Pedagogy

Karen Young
Coordinator of Keyboard Skills
Piano, Keyboarding

III. Mission, Goals, Educational Objectives, and Educational Outcomes of the Music Department at Marietta College

A. Mission

The Edward E. MacTaggart Department of Music is committed to providing challenging musical opportunities within a liberal arts context for both majors and non-majors and to graduating well-educated students. Upon completion of their degree the student can successfully enter graduate programs in the fields of music or music education and are prepared for entry-level employment within the profession.

B. Educational Goals

General

1. To provide students with a fundamental knowledge of music in the areas of history, performance, theory, and general musicianship. (Outcomes a, b, c, e, f, g, h, & i)
2. To provide students with an opportunity to synthesize these skills, components, and processes culminating in a final senior capstone experience. (Outcomes b, d, e, & j)
3. To provide students a variety of ensemble opportunities through which they may apply performance skills and explore the music of a variety of cultures and historical periods. (Outcome e)
4. To provide students with opportunities to develop both their applied skills and to gain a greater appreciation for the study and performance of music. (Outcomes b, c, g, & j)
5. To provide students with an environment in which they can explore and embrace their own social, personal, and artistic development. (Outcomes d, e, j, & k)

Music Education/Vocal Performance only

6. To provide students with the ability to teach music at various levels to different age groups and in a variety of classroom, ensemble, and applied settings. (All outcomes specified for music education)

C. Student Learning Outcomes

In order to achieve the above goals graduates of the music, vocal performance, and music education programs must demonstrate that they have achieved the following outcomes:

- a. An ability to hear, identify, and work conceptually with the elements of music – rhythm, melody, harmony, and structure.
- b. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
- c. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
- d. An ability to develop and defend musical judgments.
- e. An ability in performing area(s) appropriate to the student's needs and interests.

- f. An ability to sight-read.
- g. Keyboard proficiency (MUED & VP) or basic keyboard competency (MUSC).
- h. A rudimentary capacity to create derivative or original music both extemporaneously and in written form.
- i. A basic knowledge of music history through the present time.
- j. An ability to work independently on a variety of musical problems by combining their capabilities in performance; aural, verbal, and visual analysis; composition; and history.
- k. An understanding of the basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.

In addition, graduates of the Music Education program must demonstrate that they have achieved the following outcomes:

- a. Rehearsal and conducting skills.
- b. An understanding of how technology serves the fields of music and music education.
- c. The ability to form and defend value judgments about music and music education.
- d. Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
- e. An understanding of child growth and development and an understanding of principles of learning as they relate to music.
- f. The ability to assess aptitudes, experiential backgrounds, orientation of individuals or groups of students, the nature of subject matter, and to plan educational programs to meet assessed needs.
- g. Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.
- h. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
- i. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
- j. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.
- k. Sufficient vocal and pedagogical skill to teach effective use of the voice.
- l. Ability to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities, including the ability to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

Graduates of the Vocal Performance program must demonstrate that they have achieved the following:

- a. Comprehensive capabilities in voice including the ability to independently prepare performances at the highest possible level.
- b. Knowledge of vocal solo and ensemble literature.
- c. Demonstrated use of foreign languages and diction in their performance medium.
- d. Ability to organize and conduct instruction of the voice.
- e. Knowledge of pedagogical methods and materials related to individual and group instruction in voice.

IV. Entrance & Placement Requirements

A. Non-Discrimination Policy

Marietta College admits students of any age, race, color, handicap, sex, and national ethnic origin to all rights, privileges, programs, and activities generally accorded or made available to students at the school. It does not discriminate on the basis of socioeconomic status, age, race, color, handicap, sex, political or religious affiliation, and national and ethnic origin in administration of its educational policies, scholarship and loan programs, and athletic and other school-administered programs.

B. Admission into the Bachelor of Arts in Music degree

Students wishing to pursue a Bachelor of Arts degree in music must first apply for preliminary acceptance to the music faculty through the submission of an application, music teacher reference, and audition. Requirements for the audition, typically undertaken prior to a student's arrival at Marietta College, may be found on the department website.

Complete acceptance into the program, typically granted at the conclusion of the second year of study, is contingent upon successful completion of the following:

- Completion of the course-based portion of the piano competency (MUSC 141,142)
- Completion of the Aural Skills proficiency (MUSC 171, 172, 271, 272)
- Acceptance into the 300-level of applied study
- Completion of each of the following courses with a grade point of 2.00 or better: MUSC 111, 112, 211, 212, and four credit hours of the ensemble requirement.
- Successful completion of four semesters of the recital requirement.
- Successful completion of the sophomore review

C. Admission into the Bachelor of Music in Vocal Performance degree

Students wishing to pursue a Bachelor of Music degree in Vocal Performance must first apply for preliminary acceptance to the music faculty through the submission of an application, music teacher reference, and audition. The audition, typically undertaken prior to a student's arrival at Marietta College, consists of a performance evaluation and interview. Requirements for the audition may be found on the department website.

Complete acceptance into the program, typically granted at the conclusion of the second year of study, is contingent upon successful completion of the following:

- Completion of the course-based portion of the piano proficiency (MUSC 141,142, 241, 242).
- Completion of the Aural Skills proficiency (MUSC 171, 172, 271, 272).
- Acceptance into the 300-level of applied study.
- Completion of each of the following courses with a grade point of 2.00 or better: MUSC 111, 112, 211, 212, MUED 110 and four credit hours of the ensemble requirement.
- Successful completion of four semesters of the recital requirement.
- Successful completion of the sophomore review.

D. Admission into the Bachelor of Music in Music Education degree

Students wishing to enter the program must apply for preliminary acceptance to the music faculty through the submission of an application, music teacher reference, interview and audition. The audition consists of a performance evaluation and interview. Requirements for the audition, typically undertaken prior to a student's arrival at Marietta College, may be found on the department website.

Complete acceptance into the program, typically granted at the conclusion of the sophomore year, is contingent upon completion of the following items:

- Minimum composite score of 21 or SAT reading/math composite of 1010 and one of the following
 - ACT score of 23 with minimum sub-scores*:
Math: 22
Reading: 22
English: 22
 - SAT score of 1070 (reading and math) with minimum sub-scores*:
Math: 520
Reading: 450
English: 510
 - Praxis Core Academic Skills tests:
Math (5732): 150
Reading (5712): 156
Writing (5722): 162

** If a subscore on the ACT or SAT test is less than the required minimum score, you are required to take the corresponding Praxis Core Academic Skills test.*

- A 2.75 cumulative grade point average while enrolled at Marietta College.
- Completion of WRIT and COMM 101 with a grade of "C" or better.
- Completion of the course-based portion of the piano proficiency (MUSC 141, 142, 241, 242).
- Completion of the Aural Skills proficiency (MUSC 171, 172, 271, 272).
- Acceptance into the 300-level of applied study.
- Completion of each of the following courses with a grade of C or better: MUSC 111, 112, 211, 212, 303 and MUED 110 and four credit hours of the ensemble requirement.
- Successful completion of four semesters of the recital requirement.
- Successful completion of the sophomore review.

E. Sophomore Review

In order to gain formal acceptance into one of the music major programs, students must successfully complete a sophomore review. The sophomore review is an individual conference with the faculty of the department to review the progress of each student. Students will be required to present a ePortfolio (see the handbook section on portfolios), transcripts, piano proficiency results, repertoire list and jury evaluations, a statement of goals, and an assessment of strengths and weaknesses as they relate to both the student's goals and musical studies. Music Education majors must also submit required test scores (see above).

The review is designed not only to be an assessment of each student's progress, but an opportunity for the student and faculty to have a formative discussion and set individualized goals for the rest of the student's time at Marietta College. Students are encouraged to work with their advisor to prepare for this review. At the conclusion of each review, the faculty will make a decision regarding formal acceptance into the student's selected music major. This decision is based on both the review and the criteria outlined for complete acceptance in each major. It may result in one of four potential outcomes:

- 1) Formal acceptance into the student's major
- 2) A recommendation to enter a different music major
- 3) Retention at preliminary acceptance in the student's major (subsequent decisions may require an additional review)
- 4) Removal from the music major

Any student pursuing a Bachelor of Music in Music Education or Bachelor of Music in Vocal Performance degree will be retained at preliminary acceptance or removed from the major will no longer be permitted to enroll in 300/400-level education or music education courses.

F. Music Education Program Probation

Once formally accepted into any Bachelor of Music program, the student must maintain a grade point average of at least a 2.75. If the student's grade point average falls below 2.75, the student will be placed on probation for one semester. If at the end of the probationary semester, the student's grades are still below 2.75, the student will no longer be permitted to enroll in 300/400-level education and music education courses.

G. Application and Admission to Student Teaching (MUED 490)

With successful completion of all other required music education coursework, the student is entitled to apply for admission to the student teaching semester. This application should be submitted to the Music Department one semester prior to the student teaching semester.

The following requirements must be met for admission into the student teaching semester:

1. Formal admission and good standing in the music education program.
2. Satisfactory evaluations in all field work.
3. Completion of all prerequisite courses.
4. Successful completion of seven semesters of the recital requirement.
5. Minimum cumulative grade point average of 2.75.
6. Successful completion of the following content courses with a grade of "C" or better: MUSC 304, 305, 312, 330, 331 & MUED 401, 402, & 403.
7. A grade point of 3.00 or better in all required MUSC, MUED, and EDUC courses, except MUED 457 and EDUC 452 which are offered concurrently with MUED 490.

