

Earlham College Music Department Handbook

I. WELCOME

The Music Department serves a large number of students and community members in a variety of ways. We in the department are offering this booklet in an attempt to put under one cover many of our practices and policies. It has been assembled at the request and with the help of students to answer their questions and to help clarify procedures. Because it covers a wide range of topics, unfortunately some of it may sometimes seem irrelevant or at other times legalistic. We urge you to use this in the spirit in which it has been compiled: as a friendly guide to the department.

In addition to the faculty and staff who are all eager to answer your questions and help you find what you need in the Music Department, the Music Department Bulletin Board just outside the Fine Arts Office contains a wealth of material regarding performing organizations, concerts by the college and area ensembles, scholarship forms, summer opportunities, and many other bits of useful and interesting information. It is a good habit to check the Bulletin Board regularly to keep up to date on happenings in the department.

We also urge you to visit the Music Department website under Academic Departments & Programs from the college's home page. (www.earlham.edu)

At a school like Earlham we encourage maximum participation by all students, regardless of their respective backgrounds, as well as close interaction with faculty. The Music Department has three full-time members and a large number of part-time teachers. The full-time members are Marc Benamou (ethnomusicology, Javanese gamelan, and music history), Dan Graves (choral music and music history), and Forrest Tobey (instrumental music, music theory/composition, and music technology). During the '07—'08 academic year, Wei Cheng will also be serving as a full time faculty member. She will be fulfilling all of Forrest's Orchestral and Music Theory duties during the fall while he is leading the South Asia Study Abroad program and she will be teaching additional academic courses in the spring. We also have two half-time faculty members: Austin Vickrey directs the jazz program and serves as the instrumental assistant, and Noah DeLong serves as the choral assistant. Noah will be taking on full time duties in the spring when Dan is in Vienna leading the Vienna Choral Program. We currently have sixteen additional part-time and adjunct instructors who lead ensembles and teach private lessons (see Section IV).

You will find that our curricular offerings are as broad as those found at much larger schools. On the performance side, among our many offerings, we have particular strengths in choral music, percussion (both Western and non-Western), orchestra, Javanese gamelan, jazz, and piano instruction. We make available private instruction on virtually every orchestral instrument as well as in voice. In addition, we have a state-of-the art electronic music studio and expert instruction in music technology. On the musicology side, we have innovative approaches to teaching Western music history and music theory, and offer a full range of courses in ethnomusicology (the anthropology of the world's musics). We also teach inter-disciplinary courses (our "Music and ..." series) and offer instruction in choral and orchestral conducting. Everything we do is open to majors and non-majors alike: there are countless opportunities for everyone on campus to participate in music making and music study.

You can tell from our curriculum that we contribute much to Earlham's international focus. The department runs a semester-abroad choral program in Vienna, in which students have the opportunity to sing in the very venues where many great choral works were originally performed. In the fall of 2007, Forrest Tobey will be leading the study abroad program to India, which will have strong focus on the study of Indian music and dance, and in the spring of 2008, Dan Graves will be leading the Vienna Choral Program in Austria, which will have a strong emphasis on the music and concert life of the Viennese. Moreover, we frequently bring to campus performers from varied cultural backgrounds (Cameroonian, Gambian, Zimbabwean, Andean, Afro-Peruvian, Tibetan, Indonesian, Russian, Dutch, and North Indian, to name some recent ones), many of whom give workshops for students.

With this as preface, we welcome you to the department and invite your full participation.

II. MUSIC DEPARTMENT PHILOSOPHY

The Music Department philosophy is closely tied to Earlham's mission. We view the department's role within the context of a nationally ranked liberal arts institution to be an important one. We believe firmly in the broad liberal education of all Earlham students and take seriously our responsibility to contribute to that end. The department's curriculum and faculty are intentionally selected to serve both majors and non-majors through classroom courses, performing organizations, and private studio experiences. We strive to help students understand that perceiving musical patterns and shapes is important and that understanding and experiencing music is not merely a cultural frill but vital to the soul's health.

The music faculty is dedicated to helping students reach their potential in whatever areas they pursue. Individual attention is a hallmark of the department. All courses are open to both majors and non-majors, including performing organizations and studio lessons.

