



Marietta College

EDWARD E. MACTAGGART DEPARTMENT OF MUSIC

MUSIC MAJOR HANDBOOK & GUIDE 2018 - 2019 ACADEMIC YEAR



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Information, policies, and procedures
for individuals pursuing degrees
through the Department of Music

Bachelor of Arts in Music
Bachelor of Music in Music Education
Bachelor of Music in Music Therapy
Bachelor of Music in Vocal Performance
Bachelor of Arts in Musical Theatre (in cooperation with Theatre Department)
Music Minor
Certificate in Vocal Pedagogy

I. Introduction

Welcome to the Edward E. MacTaggart Department of Music at Marietta College. This handbook will 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
Department Chair
Professor of Music
Director of Bands & Instrumental Activities
Music Education
Offices: HFAC 209, McKinney Hall 202B

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

Merewyn Weinkauff, MM
Instructor of Music
Coordinator of Keyboard Studies
Collaborative Piano/Piano/Western Music
Office: HFAC 213

Christopher Bowmaster, MM
Instructor of Music
Clarinet/Music Fundamental
Pep Band, Music Recruiter
Office: McKinney Hall 202E

Jay Dougherty, DMA
Assistant Professor of Music
Director of Choirs and Choral Activities
Music Education/Conducting/Choral
Methods
Office: HFAC 208

Raquel Ravaglioli, MA, MT-BC
Assistant Professor of Music
Director of Music Therapy
Office: McKinney Hall 202D

Myra Reich
Administrative Coordinator/
Music Scholarship Coordinator
Offices: HFAC 210, McKinney Hall 202

PART-TIME FACULTY/INSTRUCTORS

Steve Brown, MME
Elementary Music Specialist

Ashley Clark, BME
String Methods

Robert Coddington, BM
Guitar
Guitar Class

Christopher Dearth, ABD
Trombone/Euphonium

Lindsey Goodman, MM
Flute

Micah Holt, DMA
Trumpet

Albert Houde, MM
French Horn

Scott Kitchen, BA
Percussion
Percussion Ensemble

Evan Klein, DMA
Oboe

Erik Malmer, DMA
Bassoon

Vinnie Mele
Recording Engineer
Studio Recording

Jordan Reed, ABD
Saxophone
Jazz Ensemble/Jazz Combo

Danielle Taylor, MME
Director, Marietta Children's Choir

Rockland Wiseman, MM
String Bass

Karen Young, MM
Coordinator
Keyboard Skills

Cynthia Puls, MM
Cello
String Methods/ Oratorio Orchestra

Peter Sour, MM
Collaborative Piano

Scott Tignor, DMA
Tuba

Amy Yekel, DMA
Voice
Opera Workshop
Vocal Studio/ Vocal Pedagogy

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, music education or music therapy and be 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)

Music Therapy only

7. To provide students with a comprehensive understanding of music therapy across a variety of populations.
8. To provide students with opportunities to develop their skills as music therapists through an integrated learning modeling where coursework and fieldwork are linked across the curriculum.
9. To prepare students for a profession of music therapy practice, continued education, and the opportunity for research.

C. Student Learning Outcomes

In order to achieve the above goals graduates of the music, vocal performance, music education, and music therapy 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 & MT) 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.

According to the *American Music Therapy Association Professional Competencies*, graduates of the Music Therapy program must demonstrate that they have achieved the following:

- a. Comprehensive capabilities in music theory, history, composition, arranging skills, performance skills, functional music skills, conducting skills, and movement skills
- b. Knowledge of clinical foundations including therapeutic applications, therapeutic principles, and the therapeutic relationship.
- c. Ability to apply basic knowledge of music therapy methods, techniques, materials, and equipment with their appropriate applications.
- d. Understanding and applying client assessment, treatment planning, implementation, evaluation, documentation, and termination.
- e. Demonstrate appropriate professional and ethical standards according to the AMTA code of ethics.
- f. Capacity to implement professional collaboration, supervision, administration, and research methods.

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 department through the submission of an application, music teacher reference, interview 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 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, 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 department 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 competencies (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, 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.

Note: Beginning in spring 2018, the Introduction to Vocal Performance introductory class will take the place of MUED 110.