After the Application for Admission to the Student Teaching Semester is completed and submitted, it will be reviewed by the department faculty to ensure all criteria for admission are met and that the candidate's record indicates a disposition for success in student teaching as evidenced by data in the student's permanent file.

Conditional admittance may be given if there is insufficient data supplied for any of the admission criteria (e.g., grades for required courses are not yet on file or grades of incomplete exist on the student's transcript). Conditional admittance may require the submission of additional evidence that the candidate has met the criteria stated above. The candidate will be notified in writing by the department indicating full admittance, conditional admittance, or denial to the student teaching semester. Full admission to student teaching is required prior to beginning the student teaching experience.

H. Appealing Acceptance/Probation Decisions

Students denied complete admission into either a music program, placed on program probation, denied admission to the student teaching semester, or denied licensure may appeal this decision to the Music Department. To do so, the student must submit a written request to the Chairman of the Department stating the grounds for the appeal. The chairman will convene a special meeting of the department faculty to hear the appeal. The student will be given the opportunity to submit material and/or appear in person at the appeal meeting. Subsequent appeals may be made to the Provost of the College and to the President of the College. All appeals must be submitted to the Music Department within thirty (30) days of the decision under question

I. Piano Placement

All first-year students with little or no piano background should register for Keyboard Skills I (MUSC 141). Those students who have a piano background may select to take a piano placement exam by contacting Karen Picard Young, Coordinator of the Keyboard Skills courses.

J. Music Theory Placement

Based upon a theory skills exam given in the first week of the fall semester, first-year students will be placed in either Music Fundamentals (MUSC 110) or Theory I (MUSC 111). Incoming students with limited music theory background are strongly advised to enroll in the summer version of MUSC 110 offered online through Marietta College or to meet with a music advisor for advice on their freshman year course selections.

K. Transfer of Credit

In addition to the Transfer of Credit policies in the Marietta College Undergraduate Catalog, the music department requires placement examinations/auditions in order to determine course equivalency for the following courses:

Aural Skills (MUSC 171,172, 271, 272)

Keyboard Skills (MUSC 141,142, 241, 242)

Music Theory (MUSC 111, 112, 211, 212)

Applied Study (MUSC 151, 251, 351, 451)

Examinations may be scheduled through the Music Department office.

L. Advance Placement Examinations

Under certain circumstances, a student may offer for consideration credits earned through the College Entrance Examination Board (CEEB) Advanced Placement (AP) program. High School students who demonstrate achievement on the AP program Music Theory exam with a score of four (4) or higher may submit the test results to Marietta College and receive credit for the first two semesters (6 credit hours) of written theory (MUSC 111 & MUSC 112).

V. Programs of Study

The Department of Music offers the following degrees and programs. Complete information on degree and program requirements and details on the college's policies for degrees, minors and certificates, may be found in the appropriate Marietta College Catalog of Undergraduate Programs.

A. Bachelor of Arts in Music

The Bachelor of Arts in Music is designed to develop well-rounded musical leaders while simultaneously allowing each student to experience a broad exposure to music study in a liberal arts context. The program may be pursued alone or may be easily combined with other majors and minors. It is primarily designed for those students desiring to combine a more extensive study of music with degree studies in other fields such as Pre-Med, business, psychology, theatre, or history.

B. Bachelor of Music in Vocal Performance

The Bachelor of Music in Vocal Performance is a professional degree designed to allow students to pursue in-depth professional study within a challenging liberal arts environment. Its coursework is designed to guide each student to a better understanding and mastery of their vocal instrument in an environment that provides the individual attention needed to develop both technical and interpretive skills. The program also includes a strong emphasis on the study of vocal pedagogy and other skills necessary to develop and manage a successful portfolio career as an artist.

C. Bachelor of Music in Music Education

The Bachelor of Music in Music Education is a professional degree that develops the future leaders needed in the music classroom. Its diverse coursework prepares each student for multi-age licensure in music within an environment that provides the individual attention and specialized courses needed to achieve success. It challenges each student to not only develop their musical and pedagogical skills, but to develop an understanding of the issues and theories impacting the future of music education in the United States and to become an advocate for music in our schools. In addition to their core music and education courses, students will refine their skills through more than 180 contact hours in conducting and rehearsal techniques, over 100 field experience hours prior to student teaching, special courses in teaching with technology, and vocal or instrumental pedagogy.

D. Minor in Music

The minor in music is offered to students pursuing other fields of study but desiring an additional concentration in the field of music.

E. Certificate in Vocal Pedagogy

The Certificate in Vocal Pedagogy prepares students to teach applied vocal lessons and allows each student through its practicum component to begin teaching young singers in a supervised setting. This unique program provides a valuable and more focused opportunity for vocal students to prepare the skills necessary to begin a primary or supplemental career as a vocal instructor.

VI. Recital Attendance (MUSC 105)

In order to expose Marietta College music students to a large and varied body of music literature, all majors are required to register for MUSC 105 (Recital Attendance) every semester. The course, which consists of two components, will monitor attendance at performances both on and off campus and engage students in weekly online listening and discussion. The course is offered for zero credit hours on a pass/fail basis and administered by Prof. Marshall Kimball.

A. Recital Attendance Requirements

The recital attendance component requires students to attend a minimum of 6 performances each semester. Students may select the six performances to attend from a list of approved concerts/recitals posted by the department or seek approval for outside concerts by submitting a *Request for the Approval of an Outside Concert* form (available in Portable Document Format [PDF] on the department's website) to the program administrator **in advance** of each concert. Students attending off-campus concerts will be required to submit the program and a ticket stub to the program administrator within **one week** of the event.

A minimum of two concerts each semester must be from outside of the student's primary area of study and at least one concert must be orchestral. Students may NOT count any concert in which they are performing. Additionally, students are required to attend specified professional concerts that are provided free of charge as a part of the college's Esbenshade Series. In the event a student is unable to attend one of these concert, they will be required to attend another professional music performance at their own expense. These performances must be pre-approved as noted above.

All concert attendance MUST be completed by the close of each semester. Failure to attend the required six (6) concerts during the semester and/or not fulfilling the variety of concerts required will result in a "U" for the semester and the Recital Attendance course will have to be repeated.

B. EMTEL (Experiencing Music Through Engaged Listening)

The EMTEL component of Recital Attendance is designed to introduce students to the variety of classical musical literature that has become a part of the standard repertoire and to engage all music students and faculty members in weekly listening and discussion. Each week approximately 60-70 minutes of listening may be accessed through the course's Moodle website. In addition, students will find access to informative links on the works and composers and when available, digital scores for use during the listening.

Each student is required to make a minimum of two postings to the course's discussion board each week. These postings must be completed by 11:00 a.m. on the Monday following the week the EMTEL listening is unlocked and assigned. Failure to have the listening/postings done by this time will result in zero (0) credit for the week. Each student is allowed to miss one week of EMTEL and still receive an "S" for the course. More than one week missed will result in a "U" for the course and it will have to be repeated to receive credit for completion.

C. Failure to Complete Requirements

All music majors are required to pass eight semesters of the recital requirement (Music Education majors are exempt during student teaching and require only seven completed semesters). No extension for completion of the course requirements will be given.

VII. Applied Lesson Requirements

A. Preparatory Study (MUSC 150)

Preparatory Study is designed for beginning students who have no previous private music study or those students wishing to pursue applied study outside of a major or minor in music. Study at this level may NOT be used in fulfillment of a major in music, music education, vocal performance, a minor in music, or as the fine arts portion of the college's general education requirement. Juried examinations (see below) are not required for students at this level, but may be assigned at the discretion of the applied instructor or the Chairman of the Department in consultation with the applied area coordinator. One semester hour of credit equals one thirty-minute lesson, and a minimum of five hours of out-of-class practice per week. **All students must own legal copies of all assigned works.**

Instrumental requirements

- Each student must learn a minimum of one solo dealing with instrumental music performance weaknesses assigned by the instructor.
- Each student will prepare the chromatic scale and major scales and arpeggios for the following keys: C, F, Bb, Eb, Ab, G, D, and A. These scales must be memorized and cover the practical range of the instrument.
- Percussion students must prepare a solo on a mallet instrument and one other instrument (snare drum or timpani). In addition to the scales above, the following rudiments (in open-closed-open style) should be prepared: single stroke roll, 5, 7, 9, 11, 13, 15, and 17 stroke rolls, single paradiddle, flam, drag, single drag tap, and single ratamacue.

Vocal requirements

- Each student must learn a minimum of three vocal works assigned by the instructor.
- Students must prepare a binder of their vocal music and any comments or research regarding their repertoire. Binders should be brought to all lessons and studio classes and must be submitted at the juried exam or final lesson.

Piano requirements

- Each student must learn a minimum of three pieces assigned by the instructor. One of these must be memorized.
- Each student will prepare major scales and/or relative minor scales, at least two octaves, hands together. Specific scales will be assigned by the applied piano teacher.