To foster a sense of community within the department, the curriculum is designed so that majors are required to take a variety of courses that give them a broad education in the areas of theory, history, ethnomusicology, and applied music. That is, there are no specialists in this liberal arts setting. We value scholarship and performance equally. Majors will quite naturally focus their individual course of study in the department in different areas, such as theory, ethnomusicology, or performance, but the minimal requirements for all majors are the same. Alums have been able to pursue graduate study in any of the areas offered by the department.

Communication between and among faculty and students is a central element in the Music Department. Faculty members have an "open door" policy and are readily available for both formal and informal conferences. Occasionally we are not available when a student drops by, but it is always easy to schedule an appointment either directly with a faculty member or through Connie Haselby, the Fine Arts Coordinator.

One of the strongest features of the department is the commitment on the part of the faculty and the majors to support each other's work. There is an expectation that both faculty and students will attend each other's performances and presentations. It is important to all of us to create an atmosphere on campus that shows outward support and appreciation for the arts. Many opportunities to attend live performances are made available both within the department and across the campus. These concert opportunities are described under item X in this handbook. This attendance expectation includes all on-campus concerts.

III. FACULTY

The Music Department includes three full-time and nineteen part-time and adjunct faculty positions. While we hope that you will get to know us all personally, we offer the following brief introductions.

A. Full Time Faculty

Dan Graves came to Earlham in 1984 after thirteen years of high school teaching in Connecticut. A graduate of Dartmouth College, he holds an M.A. from Penn State, an M.M. in choral conducting from Westminster Choir College, and a Ph.D. from the University of Connecticut in the psychology of music. His responsibilities at Earlham have included conducting the Concert Choir, Madrigal Singers, A Cappella Singers, and the Richmond Symphony Chorus. In addition, he teaches Western music history courses and choral conducting, serves frequently as music director for musical theater productions, and leads the Vienna Choral Program.

Under his direction, Earlham choirs have performed at two American Choral Directors' Association Central Division conventions, toured the East Coast on alternate years, produced three CDs, and built a reputation for excellence and eclectic programming. Founded and edited by Dan, the Earlham College Choral Series has published the works of several Quaker composers. He is an active member of the Indiana Choral Directors' Association, having recently served as the organization's president.

Dan's commitment to balanced programming and research is evident through his publication of articles on Quaker choral music and multicultural repertoire between 1975 and 2000 in the *The Choral Journal*. Repertoire for his choirs reflect this balance as well, with performance of major choral/orchestral works by Bach, Brahms, Beethoven, and Vaughan Williams; important multicultural works from Eastern Europe, India, Latin America, Africa, and Asia; and his own compositions.

Marc Benamou is an ethnomusicologist whose principal area of research is the music of Indonesia, where he conducted fieldwork for three years on a Fulbright grant. He holds a B.A. in music from Oberlin College, an M.A. in philosophy from the University of Michigan, and an M.A. and Ph.D. in ethnomusicology, also from Michigan. He has also studied at the Université de Paris X, where he earned a Diplôme d'Etudes Approfondies in philosophy (but with a focus on Indonesian music). He has taught English as a foreign language and has interpreted for the U.S. State Department (Indonesian). Before coming to Earlham he taught at the University of Alberta, St. Mary's College of Maryland, Oberlin Conservatory, and The Ohio State University.

Marc's principal interests within musicology include aesthetics (emotion, evaluation, ethics), music and language (language about music, semantics), universals, notational systems, comparative music theory, and music and gender. While in Java he studied gamelan performance, specializing in the singing that is an integral part of that tradition. As a performer he has been invited to sing with various Javanese music ensembles in Java and throughout the eastern United States. He has directed gamelan groups at the University of Michigan, St. Mary's College, and Oberlin Conservatory and founded the Earlham Javanese Gamelan Ensemble. He has presented papers and participated in round-table discussions regionally, nationally, and

internationally (Paris, Newfoundland, Buenos Aires, Surakarta). His publications have focused on the way Javanese musicians talk about music -- the metaphors they use and the categories they have created.