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 department 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 sub score 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. Admission into the Bachelor of Music in Music Therapy

Students wishing to pursue a Bachelor of Music degree in Music Therapy must first apply for preliminary acceptance to the music department through the submission of an application, one professional reference, interview, and audition. The Director of Music Therapy and Department of Music committee members will conduct individual and in-person interviews of applicants on the day of their audition. The audition consists of performance evaluation of technical and musical ability on applicant's primary instrument. 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:

- 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 MUTH 110 and four credit hours of the ensemble requirement.
- Successful completion of four semesters of the recital requirement.
- Successful completion of the sophomore review.

F. 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 an e-Portfolio (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 Education, Bachelor of Music Therapy, or a Bachelor of Music Performance degree will be retained at preliminary acceptance or removed from the major and will no longer be permitted to enroll in 300/400-level education, music therapy, or music education courses.

G. Music Program Probation

Once formally accepted into a Bachelor of Music Education 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.

H. 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 fieldwork.
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.

I. Appealing Acceptance/Probation Decisions

Students who are denied complete admission into 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.

J. 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.

K. 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.

L. 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.

M. 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 program designed to allow students to pursue in-depth study. In order to help each student understand their instrument better, the course work guides them towards mastery. Additionally, the students are provided the individual attention needed to develop both technical and interpretive skills. The program will also help each student develop a broad understanding of the field of music, in order to allow them to practice their artistry in the United States and abroad. In addition to their core music courses, students will find many opportunities for performance in both solo and ensemble settings. Elective courses are designed to help students prepare for continued study at the graduate level. Additionally, a certificate in Vocal Pedagogy is available to all students in order to educate them to become private vocal instructors.

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. Bachelor of Music in Music Therapy

The Bachelor of Music in Music Therapy degree prepares students to communicate, inspire and improve quality of life of others through music and a therapeutic relationship. Students benefit from a teaching community that includes board-certified music therapists, professional musicians and dedicated professors. Required practicum allows the student music therapist to assess and facilitate the improvement of emotional well-being, physical health, cognitive aptitude, social

skills, and communicative abilities through musical responses with a variety of populations. In addition to academic and musical training, students participate in clinical internships accredited by the American Music Therapist Association.

E. Bachelor of Arts in Musical Theatre

The Bachelor of Arts in Musical Theatre provides professional training for the aspiring musical theatre performer within a liberal arts framework. In this co-curricular program, classes in theatre, music and dance prepare you for entering the professional field.

F. 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.

G. 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.

*This certificate is not available to those pursuing the music minor.

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 Professor Marshall Kimball.

A. Recital Attendance Requirements

The recital attendance component requires students to attend a minimum of six 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.

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 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, music therapy, 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 or Bachelor of Music in Music Therapy 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.

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 are required to 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.
- Background research is required for all students taking sequenced applied lessons. This background information on all assigned solo literature be completed and submitted to the applied instructor and copied to the Music Department Chairman by no later than midterms of the semester. (NASM requirement)
- Systematic sight-reading must also be conducted periodically in all applied lessons and in the studio class. (NASM requirement for sight-reading).

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 (2-4) 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.

String requirements

- Each student must prepare and perform two contrasting works assigned by primary teacher or in collaboration with a faculty advisor.
- Students are also responsible for scale assignments associated with each level (see Scale and Arpeggio Requirements).

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. Musical theatre selections may be used in fulfillment of one literature requirement.
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 and arpeggios.

Percussion: 26 Original Rudiments

MUSC 251 All major scales and the corresponding relative and parallel minor scales in natural and harmonic forms and arpeggios.

Percussion: 26 Original Rudiments

MUSC 351 & 451 All major scales and the corresponding relative and parallel minor scales in all forms and arpeggios.
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:

- MUSC 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.
- MUSC 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.
- MUSC 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.
- MUSC 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

- 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 this up in writing so you have something with which to certify and defend the grade. It is recommended that this be put in the department handbook 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. 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 such as late research, late music to Merewyn Weinkauff, or 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.

LOWERING OF THE FINAL GRADE

- 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 encouraged to, fill out a jury form but they will NOT be averaged for grading purposes but their jury sheets will be made available to the student.
- 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 averaging 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 provide required research to the applied teacher by the established deadline date—1/3 letter grade deduction
 3. Failure to submit information for assigned applied jury by specified deadline—automatic removal from the applied jury **and** 1/3 letter grade deduction
 4. Failure to perform on an applied recital during each semester—1 full letter grade deduction

5. 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 2018-2019

Voice-Amy Yekel, Jay Dougherty, Marshall Kimball

Woodwind & Brass-Christopher Bowmaster, Jay Dougherty, Marshall Kimball

Piano-Any Francis, Karen Young, Merewyn Weinkauff

Percussion-Andy Francis, Scott Kitchen, Marshall Kimball

Guitar—Bob Coddington, Andy Francis, Raquel Ravaglioli

Strings—Raquel Ravaglioli, Andy Francis, Marshall Kimball

Jury Procedures

The student will be given the opportunity to select the first composition 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-minute weekly practice time at the 151 and 251 level of study and a fifteen-minute weekly session at the 351 and 451 levels of study.