B. Sequenced Applied Study (MUSC 151,251,351,451)

Like most institutions, applied study at Marietta College is designed around a sequenced system of four levels (representative of the four years of study) of two semesters each. Students wishing to earn a minor in music must complete the first two levels of study (151 & 251) and those pursuing the Bachelor of Arts in Music degree must complete three levels (151, 251, & 351), the Bachelor of Music in Music Education degree must complete four levels (151, 251, 351, and the first semester of 451), and those pursuing the Bachelor of Music in Vocal Performance must complete all four levels. Study at any of these levels may be used in fulfillment of the fine arts portion of the college's general education requirement. Lessons at these levels may be taken for one credit (the equivalent of a 30 minute lesson each week) or two credits (the equivalent of an hour lesson each week). The department **strongly recommends** that all students pursuing study at the 300 and 400 levels enroll for two credit hours each semester. Students pursuing a Bachelor of Music in Vocal Performance degree are required to register for two credit hours per semester once they reach the 300 level, and the department strongly recommends that they enroll for two credit hours beginning in their second semester of study. **Please realize that only 12 hours of applied study can be applied to the Vocal Performance degree. Only 7 hours of applied study to the Music Education degree. The BA in Music is limited to 6 hours of applied study. More can be taken but only these stated amounts will actually count toward the degree.**

In applied study, one semester hour of credit equals one clock hour of studio class, one thirty-minute lesson, and a minimum of seven hours of out-of-class practice per week. Two semester hours of credit equal one clock hour of studio class, one clock hour lesson, and a minimum of fourteen hours of out-of-class practice per week. **All students must own legal copies of all assigned works.**

General requirements for all areas

- Juried exams are required of all students each semester. Failure to perform a scheduled juried exam, without prior arrangements with the music department chairman, will result in a failing grade for the semester. Students studying for two credits are required to give a double juried-exam in which additional selections will be performed.
- Students are required to perform a selection on an applied student recital at least once per semester. Performance dates will be assigned to students by the department at the beginning of each semester. Failure to perform on an assigned date will result in a 1/3 reduction in the juried examination grade. (Please refer to the section on Applied Student Recitals below for more information and guidelines.)
- Students giving a recital in a given semester will have the option of performance on an applied student recital following a discussion with their applied instructor.
- Students must own a legal copy of all assigned music.
- Students must prepare a binder of their music and any comments or research regarding their repertoire. Binders/department handbooks with practice logs are to be brought to all lessons and studio classes and must be submitted at the juried exam.

Instrumental requirements

- Within the guidelines outlined below (see Literature Guidelines) instrumental music students must learn at least one solo at the 100 level and at least two solos at the 200 level and above.
- Students should learn a progression of etudes dealing with individual performance weaknesses.
- Students are also responsible for scale assignments associated with each level (see Scale and Arpeggio Requirements).
- Students taking applied percussion will study on timpani, snare drum and mallet instruments and will be responsible for solo work, scales and rudiments as applicable to the instrument. Each semester, percussionists must perform solos on at least two of the instruments listed above
- Regular attendance and performance in studio class is expected of all students studying at these levels.

Vocal requirements

- Within the detailed guidelines outlined below (see Literature Guidelines) students must learn and memorize vocal works per semester as follows:
 - 100 level = 4 vocal works
 - 200 level = 5 vocal works
 - 300 level = 6 vocal works
 - 400 level = 7 vocal works
- Regular attendance and performance in studio class is expected of all students studying at these levels.

Piano requirements

- Within the detailed guidelines outlined below (see Literature Guidelines) piano students must and memorize the following works per semester:
 - 100 level = 2 major works
 - 200 level = 3 major works
 - 300 level = 4 major works
 - 400 level = 4-5 major works
- At least one technique exercise during the semester that targets the student's technique problems.
- Regular attendance and performance in studio class is expected of all students studying at these levels.

C. Literature Selection Guidelines

While literature selection procedures may vary amongst instructors, the department stipulates several guidelines that must influence your instructor's selections. Given the wide variety of literature, area coordinators and/or the chairman of the department may provide further clarification on meeting these guidelines.

Instrumental

1. Typically an instrumental work of standard length will count as one solo. Selections may be through composed or a multi-movement.
2. Etudes are assigned to deal with technical or musical weaknesses of an individual student. While a list of all etudes studied during the semester should be submitted at the jury examination, etudes will not be evaluated at juried exams. Etudes that have entered the performance repertoire of an instrument may be selected for study as literature and should be submitted with all other performance works for evaluation at the jury.
3. Students at the 200-level and above are required to include works representing different musical periods and styles, e.g., Baroque, Classical, Romantic, and Twentieth Century. **At least one solo must demonstrate technical development with the other being lyrical.**

Vocal

1. Typically a vocal work of standard length (up to six minutes) will count as one selection. Longer works submitted to the vocal faculty may be approved as two selections. A musical theatre selection may be used in fulfillment of **one** of the literature requirements.
2. Arias of sufficient technical difficulty may be counted as two selections or may be retained over two semesters, thus counting for one selection each semester. Students counting works over two semesters must be prepared to perform the work in the first semester's juried exam as a 'work in progress.' At this first exam the work need not be memorized.
3. Students may only count a maximum of one duet per semester.
4. Students at the 100 level are required to include songs in at least two languages per semester. Students at the 200 level and above are required to include works representing at least three different languages each semester and at least four different languages throughout the entire level.
5. While students are encouraged to bring all of the vocal repertoire they are working on to their lessons, works chosen for use in other courses (acting, auditioning, ensembles, etc.,) or in productions may not be used to fulfill the literature requirements of applied vocal study.

Piano

1. Chosen piano works must represent different musical periods and styles, e.g., Baroque, Classical, Romantic, and Twentieth Century.

D. Instrumental Scale/Arpeggio/Rudiment Requirements

Each instrumental applied student, excluding piano (see below), will be responsible for the learning and performance of the following major/minor scales and arpeggios. All scales must be memorized and performed in 16th notes with the metronome marking set at quarter note equals 72. All scales should be over the practical range of the instrument. Chromatic scales covering the range of the instrument and employing chromatic fingerings must be performed at all levels.

MUSC 151	All major scales and the corresponding relative and parallel minor scales in natural form Percussion: 26 Original Rudiments
MUSC 251	All major scales and the corresponding relative and parallel minor scales in natural and harmonic form Percussion: 26 Original Rudiments
MUSC 351 & 451	All major scales and the corresponding relative and parallel minor scales in all forms Percussion: Percussive Arts Society 40 Fundamental Rudiments

E. Piano Scales & Arpeggio Requirements

Each applied piano student will be responsible for the learning and performance of the following major/minor scales and arpeggios:

- 151 – All white key majors and all white key harmonic minors, hands together, two octaves. Scales must be performed in eighth notes with the metronome marking set at quarter note equals 80.
- 251 – All majors and white key harmonic minors, hands together, three octaves. Scales must be performed in triplets with the metronome marking set at quarter note equals 92. Required arpeggios include all white key majors, hands together, three octaves.
- 351 – All major and relative harmonic minor scales required, hands together, four octaves. Scales must be performed in sixteenth notes with the metronome marking set at quarter note equals 100. Required arpeggios include all major keys, hands together, four octaves, and all white key minors, hands together, three octaves.
- 451 – All major and minor scales required, hands together, four octaves. Scales must be performed in sixteenth notes with the metronome marking set at quarter note equals 112. Required arpeggios include all major and minor keys, hands together, four octaves.

F. Applied Compositions Studies

At Marietta College, students have the option of studying composition. Lessons will be pursued through an independent study with the faculty composer. Students can register for either half hour or hour lessons, which ever fits their goals best. Before choosing this option, each student must consult his or her advisor to ensure that this is in the student's best interest/need.

VIII. Juried Examinations

Juried examinations are required of all sequenced applied students each semester (except in the semester a student has performed a junior, senior, or senior capstone recital, please refer to XIII. Recital Guidelines) and play a role in the determination of each student's final grade. Exams will be held each semester during finals week.

General Information

- The final applied grade will be determined by a combination of the applied music lesson grade (70%) and the jury grade (30%)
- Applied studio teachers are encourage to give the student a numeric grade/% at each lesson to substantiate the grade in % given each semester. Back up in writing so you have something with which to certify and defend the grade. It is recommended that this be put in the blue department book in ink at the end of each lesson so the student knows where he/she stands and also keep a record for yourself.
- Please be aware that there is RARELY, IF EVER, a 100% lesson is presented. The jury system holds a standard to encourage improvement and development in each student.
- Once the grade is established with the 70/30 ratio, there can be NO grade adjustment.
- Items like late research, late music to Merewyn, non-clearance for a recital, not performing on an applied recital will then be used to adjust the final semester grade.
- Following the completion of juries, jury sheets will be scanned and sent to both the applied teacher and the student. This information will allow the student to evaluate the areas that need greater concentration during further study. Applied teachers are encouraged to go over the jury sheets with the student to help the student understand where more concentration and improvement are needed.
- Hard copies of the jury sheets will be kept in the official folder for the individual student.
- The jury grade will be 30% of the grade and will be the average of the three music faculty assigned to the jury panel. Others may and are encourage to fill out a jury form but they will NOT be averaged for grading purposes. These additional jury sheets will be made available to the student however.
- Before the day of juries, each applied faculty member will supply the department chairman with the applied lesson grade for each student. The applied lesson grade must be in % format.
- After the averaging of the applied lesson grade and jury grade, any deduction will be added to the final semester grade. These deductions include:
 1. Failure to provided music to accompanist by established deadline date—
1/3 letter grade deduction
 2. Failure to be cleared for assigned applied recital jury-1/3 letter grade deduction

3. Failure to provide required research to the applied teacher by the established deadline date—1/3 letter grade deduction
4. Failure to submit information for assigned applied recital by specified deadline—automatic removal from the applied recital & 1/3 letter grade deduction
5. Failure to perform on an applied recital during each semester—1 full letter grade deduction
6. Failure to appear for jury/not performing a jury—failing grade for the semester regardless of applied lesson grade, no advancement to the next level if jury up semester.