Forrest Tobey conducts the Earlham College Orchestra, oversees the instrumental program, coordinates the chamber music ensembles and teaches courses in music theory and music technology. Forrest completed his musical training at Peabody Conservatory in Baltimore, where he received a D.M.A. in orchestral conducting and a second M.M. in computer music performance. For his doctoral dissertation he wrote a software program that enables a computer to respond to his conducting gestures in emulation of the trained ensemble member, using the infrared-emitting wands of the Buchla Lightning as the conductor's baton. Through his founding of the 21st Century Ensemble, a professional chamber orchestra based around Washington D.C., he brought his work before the public through the performance of new compositions for orchestra and conductor-following electronics. Critical comments in the Washington Post have included phrases such as "fascinating and thought-provoking," "a passionate reading," "hypnotically affecting," and "the orchestra shimmered and blazed its way through the performance."

In addition to his conducting, Forrest performs as a soloist, using his gesture-following system to play virtual instruments on a visually empty stage. His solo performance of April, 2002 drew these comments from Joseph McClellan in the Washington Post: "The performance had an air of witchcraft and was highly enjoyable ... [and] performed with precision and elan." Forrest remains active as a pianist, typically giving recitals in which he performs both classical and jazz piano.

Forrest is also deeply involved in aspects of world music, having co-founded the group Off Chants, whose mission is to combine the music of Western jazz with Indian and Middle Eastern approaches. Their CD and performances have received critical acclaim and the group is currently developing a website to sell their unreleased recordings online.

During his time at Earlham he has composed a number works for orchestra, including "Four Conversations for String Quartet and Orchestra," written for the Richmond-based Chanticleer String Quartet

Wei Cheng served last year as the full time sabbatical replacement for Dan Graves, during which time she also completed her doctoral studies at College-Conservatory of Music, University of Cincinnati. During her studies at CCM she was the musical director of the University of Cincinnati Women's Chorus (2002— 2004) and was a three-time winner of the annual CCM conducting competition. During the 2001-2002 season Wei had an internship with the Chicago Symphony Chorus where she sang in the chorus under the direction of Daniel Barenboim, Zubin Mehta, Pierre Boulez, and Duain Wolfe. In the summer of 2001, she was the assistant conductor of Handel's opera "Agrippina" in the Opera Theatre and Music Festival in Lucca, Italy. Wei is originally from Beijing, China.

B. Part-time and Adjunct Faculty

Rex Bailey, Guitar

Richard Begel, trombone.

Elaine Bergman, flute, received her BA in music from Wheaton College and an MA in Flute Performance at Miami University. In addition to teaching at Earlham and maintaining a large flutestudio, she performs regularly as a free-lance musician.

Jeremey Blanden, violin, earned his B.M. in violin performance from Cincinnati College-Conservatory of Music, studying with Conny Kiradjieff. He continued his studying with Kenneth Goldsmith at Rice University, receiving his M.M. He has also performed in masterclasses for Xakhar Bron, Robert Lipsett and David Salness. From 2004-05, Jeremy was a member of the Louis Krasner Graduate Quartet-in-Residence at Syracuse University, and also acted as the Visiting Lecturer of Violin and Chamber Music. In addition to his chamber performances, he has been a member of the Syracuse Symphony, Orchestra X (Houston), and the Kentucky Symphony.

Bob Byrd, organ. B.A. Earlham College; graduate study in New York City at Guilman Organ School (choral and organ) and at Episcopal G.T.S (church music and theology). He played at commencement at Hunter College, and served as organist and choirmaster at Episcopal St. Peter's, Peekskill, N.Y. Bob has played organ recitals in Greenville, Ohio, and in the following Indiana towns: Indianapolis, Elwood, Rushville, Brookville, Connersville, and Richmond. He has taught twenty-one years in public school music. He was accompanist many years for the Community Chorus under Len Holvik and Dan Graves. Bob is currently organist and choirmaster, First Presbyterian, Richmond and was dean of Whitewater Valley A.G.O. Bob has been teaching organ at Earlham for thirty-four years.

Keith Cozart received his Bachelor of Arts degree in Music (percussion) and a minor in Business from the University of Northern Colorado. Keith is a freelance musician in Colorado, eastern Indiana, and western Ohio, specializing in drum set, hand percussion, and mallets, while also enjoying constructing his own hand drums. Here at Earlham he teaches applied percussion, coaches the Earlham College Percussion Ensemble and the Earlham College Rhythm Project.