Instrumental students receive three to five 20-minute rehearsal times (these are typically scheduled before each applied recital and just prior to juries) per semester. 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 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.

See page 34 for recital accompanist contract.

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 PM. 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. This music ensemble has a smaller instrumentation, typically one player per part, than that of the Symphonic Band. 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. Membership in the Wind Ensemble may be used to fulfill the fine arts general education requirement.

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 PM.

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. Improvisation work and original compositions for the jazz setting is highly encouraged from members of this 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 PM.

Pio Pep Band

The Pep Band is open to all members of the Symphonic Band, Wind Ensemble and Jazz Ensemble/Combo, as well as any other students from the campus community. The purpose of this ensemble is to offer support at various athletic events. During the fall semester, Pio Pep Band plays for five home football games and five home volleyball games. During spring semester, Pio Pep Band performs at five men's home basketball games and five women's basketball games. This ensemble is regulated under the guidelines of Title IX.

Sign up for pep band performances is open one week prior to the scheduled game performance. This allows students to play at the events that fit into their individual schedules. Students receive \$25.00 for each pep band performance in which they participate.

B. Choral Ensembles

Men's Ensemble-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. Participation in Men's Choir may be used in fulfillment of the Fine Arts requirements at Marietta College. Rehearsal times TBD

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 scheduled every Tuesday and Thursday from 4:00-5:15 PM. 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 scheduled every Monday evening beginning in September from 7:00 to 9:00 PM. 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 PM. 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 Capella (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/A Cappella Concert and choral concerts, as well as for other events on the campus and in the community. Floodstage is also a touring ensemble at times for recruitment purposes. Members of this ensemble are additionally required to enroll in at least one of the major choral ensembles, including Oratorio Chorus.

C. Chamber Ensembles/New Music Ensemble

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. The *New Music Ensemble* is a part of the Chamber Ensemble program during the fall semester and will then become its own course offering beginning spring 2019.

XI. Piano Competency & Proficiency

Each Vocal Performance, Music Therapy 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 five-finger scales) & 2-octave scales: hands apart C, G, D, A, F Majors; hands together in two 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)
- Sight reading (chosen from a broad selection of sight reading 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 grade of “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 grade of “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 six different Rom. No. chords with melody, including a secondary dominant – either V7/IV or V7/V. Prepare two 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)
- Sight reading:
 1. Eight measures of a hymn (refer to index of Harmonization at the Piano, p. 255 Frackenpohl)
 2. Transpose two melodies (for various instruments studied throughout the semester – refer to p. 250, 251 Frackenpohl)

Keyboard Skills IV: MUSC 242

A grade of “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.
- Sight read with your soloist (example will be about one page in length).
- Sight read from sight reading 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 white 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 while conducting
- 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
- 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
- Rhythmic dictation
 - Accurately transcribe rhythms involving a variety of beat types
- 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
- Rhythm reading
 - Accurately perform two-handed rhythms and rhythms involving asymmetric and changing meters
- 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. All applied students are welcome and encouraged to submit works for performance on additional recitals. Available space is given on a first-come, first-served 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.

A dress rehearsal will be held on the Wednesday preceding the Applied Student Recital to be held on the following Friday. All scheduled performers are required to perform at the dress rehearsal. Failure to perform will result in removal from the Applied Student Recital scheduled for the Friday. Grade penalties may apply.

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 recital hearing. Recital hearings 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 hearing. During their hearing, students will be asked to select and present one work from their recital program. The recital hearing 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, panel members may choose to question the 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 hearing 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 hearings 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 recital hearing. 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 therapy, 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 and Music Therapy majors 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. 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.**

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. 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 becomes the applied lesson grade for the semester. No grade adjustment is permitted. 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
- Solo(s) for the instrument of choice

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 2018

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

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

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

- Recital hearing
- Dress rehearsal – 1.5 hours
- Performance
- 4-5 half-hour rehearsals

Senior Capstone Recital Fee: \$150-200*

- Recital hearing
- Dress rehearsal – 2 hours
- 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 hearing. 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 hearing date _____, unless other arrangements have been made with Merewyn Weinkauff/assigned accompanist. Failure to comply may result in the cancellation of the recital.