Assigned Jury Panels for 2017-2018

Voice-Amy Yekel, Jay Dougherty, Marshall Kimball

Woodwind & Brass-Christopher Bowmaster, Yadira Albornoz, Marshall Kimball

Guitar-Bob Coddington, Andy Francis, Yadira Albornoz

Piano-Andy Francis, Karen Young, Merewyn Weinkauff

Percussion-Andy Francis, Christopher Bowmaster, Marshall Kimball

Jury Procedures

The student will be given the opportunity to select the first composition to be performed. The juried panel, representing three (3) assigned music faculty, may then choose at least one more selection from the student's repertoire list. All repertoire intended to be performed accompanied must be presented in that manner. In the case of works accompanied by an ensemble (orchestra, etc.) an appropriate piano reduction should be used (please see the collaborative pianist policy below).

In addition, jury panel members may choose to question each student with regard to information about any of the works in their semester repertoire or on musical skills pertinent to the student's applied study.

In vocal juries, all works must be presented memorized with the exception of certain arias as noted in the literature guidelines and works from an Oratorio.

While it is rarely in a student's best interest to postpone a juried exam, in certain instances illness or other emergencies may require such an action. In these cases a student should first contact their instructor for approval. The instructor is then responsible for seeking the approval of both the appropriate applied area supervisor and the Department Chairman. Students receiving approval from all of these individuals will then be given an Incomplete (I) for the course and should schedule a substitute exam **no later than the end of week three of the following semester (not including the summer semester)**. Failure to complete a substitute exam by the third week of the following semester (not including the summer) will result in a failing grade.

A. Advancing Levels

At the conclusion of each level (two semesters of study), juried exams and the student's progress during that time period will be assessed to determine if they may advance (known as 'jurying up') to the next level. Students who have shown expected improvement and are performing at a level typical of an average student at their level of study will be granted advancement.

In those instances where the jury panel has concerns regarding a student's progress but believes, given additional effort on the part of the student, that the required improvements can be made, a student may be advanced with a Warning. Warning status serves as a notification that expected progress is not being made and significant additional work is required. Failure to show significant improvement may result in retention at the next level. Students on Warning status are required to give an extended juried exam the following semester.

In instances where a student's progress is deemed by the jury panel to be insufficient and at a level below typical expectations, a student may be retained at their current level. Students will then continue study at that level until a review at their next juried examination.

Students wishing to appeal their retention or warning status must submit a written request to the Chairman of the Department stating the grounds for the appeal within two weeks of the decision. The Chairman will convene a special meeting of the department faculty to hear the appeal. The student will be given the opportunity to submit material and/or appear in person at the appeal meeting. At the discretion of the faculty, the student may be asked to perform a second juried exam. Subsequent appeals may be made through the college's academic appeal process.

IX. Collaborative Pianist Policy

The department will provide a staff collaborative pianist for all juried exams and vocal studio classes. Practice times will NOT be rescheduled. If conflicts arise, students may switch with one another, but should notify the staff collaborative pianist as soon as possible.

To aid in their preparation for studio, vocal students will be assigned a ten (10) minute weekly practice time at the 151 and 251 level of study and a fifteen (15) minute weekly session at the 351 and 451 levels of study.

Instrumental students receive three to five (3-5) twenty-minute rehearsal times (these are typically scheduled before each applied recital and just prior to juries) per semester. The actual number being used by the student will be determined by collaboration of the student and the staff collaborative pianist. During these times students may work on any pieces currently or previously assigned by their instructor. Their assigned collaborative pianist will prepare one new piece or movement to 'concert-level' for them per semester. When selecting performance pieces for applied student recitals and their chosen jury selection, instrumental students are encouraged to be mindful of the level of preparation required by their collaborative pianist as all other accompanied works will be sight-read at the jury exam.

Students must submit legal copies of all the music they are preparing to their assigned collaborative pianist as soon as it is assigned. The accompanist has the right to refuse to accompany any work not submitted in advance or that has not been brought to a scheduled practice time. Please plan ahead carefully, in consultation with your instructor, as scheduling and working with your accompanist is also a part of preparing your work. Failure to do so properly will impact your applied grade. If an applied student performs the jury without an accompanist or all accompanied works are not submitted to their assigned collaborative pianist by the assigned date (given at the beginning of each semester), **the jury grade will be lowered 1/3 of a letter grade.**

The department does not provide collaborative pianist for lessons, recitals, or additional rehearsal, but students may make arrangements with the collaborative pianist after consulting with their applied instructor. Additional costs may be incurred. The staff collaborative pianist has the first right of refusal. The department maintains an agreement with several local pianists who may be hired for recitals at a flat rate if the staff collaborative pianist is unable to accompany the recital.

Please see the Recital Accompaniment Fees contact in this document for collaborative pianist costs for various recitals.

X. Ensembles

Performing ensembles play an important role in life at Marietta College and are open to all interested students. Students may complete the Fine Arts General Education requirement through their participation in approved ensembles.

Students enrolled in a music ensemble are permitted to take 19 credit hours without additional charge. This 19th hour is to cover the ensemble enrollment.

A. Instrumental Ensembles

Symphonic Band-MUSC 165

Open to all wind and percussion players regardless of college major, the Symphonic Band is the larger concert band on the college campus. This ensemble provides students with the opportunity to rehearse and perform high quality wind and percussion repertoire with emphasis on individual and group musical improvement. The Symphonic Band performs one concert each semester.

Symphonic Band enrollment may be used to fulfill the fine arts general education requirement. Symphonic Band rehearses on Mondays and Wednesdays from 5:00-5:50 p.m. The Symphonic Band performs one formal concert each semester and for other campus events.

Wind Ensemble -MUSC 366

The Wind Ensemble enrollment is a select group of instrumentalists chosen through an audition process. The Wind Ensemble is a select group of instrumentalists chosen through an audition process. This music ensemble has a smaller instrumentation, typically one player per part. Providing a challenge for more technically advanced instrumentalists, the Wind Ensemble rehearses and performs the most advanced wind and percussion repertoire ranging from orchestral transcriptions to the music of contemporary composers.

The Wind Ensemble performs one formal concert each semester and for special events. Rehearsals are held on Mondays and Wednesdays from 5:50-6:30 p.m. Membership in the Wind Ensemble may be used to fulfill the fine arts general education requirement

Jazz Ensemble/Jazz Combo-MUSC 166

The Jazz Ensemble/Combo provides students with the opportunity to perform a variety of jazz styles from big band to funk and everything in between. Most members of this ensemble are members of the Symphonic Band and preference will be given to students enrolled in either the Symphonic Band or Wind Ensemble. The instrumentation used in this ensemble includes the traditional combination of trumpets, trombones, saxophones, piano, percussion, drum set, electric guitar, and bass. The Jazz Ensemble performs one concert per semester and for other special campus events. Rehearsals are on Tuesday evenings from 6:30-8:30 p.m.

B. Choral Ensembles

Men's Choir-MUSC 161

The Men's Ensemble performs a variety of musical styles suitable for male voices and is open to all male members of the Marietta College Community. No audition is required.

Women's Choir-MUSC 162

The Women's Choir performs a variety of musical styles suitable for female voices and is open to all female members of the Marietta College community. No audition is required. Rehearsals are held every Tuesday and Thursday 4:00-5:15 p.m. Participation in Women's Choir may be used in fulfillment of the Fine Arts requirements at Marietta College.

Oratorio Chorus-MUSC 163

The Oratorio Chorus performs major choral/orchestral works each semester and is open to both Marietta College students and members of the community. No audition is required. Rehearsals are held every Monday evening beginning in September from 7:00 to 9:00. Participation in Oratorio Chorus may be used in fulfillment of the Fine Arts requirements at Marietta College.

Concert Choir-MUSC 361

The Concert Choir is a select chorus requiring an audition. The Concert Choir traditionally serves as a touring ensemble. Auditions are scheduled during the first week of classes in the fall term. Rehearsals are held MWF from 12:00 to 12:50 p.m. Participation in the ensemble may be used in fulfillment of the Fine Arts requirements at Marietta College

Opera Workshop – MUSC 362

The Opera Workshop provides applied voice students with the opportunity to study, develop, and improve their dramatic skills outside of their voice studio and gain valuable stage experience through the performance of staged operatic scenes. An audition and applied vocal study are required for participation in this ensemble.