Ellen Denham, voice instructor, received her B.M. in vocal performance from the North Carolina School of the Arts. She holds an M.M. from the New England Conservatory of Music, where she studied with Mark Pearson, and has continued her vocal training with William Shriner. Ellen previously taught voice at Taylor University, Fairview Studios in Indianapolis, and The Arts Center in Carrboro, North Carolina, among other places. She has performed extensively in Indianapolis, Boston, and North Carolina. She has presented master classes and lectures at such places as Duke University and the Hong Kong Academy for Performing Arts.

Noah DeLong, Assistant Choral Director, conducts the Earlham Women's Chorus and assists with the Concert Choir and Madrigal Singers. He completed the Master of Music degree at Ball State University in Choral Conducting and Vocal Performance. While at Ball State, Noah served as a graduate assistant in the choral department; his assignment included positions as Conductor

of the Women's Chorus and Assistant Conductor of the Concert Choir. His primary conducting teacher has been Jeffrey Pappas, with additional study with Douglas Amman and conducting masterclasses with Elmer Thomas, James Gallagher, and Joe Miller. He was active in the Ball State Opera Theatre, where he portrayed the leading roles of Alfred in *Die Fledermaus* and Tamino in *The Magic Flute*. He has also been featured as a tenor soloist in numerous performances throughout East-Central Indiana singing works by J.S. Bach, Handel, Beethoven, and Dubois. Noah received his bachelor's degree in Music and Mathematics from Taylor University in Upland, Indiana, where he later worked as an instructor in music history. He currently serves as the Music Director at Westminster Presbyterian Church (PCA) in Muncie, Indiana.

Charlie Estes, guitar

Joe Galyon, piano. As a pianist, Joe Galyon has earned acclaim performing as a soloist and chamber musician throughout the United States. According to the Birmingham News, Galyon is a pianist who "invests skill with passion," and Dan Tucker of the Chicago Tribune remarked that Galyon performs with "power and technical brilliance." In addition to solo recitals including live performances on public radio in Cincinnati, Ohio and Chicago, Illinois, his career also includes appearances with orchestras in Alabama, Indiana, Ohio, and Tennessee.

Galyon actively performs as a member of the piano-duo, Daly & Galyon. The duo made its first international appearance at London's historic St. Martin-in-the-Fields in London with additional concerts in Coventry and at the University of Warwick. According to *The Washington Post*, "Daly & Galyon are good musicians who met the often difficult demands of the music squarely."

Galyon has been on the piano faculty at Earlham since 2002. During that time, he has performed several times including appearances with the Earlham Orchestra, multiple faculty recitals, and most recently on Earlham's Celebration of Legendary American Composer George Crumb.

Jessica Madsen, piano, received degrees from Millikin University, the University of Missouri-Kansas City Conservatory, and the University of Cincinnati College-Conservatory of Music. She has performed as piano soloist with orchestras throughout the Midwest, and toured Japan in 1995. An active chamber musician, Jessica has performed in New York, Budapest, and throughout the Cincinnati area.

Anton Neumayr teaches both string bass and electric bass guitar. He received his B.A. from Milliken University and his M.A. from the University of Cincinnati.

Patrick Piper, Gospel Revelations Musical Director, holds a B.A. in Engineering from Southern University. Active in the Ohio North C.O.G.I.C. Music Department, Patrick has led a diverse set of gospel music programs. Patrick is a minister of music in Dayton, Ohio and also serves on the Ohio North Gospel Music Board. At the age of sixteen he began playing the piano, organ, bass guitar, and drums, and began directing choirs on the local and state level. He has written and arranged several musical pieces. Here at Earlham he is the Musical Director for the Gospel Revelations Choir and is an Assistant Football Coach.

Shenita Piper, Gospel Revelations Performance Director, received her degree in Computer Information Systems and Information Data Management. At the age of thirteen Shenita began

directing church choirs on a local and state level. Shenita is the director of a Praise and Worship Team in Wayne County and has received numerous awards for her musical abilities. Shenita has written and arranged several musical pieces. Here at Earlham she is the Director of Gospel Revelations Choir and the Associate Dean of Admissions, Director of Multicultural Affairs.