XIV. Smart Music

All music majors will have access to their own subscription of Smart Music. These subscriptions have been paid for by the Music Department. The goal is that using this tool will assist you with improving your personal applied skills. The new Smart Music is web based so you can use it on your own computer no matter where you are.

Smart Music has recordings and accompaniments for many of the solos you will be assigned for your applied lessons. It can help you with tempos, intonation, note errors, and rhythm issues. This is a very helpful tool.

Instructions on how to use this great tool will be given during a convocation during the early part of the semester.

XV. 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 student 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.

XVI. Music Department Locker Usage

Students will have to opportunity to reserve an instrument storage locker that are installed both in Hermann Fine Arts Center and the Band Rehearsal Hall. 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.

All lockers are numbered and **MUST** be checked out through the Music Department. Lockers in the Hermann Fine Arts Center are checked out through the Music Department Administrative Office with Myra Reich. Students can reserve lockers in the Band Rehearsal Hall through the Director of Bands. The student may only check out one locker in each location. The student must put a lock on the assigned locker. The student is also responsible for the cost of the lock. Once the lock is attached to the locker, the student **must** give Myra Reich/Director of Bands the combination if it is a combination lock. If it is a key lock, an extra key must be given to Myra/Director of Bands. 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.

XVII. 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, 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.
- OAE 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 PK-12, vocal, instrumental, and general music, student teacher placements may vary. In most cases, the student teacher will be assigned to two (2) different grade levels (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.

XVIII. E-Portfolio Guidelines and Requirements

Music majors in all degree programs are required to develop an e-portfolio. This will be an ongoing project during the course of the four years and must be presented in final form to the music faculty before graduation.

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 are required to submit their portfolio in a variety of courses.

The e-portfolio must be presented to the faculty at the Sophomore review. The final version must be presented to the faculty at the senior capstone presentation.

XIX. Health and Safety Advisories

Health Advisories – Hearing, vocal, mental health, 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.

Safety Advisories – The Hermann Fine Arts Building, Band Hall, and McKinney Hall all have ample fire extinguishers and are inspected regularly by the local fire marshal. To notify all campus in the event of a major crisis or emergency, Pioneer Alerts is used by means of texts, emails, or calls. In addition, two new services have been put in place for Fall 2018 – a speaker system with various sound alerts which allows Campus Police to deliver verbal messages throughout campus and Albertus has been installed on all campus owned computers that will allow activation of alerts on all screens in an emergency (in conjunction with Pioneer Alerts).

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.**
- You are required to attend a briefing on this important issue. [Friday, 10/5 3:00 PM HFAC 217]
- **Noise-induced hearing loss is largely 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 basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.
- If you are concerned about your hearing health 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.
Hearing protection is available upon request at the Music Office, HFAC 210.

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

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a_NASM_PAMA-Student_Guide-Standard.pdf

Protecting Your Vocal Health

An NASM - PAMA Student Information Sheet

- Vocal health is important for all musicians and essential to lifelong success for singers.
- You are required to attend a briefing on this important issue. [Friday, 10/5 3:00 PM HFAC 217]
- 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.
- If you are concerned about your personal hearing health, talk with a medical professional.
- If you are concerned about your hearing health 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.

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

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/>

Protecting Your Neuromusculoskeletal Health An NASM - PAMA Student Information Sheet

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- You are required to attend a briefing on this important issue by Dr. Benjamin Rush and Dr. Laura Rush on Friday, 9/28 at 3:00 PM in HFAC 217.
- 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.
- If you are concerned about your personal hearing health, talk with a medical professional.
- If you are concerned about your hearing health 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.

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.

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/>

Managing Stress

College requires significantly more effort from students than high school. Once you enter college, you will probably find that your fellow students are more motivated, your instructors are more demanding, the work is more difficult, and you are expected to be more independent. As a result of these new demands, it is common for college students to experience greater levels of stress related to academics.

Many students find that they need to seek additional skills in order to balance academic demands with a healthy lifestyle. Marietta College offers many resources to help students develop these skills. The level of academic stress can be reduced by improving skills such as time management, stress management, and relaxation. The Harding Center for Health and Wellness and the Academic Resource Center (ARC) are both excellent locations to assist with these areas to achieve greater success in your academic life.