Contemporary A Cappella (FloodStage) – MUSC 364

FloodStage is a group of 8-12 vocalists selected through an audition process during the first two weeks of Fall semester each year. This ensemble performs pop and barbershop selections and performs on the jazz and choral concerts, as well as for other events on the campus and in the community. Members of this ensemble are required to also be enrolled in at least one of the major choral ensembles, including Oratorio Chorus.

C. Chamber Ensembles

Chamber Ensembles MUSC 365

The chamber ensemble program is in existence to provide small ensemble performance opportunities in a coached environment for Marietta College's instrumental and vocal students. Ensembles will be formed based on student need, interest, and instrumentation. Performance requirements for credit in this course includes the performance of a minimum of one selection on the final applied student recital of each semester.

XI. Piano Proficiency & Competency

Each Vocal Performance and Music Education major is required to pass a piano proficiency exam assessing functional keyboard skills after the completion of a four-semester keyboard sequence. Students pursuing the Bachelor of Arts in Music degree must pass a piano competency exam after the completion of the first two semesters of the sequence. The proficiency/competency exam must be passed in full prior to formal admittance into the degree program. Those students who have a piano background may select to take a piano placement exam by contacting Karen Picard Young, Coordinator of the Keyboard Skills courses. In order to complete the requirements for a given level of piano class and be eligible to sign up for the next level, a student must be able to complete the following:

Keyboard Skills I: MUSC 141

There is a weighted final but no proficiency. The items expected for that exam are:

- Technique (Major & minor 5-finger scales) & 2-oct. scales: hands apart C, G, D, A, F Majors; hands together in 2 keys of your choice. Use of correct notes and fingerings required.
- Literature performance (literature choice approved by instructor; piece should demonstrate simple coordination between both hands; for example, Etude in D by Ludvig Schytte or Hopak by Alexander Goedicke)
- Harmony (play melody with added block chords, adding I, V7 and one other chord – usually IV or ii)
- Sightreading (chosen from a broad selection of sightreading assigned throughout the semester; mastered examples will demonstrate accurate knowledge of hand placement, bass and treble clef reading, rhythm, etc.)

Keyboard Skills II: MUSC 142

A “C” or better must be attained for each item in order to pass the class. The proficiency items expected are;

- Scales: 2-octave scales – hands separately
 - Major (2 octaves - E, B, F, B-flat, E-flat)
 - Minors (natural & harmonic -a, e, b, f, d, c, g)
- 2-octave scales – hands together
 - Major (2 octaves - C, G, D, A)
- 1-octave scales – hands separately
 - Modes (starting on C, D)
 - Chromatics (C, C#)
 - Blues (D, F, G)
 - Pentatonic (any pitch)
 - Whole tone (F, F#)
- Prepared harmony (play melody & Rom. Num. chords. Use four different chords – I, IV6/4, ii, V6/5)

- Prepared improvisation (two handed accompaniment to teacher's melody. Be able to create an accompaniment in any block or broken chord pattern using Pop/jazz chord symbols given; types used M, m, aug, dim, 6, m6, M7, m7, dom7)
- Ear-songs: *Happy Birthday* and *My Country 'Tis' of Thee* in F and G with added block chords. Both with an introduction and should be played musically, adding pedal, without stops or hesitations.
- Sight-reading (chosen from a broad selection of sight-reading assigned throughout the semester; for example Prelude in C Major by J.S. Bach, Arabesque by J.F. Burgmuller. Examples involve change of hand position/ keys of greater difficulty).

Keyboard Skills III: MUSC 241

A "C" or better must be attained for each item in order to pass the class. The proficiency items expected are:

- Prepared literature performance (literature selected or approved by instructor)
 1. One choral, vocal, or instrumental accompaniment (1-2 pages in length)
 2. One choral score or one full band score (ex. Toy Symphony or Vivaldi's Gloria)
- Prepared harmony (use of at least 6 different Rom. No. chords with melody, including a secondary dominant – either V7/IV or V7/V. Prepare 2 examples- instructor chooses one at the final to be performed). Should have attention to musical line, use of pedal required.
- Prepared Close position – realize a lead sheet with given pop/jazz chords: (M, m, aug, dim, 6, m6, dom7, M7, m7)
- Sightreading:
 1. Eight measures of a hymn (refer to index of Harmonization at the Piano, p. 255 Frackenpohl)
 2. Transpose 2 melodies (for various instruments studied throughout the semester – refer to p. 250, 251 Frackenpohl)

Keyboard Skills IV: MUSC 242

A "C" or better must be attained for each item in order to pass the class; The proficiency items expected are;

- Perform an approved, prepared accompaniment with a soloist (this should be in your area of performance). Students are responsible for finding their own soloists.
- Perform *America the Beautiful* and *Star Spangled Banner*, both with an introduction, using the required chords, and by memory. Performances should be secure enough so people can sing while you play. Pedal use required.
- Sightread with your soloist (example will be about one page in length).
- Sightread from sightreading log collected throughout the semester (ex. First or third movement of Sonatina in C Major by Clementi or Spinning Song by Elmenreich.)
- Hand together scales (all whites keys; eighth notes/2 octaves., triplets/3 octaves.), hand together arpeggios (all white keys), Hanon-like exercises

XII. Aural Skills Proficiency

All music majors are required to pass an aural skills proficiency exam assessing sight-singing, dictation, and error detection skills after the completion of a four-semester aural skills sequence. The proficiency exam must be passed in full prior to formal admittance into the degree program. Students must pass with an overall final grade of 73% or higher to advance to the next level of study.

Aural Skills I (MUSC 171): Learning Outcomes and Assessment Methods

- Sight-singing
 - Accurately sing major scales and basic sequential patterns using solfège
 - Sight-read diatonic melodies that are primarily stepwise with leaps to 1, 3, and 5 in any major key
- Rhythm reading
 - accurately perform rhythms in simple and compound meters with simple subdivisions, dots, and ties
- Melodic dictation
 - Accurately transcribe diatonic melodies that are primarily stepwise with leaps to 1, 3, and 5 in major keys
- Rhythmic dictation
 - Accurately transcribe rhythms in simple and compound meters with simple subdivisions, dots, and ties
- Error detection
 - Correctly identify errors in simple melodic and rhythmic excerpts

Aural Skills II (MUSC 172): Learning Outcomes and Assessment Methods

- Sight-singing
 - Accurately sing minor scales and sequential patterns in minor using solfège
 - Sight-read diatonic melodies that contain leaps and triadic arpeggiations in any major or minor key
- Rhythm reading
 - Accurately perform rhythms in simple and compound meters with triplets, duplets, and syncopation
- Melodic dictation
 - Accurately transcribe diatonic melodies that contain leaps and triadic arpeggiations in major and minor keys
 - Accurately transcribe short two-voice melodic examples
- Harmonic dictation
 - Accurately transcribe the bass line of harmonic progressions that contain root position and first inversion I, IV, and V chords
- Rhythmic dictation
 - Accurately transcribe rhythms in simple and compound meters with triplets, duplets, and syncopation
- Error detection
 - Correctly identify errors in short melodic and rhythmic excerpts

Aural Skills III (MUSC 271): Learning Outcomes and Assessment Methods

- Sight-singing
 - Accurately sight-read melodies of varying difficulty from the late Renaissance and Classical Periods, including chromatic melodies and melodies that modulate to the relative major or minor or to the dominant
- Rhythm reading
 - Accurately perform rhythms involving a variety of beat types and changing meters
- Melodic dictation
 - Accurately transcribe diatonic, chromatic, and modal melodies
- Harmonic dictation
 - Accurately transcribe the bass and soprano lines of harmonic progressions involving triads, seventh chords, and secondary dominants
- Error detection
 - Correctly identify errors in longer melodic and rhythmic excerpts

Aural Skills IV (MUSC 272): Learning Outcomes and Assessment Methods

- Sight-singing
 - Accurately sight-read chromatic, modulating, and modal melodies
- Melodic dictation
 - Accurately transcribe chromatic, modulating, and modal melodies
- Harmonic dictation
 - Accurately transcribe harmonic progressions involving modulations, secondary dominants, Neapolitan sixths, and augmented sixths
- Rhythmic dictation
 - Accurately transcribe rhythms involving asymmetric and changing meters
- Error detection
 - Correctly identify errors in chromatic melodies and challenging rhythmic excerpts

XIII. Recital Guidelines

In addition to the regular applied student recital requirement for sequenced applied study and the recitals required of students pursuing the Bachelors of Music in Vocal Performance and Bachelors of Music in Music Education, students are encouraged to pursue performance opportunities as soon as their applied teacher feels they are ready. The following procedures apply to all students wishing to present solo recitals.

A. Applied Student Recitals

All sequenced applied students are required to perform a selection on an applied student recital at least once per semester. Performance dates will be assigned to students by the department at the beginning of each semester in coordination with their applied instructor. Failure to perform on a recital during the semester will result in a one-letter reduction in the juried examination grade. Failure to perform on the assigned date will result in a one-third letter-grade reduction. All applied students are welcome and encouraged to submit works for performance on additional recitals. Available space is given on a first-come, first-serve basis.