Erin Roesch, clarinet. Erin Roesch received a Bachelor of Music from Stetson University, and a Master of Music from Miami University, both in clarinet performance. She also completed coursework toward a Doctor of Arts degree at Ball State University. Erin has performed with several area orchestras, including the Muncie, Anderson, and Kokomo Symphony Orchestras, and is currently a member of the Marion Philharmonic Orchestra. She has performed as a soloist with America's Hometown Band in Muncie, Indiana, and the Treasure Coast Symphony Orchestra in Fort Pierce, Florida. In addition to performing, Erin has an active private studio, both at Earlham and at her home in Hagerstown. She is also the founder and director of "Clarinissimo!", a community clarinet choir made up of area high school, college and adult clarinetists. Erin has been teaching clarinet at Earlham since 1997.

Jeannifer Higgins Wheatley ‘cello. Jennifer began her studies on the cello at the age of 12 and five years later made her solo debut with the Cincinnati Symphony Orchestra. After receiving her Bachelors' Degree in 1997 from the University of Cincinnati College Conservatory of Music, and receiving training as a Suzuki instructor from the Chicago Suzuki Institute, she began teaching privately and performing in the Cincinnati area. She has played in master classes with Janos Starker and the Tokyo String Quartet and has performed with the Kentucky Symphony Orchestra, the Cincinnati Symphony Orchestra and the Starling Chamber Orchestra, with whom she toured Germany in 1992. She has been on the Faculty at Earlham since 2003.

Sharaku Kishida, trumpet and horn. “Shark” was born in Osaka, Japan and came to the U.S. at the age of 16. He studied trumpet performance at North Dakota State University, went on to graduate school at the Cincinnati Conservatory of Music, studying with Alan Siebert. He currently teaches trumpet in the Cincinnati area and performs with the Hofbrauhaus band in Newport, KY.

Eleanore Vail, Professor Emerita of Music, was Professor of Music at Earlham College from 1976 until 1994 when she retired from active teaching. Prior to her years at Earlham she was a member of the faculty at Western College in Oxford, OH. She is a graduate of the Eastman School of Music from which she earned both Bachelor and Masters degrees. For many years she performed in the area as a chamber musician and accompanist, a role that she continues to enjoy in retirement. In 1975 she established the Meetinghouse Series of chamber music concerts and in 1979 started a series of informal Friday noon concerts in Leeds Gallery known as the Brown Bag Concerts. She continues to manage both series in addition to a similar series at Holy Trinity Church in Oxford, OH.

Austin Vickrey, saxophone. As the assistant instrumental director, Vickrey directs the Earlham Jazz Ensemble and Chamber Jazz program. He also assists with the Earlham Orchestra. Vickrey’s performing experience ranges from classical and jazz to funk, pop and rhythm and blues. He has shared the bandstand in performance and accompaniment with jazz greats such as Ahmad Jamal, Curtis Fuller, Kenny Wheeler, Kenny Garrett, Fred Hirsch, Conrad Herwig, Bob Beldon, and Joshua Redman. Vickrey performs regularly through the greater Cincinnati area with his own jazz groups as well as with many local artists and bands.

C. Fine Arts Coordinator/Administrative Assistant

Connie Haselby has been the Fine Arts Coordinator since February 8, 2001. She is a native Hoosier born and raised in Connersville, Indiana. She is married to Jon and has two children, Brian and April, and five grandchildren, whom she adores. Connie is a singer herself and loves music, art, and theatre and truly enjoys working with the students one on one. The door to the Fine Arts Dept. is always open to the students who want to ask for help and voice their concerns or who just want to come by and get some candy.

IV. STUDENTS: CURRENT AND FORMER

A. Current Majors

The following group of students are current music majors as August, 2007. Feel free to talk with any of these people about the department.

Anna Margaret Birkel
 Joe Blickenov
 David Butler
 Michael Gretz
 Abby Henkel
 Anna Herby (Independent major: Music and Language)
 Sean Hughes
 Chris Jessen
 Drew Matthews
 John Quirk
 Pete Valente
 Lamont Watson
 Dan Whatley
 Roxanne White
 Peter Wigginton

B. Recent Graduates

Since students frequently want to know about recent graduates, we offer the following. We welcome updates.

Jon Harvey '07 will be attending graduate school at Indiana University in the fall of 2007, pursuing a master's degree in choral conducting.