The Pros and Cons of Stress

Stress is anything that alters your natural balance. When stress is present, your body and your mind must attend to it in order to return you to balance. Your body reacts to stress by releasing hormones that help you cope with the situation. That in turn takes energy away from the other functions of your brain, like concentrating, or taking action. There are two different sources of stress: *external triggers*, like getting a poor grade or breaking up with your girlfriend/boyfriend, and *internal triggers*, like placing high expectations on yourself.

Stress is a part of everyday life. There are many instances when stress can be helpful. A fire alarm is intended to cause the stress that alerts you to avoid danger. The stress created by a deadline to finish a paper can motivate you to finish the assignment on time. However, when experienced in excess, stress has the opposite effect. It can harm our emotional and physical health, and limit our ability to function at home, in school, and within our relationships. The good news is that, since we are responsible for bringing about much of our own stress, we can also do much to manage stress by learning and practicing specific stress-reduction strategies.

There are several URLs on the Music Department website to help you deal with stress successfully.

Are you experiencing too much stress?

Here are a few common indicators:

- Difficulty concentrating
- Increased worrying
- Trouble completing assignments on time
- Not going to class
- Short temper or increased agitation
- Tension
- Headaches
- Tight muscles
- Changes in eating habits (e.g., “stress eating”)
- Changes in sleeping habits

People with mental health disorders are more likely to notice that their specific symptoms reemerge or grow worse during stressful times. In many cases, stress can act as the “spark” that ignites a mental health episode. This does not mean that every time you are busy or face a difficult challenge you will have a mental health episode. Not everyone responds the same way to potentially stressful circumstances. For example, during final exams many students feel very overwhelmed and anxious, while others are able to keep their stress under control. If you are one of the many people who have difficulty managing stress during difficult times, look for some helpful tips below.

Ways of reducing and managing stress

- A feeling of control and a healthy balance in your schedule is a necessary part of managing stress. Learning how to manage your responsibilities, accomplish your goals and still have time for rest and relaxation requires that you practice time management skills. The ARC can assist you in this area.
- Try setting a specific goal for yourself that will improve your mood and help you reduce stress. Write the goal(s) down and then receive the satisfaction of crossing it off the list once achieved. This will provide a feeling of accomplishment and help lower the stress level.
- Avoid procrastination. Putting off assignments or responsibilities until the last minute can create more mental and physical stress than staying on top of them. Procrastination can affect many aspects of daily life, such as the quality of your work, the quality of your sleep, and your mood. Once again, the ARC can assist you with this issue, although the effort has to be done by you.
- Exercise regularly. Physical activity can help you burn off the energy generated by stress.
- Practice good sleep habits to ensure that you are well rested. Sleep deprivation can cause many physical and mental problems and can increase stress.
- Try mindfulness meditation. Learn a variety of ways to work more skillfully with the stress and anxiety related to college life.
- Limit (or eliminate) the use of stimulants like caffeine, which can elevate the stress response in your body.
- Pace yourself throughout the day, taking regular breaks from work or other structured activities. During breaks from class, studying, or work, spend time walking outdoors, listen to music or just sit quietly, to clear and calm your mind.
- Many people find journaling to be helpful for managing stress, understanding emotions, and making decisions and changes in their lives.

- Realize that we all have limits. Learn to work within your limits and set realistic expectations for yourself and others.
- Plan leisure activities to break up your schedule. Get involved in campus activities and things away from your major.
- Recognize the role your own thoughts can play in causing you distress. Challenge beliefs you may hold about yourself and your situation that may not be accurate. For example, do you continuously fall short of what you think you “should” accomplish? When our minds continuously feed us messages about what we “should” achieve, “ought” to be, or “mustn’t” do, we are setting ourselves up to fall short of goals that may be unrealistic, and to experience stress along the way. Be realistic when setting your goals. Achievement of goals will help lessen your stress level.
- Find humor in your life. Laughter can be a great tension-reducer.
- Seek the support of friends and family when you need to “vent” about situations that bring on stressful feelings. However, make sure that you do not focus exclusively on negative experiences; try to think of at least three things that are going well for you, and share those experiences.
- Try setting a specific goal for yourself that will improve your mood and help you reduce stress.
- Do not hesitate to reach out for assistance. Services are offered through both The Harding Center for Health and Wellness and the ARC. Make use of what is available on campus.
- Referrals are also available by contacting contact **Professor Marshall C. Kimball**, Chairman of the Edward E. MacTaggart Department of Music at Marietta College by e-mail: **mk001@marietta.edu** or phone: **740-376-4686**.