Students are responsible for submitting program materials, including an accurate timing of their performance, no later than two weeks prior to the recital date (exact due dates and times will be set at the beginning of each semester). Failure to turn in program materials by the set deadline will result in removal from the recital and result in a 1/3 grade letter reduction for the final applied lesson grade. Grade penalties may apply.

Prior to any applied student recital performance, students must be evaluated and cleared by their performance area supervisor. Recital clearance will be required for each Applied Student Recital. Students whose performances are not cleared, typically due to technical, musical, ensemble, or other issues, will not be allowed to perform in the recital. Grade penalties may apply. Failure to perform on an applied student recital during the semester will result in a full grade deduction.

B. Proposing a Solo Recital

Once a student, in consultation with their applied teacher, has chosen to prepare a recital they should notify the department of their intent by completing the Recital Proposal form that is available on the department's website. Forms should be submitted a minimum of one semester prior to the recital and require a proposed repertoire listing and signatures of the student's applied teacher and the performance area supervisor.

C. Solo Recital Approval & Scheduling

After the department chairman approves the recital proposal, the student will be assigned a performance date (typically within the time frame requested on the recital proposal) and a recital hearing date. In order to accommodate the busy performance schedules on campus, all half recitals (including both preliminary and junior recitals-see requirements below) will be held during convocation hours. Senior and senior capstone recitals may be held on Sunday afternoons. Students giving recitals in the last five weeks of the semester (typically junior and senior recitals) will be exempt from that semester's applied juried exam and their applied grade for that semester will be determined by the faculty in consultation with their applied teacher. Students with recitals scheduled in the first 10 weeks of the semester will be required to perform an applied juried examination (literature requirements may be prorated with the approval of the department chairman).

D. Scheduling of McDonough Auditorium

The Music office will coordinate the scheduling of the McDonough Auditorium with the McDonough Center for all recital dates. Students wishing to schedule dress rehearsals should do so through the Music office as early as possible.

E. Recital Hearing

Prior to the final approval of a recital, each student must complete a juried exam. Juried exams must be held no later than two weeks prior to the scheduled recital. Students must be prepared to present their entire recital repertoire in the exam. During their jury, students will be asked to select and present one work from their recital program. The jury panel, a minimum of three members selected by the department chair from the entire music faculty, may then choose works from the recital program. In addition, jury panel members may choose to question each student with regard to information about any of the works in their repertoire or on any aspect of the recital presentation. All works must be performed as they would be in the final recital program.

As the intent of the recital hearing is to determine final approval of a public performance, students should make every effort to show the jury panel as complete a picture of their performance intentions as possible. Final approval will be based not only on technical ability, but presentation, ensemble, and interpretation. Recital juries are not graded, but may have an impact on the final grade given to a recital. Failure to pass will result in the reduction of a student's recital grade by one letter grade and may result in cancellation of a recital. In those instances where the jury panel deems that additional progress may be made in a suitable time frame, they may agree to a postponement of the recital and/or the scheduling of a second recital hearing. Cancelled recitals may result in a failing applied lesson grade.

Students must also present the final draft of their recital program at the time of their juried exam. Please see the guidelines for recital programs below.

F. Recital Requirements:

Preliminary Recital

As the preparation and performance of a recital can provide a student significant insight into their applied study, the department encourages students to propose recital performances regardless of their year of study. Non-majors pursuing sequenced applied study, music minors, music, music education, or vocal performance majors (of freshman or sophomore standing) may apply to give preliminary recitals. The student must have performed on at least one departmental recital. The preparation of a recital is a significant undertaking and students considering presenting one should have a thoughtful discussion with their applied teacher and music advisor to determine whether their applied skills are sufficient to the undertaking and how the recital will impact their applied study goals. Approval of preliminary recital proposals will be based both on a student's applied work and their progress in their program of study.

Preliminary recitals must consist of a minimum of 20 and no more than 25 minutes of music representing a variety of styles. Vocal students should present works representing a minimum of three languages. Typically, two preliminary recitals will be combined to form a single recital performance.

Half Recital

Vocal Performance majors of at the 300 level of applied study and music education majors at the 400 level of applied study are required to perform a half recital (junior or senior recital respectively). Half recitals must consist of a minimum of 25 and no more than 35 minutes of music representing at least three style periods. Vocal students should present works representing a minimum of four languages. Two or more half recitals may be combined to form a single recital performance. Scholarly program notes are required and must be approved by the applied instructor and be supplied to the applied teacher **no later than one month before the recital hearing**.

All half recitals are required to have program notes that must be cleared by both the applied teacher and the music department chairman. Vocal recital must also contain all translations.

Full Recital (Senior Capstone Recital)

A Senior Capstone recital is required of all Vocal Performance majors in their final semester of 400-level study. These recitals must consist of a minimum of 50 and no more than 60 minutes of music representing at least three style periods and include works representing a minimum of four languages. The entire program should represent a cohesive evening of music with significant thought given to the recital's thematic and musical organization. Capstone recitals must be followed by a question and answer session open to all audience members and opening with a prepared statement on the preparation of the recital program by the performer. Further information regarding the preparations for this recital will be covered in MUSC 485 (Senior Capstone).

General Requirements

A student must be enrolled in applied lessons for their recital instrument the semester in which they give a recital.

Students giving recitals in the final ten weeks of the semester should present a suitable portion of newly prepared works. In consultation with their applied instructor, the repertoire on the recital should contain no more than 50% of previously studied material. Previously studied indicates only the current semester and the immediate preceding semester. Works may also not be repeated from a former recital. These newly prepared works may also be employed to satisfy the juried examination requirement where applicable.

G. Grading of Recitals

Recitals will be graded by a faculty panel, a minimum of three members selected by the department chairman from the entire music faculty and typically the same panel as in the recital hearing, based on the quality of preparation, the recital hearing, and the final performance. In those instances where a recital replaces the juried examination, the recital grade will replace the exam grade. In those instances where recitals do not replace juried examinations, the recital grade will be factored into the juried exam grade at the discretion of the jury panel and in consultation with the applied teacher.

H. Recital Program

Rough drafts of recital programs, including required program notes, must be submitted at each student recital hearing for review by the jury panel. Final drafts are due to the Music office **no later than two weeks prior to the recital hearing**. Delayed submissions will result in a reduction of the recital grade and possible cancellation of the recital. Programs should adhere to the format of the examples available in the Music office.

I. Composition Capstone Project:

Bachelor of Arts majors with a focus on composition may choose a large-scale composition to serve as their senior capstone project. This option must be confirmed by both the student's advisor and composition instructor. Project possibilities are either:

- A work for large ensemble (orchestra, concert band, SATB chorus)
- An extended work (10+ minutes) for chamber ensemble

Once completed, the student will present and defend the final product to the music department faculty for review. The following **MUST** be completed:

- 1) A professional-quality score and parts set created using music notation software (Finale, Sibelius, etc.)
- 2) A recorded reading session of the completed work (note: This option may be postponed due to a lack of available musicians)
- 3) A detailed presentation for the music department faculty which should include:
 - a. Compositional process(es) used
 - b. Tonal language(s)
 - c. Composers/pieces that influenced the student's process
 - d. Works studied/surveyed when composing the piece

Recital Accompanying Fees

Updated Fall 2017

Sophomore Recital Fee: \$75-\$100*

- Recital jury
- Dress rehearsal – 1 hr
- Performance
- 2-3 half-hour rehearsals

Junior/Senior Music Ed. Recital Fee: \$125-150*

- Recital jury
- Dress rehearsal – 1.5 hr
- Performance
- 4-5 half-hour rehearsals

Senior Capstone Recital Fee: \$150-200*

- Recital jury
- Dress rehearsal – 2 hr
- Performance
- 6-7 half-hour rehearsals

Fees must be paid directly to Merewyn Weinkauff, or the assigned accompanist, **no later than the date of the recital jury**. Failure to pay in full by the deadline may result in cancellation of the recital, but for extenuating circumstances please contact Merewyn Weinkauff at mb001@marietta.edu. Scheduling of rehearsals should be done in a timely manner and booked directly with Merewyn/assigned accompanist.

*Range depends on number of pieces and difficulty of repertoire.

A copy of this form must be signed and given to Merewyn Weinkauff/assigned accompanist before rehearsals begin for the scheduled recital. It is the student's responsibility to develop the rehearsal schedule with Ms. Weinkauff/assigned accompanist for recital rehearsals.

I, _____, agree to the terms and prices listed above and will pay by the recital jury date, unless other arrangements have been made with Merewyn Weinkauff/assigned accompanist. Failure to comply may result in the cancellation of the recital.

XIV. Instrument and Equipment Use

Marietta College has an inventory of instruments, recording equipment, and sound equipment available for student use in a variety of courses and ensembles. In order to use department equipment a Usage Form must be completed and signed by both the student and the appropriate faculty member. This form represents an agreement between the students and the department to guarantee the proper treatment and usage of the equipment. The student using the equipment will be responsible for its care and treatment while it is in their possession. At the time of the equipment's return, it will be inspected for damage beyond normal wear. The department will pay basic repairs required as a result of every day usage. The cost of any additional damage will be the responsibility of the student. No equipment will be issued without appropriate authorization and paperwork.

Music Department Locker Usage

Students will have to opportunity to reserve an instrument storage locker that have recently been purchased and installed. The purpose of these lockers is to allow the student to store instruments, books and equipment in a secure location while also making the miscellaneous equipment easily and conveniently assessable. This should also make it easier on your back from the pressure of the heavy bookbags.

All lockers are numbered and **MUST** be checked out through the Music Department office with Myra Reich. The student may only check out one locker. The student must have a lock put on the assigned locker. The student is also responsible for the cost of the locker. Once the lock is attached to the locker, the student must give Myra Reich the combination if it's a combination lock. If it is a key lock, an extra key must be given to Myra. This will be used for emergency assistance.

It is expected that the student will take absolute care of the locker as these need to last for many years. Damage of any kind to the lockers will be charged to the student(s) responsible.

XV. The Student Teaching Semester (Bachelor of Music in Music Education)

A. Student Teaching Fee & Costs for Licensure

During the student teaching semester, the student teacher is assessed a student teaching fee. This fee is typically billed at the beginning of the semester along with the tuition and fee charges for the semester. The student teaching fee is used to help offset expenses for student teaching including mileage reimbursement paid to supervisors, adjustment to faculty course loads to ensure the 16 to 1 candidate-supervisor ratio, edTPA cost, examination costs, and remuneration for cooperating teachers. Information about the amount of the student teaching fee may be obtained by contacting the college business office prior to the beginning of the academic year.

Candidates need to plan for additional costs associated with obtaining a teaching license. These costs are as follows:

- Fee for the FBI/BCI background check – All candidates for teaching licenses need to undergo a background check.
- Ohio License Application Fee – Applicants for an initial Ohio provisional license must pay an application fee.
- OEA examination costs for Music 032 and Profession Knowledge: Multi-Age (PK-12) 004

B. Weekly Plans

The college supervisor will require copies of weekly lesson plans to be handed into the department during the student teaching experience. College supervisors will inform each student teacher of the required format for lesson plans.

C. Absences

No unexcused absences will be tolerated during the student teaching semester. In emergency situations, however, the cooperating teacher and the department should be notified immediately.

D. Make-Up Time

The college has the responsibility to guarantee to the state that all standards for licensure are met. Therefore, make-up time shall be required for instances of excessive absence regardless of cause and for all unexcused absences.

E. Professional Day

One excused absence (such as an Educational Conference or a job interview) from student teaching is allowed for professional reasons. This absence must be cleared with the cooperating teachers and the college supervisor at least forty-eight hours prior to the absence.

F. Calendar

Student teachers must complete an entire semester of full time teaching in the area of licensure. Student teachers will follow the calendar of the school district during the student teaching semester. When this school district calendar differs from the Marietta College calendar, the students will be required to student teach during the college vacation. In such cases, student teachers are responsible for securing their own lodging and meals. The office of residential life may be contacted for help in securing lodging during these periods.

G. School Policy

Each cooperating school has its own policy concerning rules and regulations. It is the responsibility of the student teacher to consult the faculty handbook and the cooperating teacher early in the semester concerning these policies. Student teachers are required to follow the policies of the cooperating schools.

H. Professional Conduct

It is important that student teachers establish and maintain a positive professional relationship with students. Therefore, a personal or social relationship with students and outside curricular and extra-curricular activities with students should be entered into with extreme care. For example, dating or similar social engagements with a student or students in the cooperating school is considered inappropriate professional conduct. Student teachers who engage in inappropriate professional conduct will be removed from the student teaching placement.

I. The Student Teacher as a Substitute

Student teachers may **not** act as substitutes for their cooperating teachers. Candidates cannot accept financial remuneration for activities that constitute the student teaching experience.

J. The Legal Status of the Student Teacher

Legal precedent indicates that student teachers in the performance of their assignment assume the same legal status as the cooperating teacher.

K. Student Teacher Liability

All student teachers have liability protection under the College insurance policy.

L. Placement of Student Teachers

To ensure proper supervision, all student teachers are currently placed in an elementary, middle, or senior high school in the Washington/Wood County area. Teachers are trained in the use of assessment criteria in order to ensure that candidate performance is accurately and fairly evaluated and appropriate feedback is shared with the candidate.

In order to ensure a variety of experiences, the candidate's prior field experience placements are considered when the student teaching placement is made. Because music licensure is preK-12, vocal and instrumental, student teacher placements may vary. In most cases, the student teacher will be assigned to two (2) different grade level (e.g. middle school & high school). Candidates are not permitted to student teach in a school they attended as a PK-12 student.

The department will consider candidate requests to do student teaching outside the greater Marietta area on an individual basis. A decision to allow a candidate to student teach off campus may be justified by any of the following circumstances.

- The candidate is a fifth year student at Marietta College.
- The candidate has experienced a dire change in financial circumstances that necessitates living at home during student teaching.
- The candidate desires a student teaching placement in a location that represents cultural diversity relative to the Marietta area.
- Exceptional family circumstances require the candidate to live at home.

The decision to permit a candidate to student teach off-campus is made by consensus of the department faculty and consideration is given both to the candidate's reason for the request and evidence that the candidate will be able to successfully achieve the stated outcomes of the student teaching experience. Candidates who have demonstrated marginal work in education courses, field experiences, or academic content areas are not permitted to student teach outside the Marietta College supervision area.

M. Conferences

Conferences with the cooperating teacher and the college supervisor are an integral part of the student teaching experience. Informal conferences occur frequently between the student teacher and cooperating teacher.

The cooperating teacher's primary function is to encourage and guide the student teacher toward a successful experience. They will provide opportunities to experiment with different teaching techniques and will observe and evaluate growth in teaching.

The college supervisor's primary function is to observe the student teacher on a weekly basis, offer constructive suggestions for improvement and encourage the student teacher to perform to their fullest potential. Conferences between the college supervisor and the student teacher are also scheduled. These conferences take place at various intervals throughout the semester. A final conference is scheduled for the end of the semester.

N. Evaluation

At the midpoint of the student teaching semester and at the conclusion of the student teaching period, both the cooperating teacher and the college supervisor will complete an evaluation rubric that will become a part of the student teacher's permanent file. In all cases the college supervisor will consult with the cooperating teacher in determining the final grade for student teaching. College policy requires that the college supervisor be responsible for assigning the final grade in student teaching. To be licensed, student teachers must receive a grade of **"C" or better** in student teaching. This grade is based on acceptable ratings in all rubric areas.

If areas of the midterm evaluation are unacceptable, the college supervisor and cooperating teacher should work with the candidate to develop an improvement plan. If any area of the final evaluation is unacceptable at the conclusion of the student teaching semester, the college supervisor will meet with the department chair and one of the following options will be implemented:

- The student teacher will be required to complete two to three additional weeks of student teaching in order to work on unacceptable areas and demonstrate competence in these areas.
- The student teacher may be given the opportunity to repeat the student teaching semester in order to demonstrate acceptable performance.

Failure to achieve an acceptable rating in all rubric areas will result in a grade below "C" for the student teaching course and the candidate will not be eligible for a teaching license.

Candidates who are denied licensure by the department may appeal by using the steps described in section VII above.

O. Student Teaching Supervision

A qualified member of the Marietta College faculty who has contemporary experience at the appropriate level and sub-discipline supervises all students. College supervisors will visit the student teacher's classroom on a predetermined schedule and share feedback with the student teacher and the cooperating teacher.

XVI. E-Portfolio Guidelines and Requirements

All music majors pursuing any of the Bachelor of Music degrees are required to develop an e-portfolio.

The music major e-portfolio is designed to enable students to track their accomplishments throughout the course of their study. Students are encouraged to make the website a unique and creative representation of themselves and their career goals. The e-portfolio is a fluid document and it is expected that a student's goals and self-assessments will change over time. Basic website design skills, using weebly.com, will be introduced in either MUED 202 or separate workshops. Students are encouraged to work with their academic advisor on developing appropriate content. For additional assistance, they may contact Professor Marshall Kimball. Students will be given portfolio requirements and required to submit their portfolio in a variety of courses.

XVII. Health and Safety Advisories

Hearing, vocal, and neuromusculoskeletal health is essential to your lifelong pursuit of music. The advisory information on the following pages is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). If you are concerned about your personal health in any of these areas, talk with a medical professional. If you are concerned about your health in these areas and in relationship to your program of study, please speak with your applied teacher first for advice on your health issues. If not satisfied after that, please contact the Music Department Chairman.

Protecting Your Hearing Health

An NASM – PAMA Student Information Sheet on Noise-Induced Hearing Loss

- **Hearing health is essential to your lifelong success as a musician.**
- **Your hearing can be permanently damaged by loud sounds**, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- **Noise-induced hearing loss is generally preventable.** You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
 - 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
 - 90 dB (blender, hair dryer) – 2 hours
 - 94 dB (MP3 player at 1/2 volume) – 1 hour
 - 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
 - 110 dB (rock concert, power tools) – 2 minutes
 - 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.

For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site at the URL linked below:

http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health

Protecting Your Vocal Health
An NASM – PAMA Student Information Sheet

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Proper alignment, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below:

<http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA:%20Neuromusculoskeletal%20and%20Vocal%20Health>

Protecting Your Neuromusculoskeletal Health

An NASM – PAMA Student Information Sheet

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person's risk of developing certain behavior related neuromusculoskeletal disorders.
- Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Proper body alignment and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid "overdoing it."
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.

For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below.

<http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA%3A+Neuromusculoskeletal+and+Vocal+Health>



Marietta College

THE EDWARD E. MAC TAGGART DEPARTMENT OF MUSIC 2017-2018 CONCERT/RECITAL SCHEDULE

SEPTEMBER

DATE/TIME	EVENT	LOCATION
Sunday, September 17, 3:00 p.m.	Rhiannon Giddens, folk vocalist, Esbenshade Series	Peoples Bank Theatre—free ticket is required-get online
Sunday, September 24, 3:00 p.m.	West Virginia Symphony Orchestra	Blennerhasset School, Parkersburg, WV- ticket purchase required

OCTOBER

DATE/TIME	EVENT	LOCATION
Tuesday, October 3, 7:30 p.m.	PANdemonium4 Flute Quartet—required	McDonough Auditorium
Friday, October 6, 3:00 p.m.	Applied Student Recital #1--required	McDonough Auditorium
Friday, October 13 7:30 p.m.	Tres Vidas	McDonough Auditorium
Saturday, October 14, 7:30 p.m.	River Cities Symphony Orchestra	Peoples Bank Theatre
Saturday, October 21, 7:00 p.m.	Alumnae Vocal Recital--required	McDonough Auditorium
Thursday, October 26, 7:30 p.m.	Fall Choral Concert	First Congregational Church
Friday, October 27, 3:00 p.m.	Applied Student Recital # 2--required	McDonough Auditorium

NOVEMBER

DATE/TIME	EVENT	LOCATION
Friday, November 3, All Day	Choral Festival	McDonough Auditorium
Sunday, November 5, 2:00 & 3:00 p.m.	Junior Fine Arts Recital	McDonough Auditorium
Sunday, November 5, 5:00 p.m.	Senior Music Education Recitals-Sarah Bishop and Jonah Litman--required	McDonough Auditorium
Tuesday, November 7, 7:30 p.m.	Fall Jazz Concert	McDonough Auditorium
Sunday, November 12, 3:00 p.m.	Sujari Britt, Cellist, Esbenshade Series	Peoples Bank Theatre--free ticket is required-get online
Tuesday, November 14, 7:30 p.m.	Opera Workshop	Hermann Fine Arts Center, Room 217
Wednesday, November 15, 7:30	Diego Gavete, violin recital	McDonough Auditorium
Friday, November 17, 3:00 p.m.	Applied Student Recital #3--required	McDonough Auditorium
Thursday, November 30, 7:30 p.m.	Fall Band Concert	Peoples Bank Theatre

DECEMBER

DATE/TIME	EVENT	LOCATION
Saturday, December 2, 4:00 p.m.	Tuba Christmas—does not count toward recital attendance but fun to attend	McDonough Auditorium
Sunday, December 3, 3:00 p.m.	West Virginia Symphony Orchestra	Blennerhasset School, Parkersburg, WV—Ticket purchase required
Sunday, December 3, 7:00 p.m.	91 st Handel's Messiah	Basilica of St. Mary's of the Assumption
Wednesday, December 6, 7:30 p.m.	Christmas with the Choirs	The Basilica of St Mary's of the Assumption
Thursday, December 7, 7:00 p.m.	Marietta Children's Choir Concert	First Congregational Church

JANUARY

DATE/TIME	EVENT	LOCATION
Saturday, January 27, 8:00 a.m.- 5:00 p.m.	Ohio Music Education Association District IX Solo and Ensemble Contest	McDonough Auditorium, Thomas Hall, HFAC

FEBRUARY

DATE/TIME	EVENT	LOCATION
Tuesday, February 13, 7:30 p.m.	Music Faculty Recital-required	McDonough Auditorium
Friday, February 16, 3:00 p.m.	Applied Student Recital #1-required	McDonough Auditorium
Saturday, February 17, 8:00 a.m.- 6:00 p.m.	Sonatina Festival	McDonough Auditorium, Hermann Fine Arts Center, Room 217
Sunday, February 18, 3:00 p.m.	West Virginia Symphony Orchestra	Blennerhasset School, Parkersburg, WV—ticket purchase required
Saturday, February 24, 3:00 p.m.	7 th Annual Honor High School Honor Solo Recital	McDonough Auditorium

MARCH

DATE/TIME	EVENT	LOCATION
Sunday, March 4, 3:00 p.m.	West Virginia Symphony Orchestra	Blennerhassett School, Parkersburg, WV—ticket purchase required
Sunday, March 4, 7:30 p.m.	Alvin Ailey II—Esbensshade Series—Dance Ensemble	Peoples Bank Theatre—free ticket needed-get online
Sunday, March 11, 3:00 p.m.	River Cities Symphony Orchestra	Peoples Bank Theatre—ticket purchase required
Friday, March 23, 3:00 p.m.	Applied Student Recital #2--required	McDonough Auditorium
Friday, March 23, 7:30 p.m.	Spring Choral Concert	First Congregational Church
Sunday, March 25, 2:00 p.m. and 3:00 p.m.	Junior Fine Arts Recital	McDonough Auditorium
Sunday, March 25, 7:30 p.m.	Dr. Richard Masters, piano-required	McDonough Auditorium

APRIL

DATE/TIME	EVENT	LOCATION
Friday, April 13, 3:00 p.m.	Applied Student Recital #3-required	McDonough Auditorium
Sunday, April 15, 7:00 p.m.	The Romeros in Concert—Classical Guitarist, Esbensshade	Peoples Bank Theatre
Thursday, April 19, 7:30 p.m.	Spring Jazz Concert	McDonough Auditorium
Friday, April 20, 3:00	Sophomore Recitals as part of All Scholars Day--required	McDonough Auditorium
Sunday, April 22, 5:00 p.m.	Megan Ross, Senior Vocal Performance Recital--required	McDonough Auditorium
Tuesday, April 24, 7:30 p.m.	Spring Band Concert	Peoples Bank Theatre
Friday, April 27, 7:30	Requiem Concert with all MC Choirs and Oratorio Chorus	First Baptist Church of Marietta

MAY

DATE/TIME	EVENT	LOCATION
Thursday, May 3, 7:00 p.m.	Marietta Childrens Choir Spring Concert	First Congregational Church

JUNE

DATE/TIME	EVENT	LOCATION
Saturday, June 2, 7:30 p.m.	River Cities Symphony Orchestra	Peoples Bank Theatre—ticket purchase required



Marietta College

THE EDWARD E. MAC TAGGART DEPARTMENT OF MUSIC 2017-2018 APPLIED RECITAL AND JURY INFORMATION

FALL SEMESTER

APPLIED RECITAL #1

EVENT	DATE	LOCATION
Applied Recital # 1	Wednesday, September 27	Applied Recital information due to Merewyn Weinkauf
	Wednesday, October 4, 3:00 p.m.	Applied Recital Clearance Hearing, McDonough Auditorium
	Friday, October 6, 3:00 p.m.	Applied Student Recital # 1, McDonough Auditorium

APPLIED RECITAL #2

EVENT	DATE	LOCATION
Applied Recital # 2	Wednesday, October 18	Applied Recital information due to Merewyn Weinkauf
	Wednesday, October 25, 3:00 p.m.	Applied Recital Clearance Hearing, McDonough Auditorium
	Friday, October 27, 3:00 p.m.	Applied Student Recital # 1, McDonough Auditorium

APPLIED RECITAL #3

EVENT	DATE	LOCATION
Applied Recital # 3	Wednesday, November 8	Applied Recital information due to Merewyn Weinkauf
	Wednesday, November 15, 3:00 p.m.	Applied Recital Clearance Hearing, McDonough Auditorium
	Friday, November 17, 3:00 p.m.	Applied Student Recital # 1, McDonough Auditorium

FALL SEMESTER JURIES

EVENT	DATE	LOCATION
Fall Juries	Monday, December 11	McDonough Auditorium and Band Hall, All Day

SPRING SEMESTER

APPLIED RECITAL #1

EVENT	DATE	LOCATION
Applied Recital # 1	Wednesday, February 7	Applied Recital information due to Merewyn Weinkauff
	Wednesday, February 14, 3:00	Applied Recital Clearance Hearing, McDonough Auditorium
	Friday, February 16, 3:00	Applied Student Recital # 1, McDonough Auditorium

APPLIED RECITAL #2

EVENT	DATE	LOCATION
Applied Recital # 2	Wednesday, March 7	Applied Recital information due to Merewyn Weinkauff
	Wednesday, March 21, 3:00 p.m.	Applied Recital Clearance Hearing, McDonough Auditorium
	Friday, March 23, 3:00 p.m.	Applied Student Recital # 1, McDonough Auditorium

APPLIED RECITAL #3

EVENT	DATE	LOCATION
Applied Recital # 3	Wednesday, April 4	Applied Recital information due to Merewyn Weinkauff
	Wednesday, April 11, 3:00 p.m.	Applied Recital Clearance Hearing, McDonough Auditorium
	Friday, November 13, 3:00 p.m.	Applied Student Recital # 1, McDonough Auditorium

SPRING SEMESTER JURIES

EVENT	DATE	LOCATION
Spring Juries	Friday, May 4	McDonough Auditorium and Band Hall, All Day