Natasha Dastur '06 is living outside Philadelphia where, in addition to working at Whole Foods, she is teaching music to young children and continuing her study of table and other percussion instruments.

Jason Henn '06 spent the last year in Portland, Maine, working on a number of concerts (including one in Indianapolis) and making plans to return to Bloomington to start taking classes again.

Josh Stacy '05 has spent his time since graduation teaching outdoor education in California.

Eva Ball '05 is returning (from Vienna) from her hometown, Chicago, where she plans to work for a year before possibly heading to graduate school in women's studies.

Mike Dove '05 remained in Europe following the Vienna Choral Program to perform with a band in may before returning to Massachusetts for a year of work and independent practice. The last we heard, he was preparing for LSAT's in hopes of starting law school.

Patrick Daley '04 has moved from Fort Wayne to Los Angeles to pursue a career as a rock musician.

Sia Urroz '04 served as the program assistant on the Vienna Choral program in the spring of '05. After more time in Europe, he returned to Boulder, Colorado where he will work for the next year. He is currently in graduate school in music.

Evan Chase '04 returned to Connecticut for a time before moving to Los Angeles to pursue professional performing opportunities.

Clara Leshner '03 graduated with departmental and college honors and Phi Beta Kappa. After working for a year as an assistant librarian and church choir director in Reading, Pennsylvania, she plans to begin a graduate program at Alvernia while continuing her church position. She is starting a children's choir at the church as well.

Sara Schaefer Jones '03 completed her degree in the master's program in music education at Indiana University in Bloomington, where she had been awarded a graduate teaching assistantship. She is now teaching music at the middle school level, and continues to work on voice, guitar, piano, and composition.

Preston Triplett '03 has been working as a journalist in Indiana since graduating. He is considering a career in music education.

Dan Spratlan '01 specialized in choral music, participating in all the choral ensembles his entire career at Earlham. He went on the Vienna Choral Program, composed several pieces for the A Cappella Singers, assisted with the Concert Choir, and held a position as choral director of a church in Richmond. In the fall of 2002 he began work on his master's degree in choral conducting at Westminster Choir College in Princeton, N.J. His assistantship provided podium time with the chapel choir and he is currently singing in the Westminster Choir and the Westminster Singers.

Sarah Griffiths '01 is well into her DMA at the University of Texas, Austin.

Leah Martin '01 served as the Concert Choir East Coast Tour Coordinator in addition to participating in numerous vocal and instrumental ensembles during her four years at Earlham. She took time off to earn funds in a church choir directing position and apply to graduate school in choral conducting. In the fall of 2003 she began her graduate work at Westminster Choir College.

Ben Upton '01 participated actively as violinist in the Chamber Musicians and as a bass in Concert Choir at Earlham. He is currently working at Earlham on the dormitory staff for the Student Development office. He plans to teach music after graduate school at Columbia beginning in the fall of 2004.

Marco Rankin '99 completed his M.M. in choral conducting at Ball State last summer.

Kemal Robinson '99 focused primarily on vocal performance in the Music Department. He participated in Concert Choir, Madrigal Singers, Men's A Cappella Singers, and Richmond Symphony Chorus. His work in the voice studio culminated in his senior project, which was a full voice recital. The Vienna Choral Program was his off campus experience during the spring of 1999. Kemal is currently teaching music in his native Baltimore.

Matt Tyson '99 was a double major in both music and philosophy. He was elected to Phi Beta Kappa and plans to travel for a year before beginning his graduate work in philosophy. Matt's musical interests were primarily directed towards the musicological area, but he still made time to perform with the Concert Choir and participate in the Vienna Choral Program during his senior year. After graduation he worked in the Admissions Office at Earlham, worked in computer science in Portland, Oregon, and is currently traveling in Europe and Asia.

Jenna Greenberg '98 was staff accompanist in the voice studio for the Music Department during the fall and served as the program assistant on the Vienna Choral Program during the spring of 1999. She began her four-year program in cantorial school with a full year of study in Israel during the fall of 1999 and completed the program in the spring of 2003.

Bill Mierisch '98 worked for several years after beginning his music major in a community college, and subsequently transferred to Earlham. As a member of the Earlham community Bill gave generously of his time and talent to virtually every performance ensemble except Women's Chorus. In addition to his performance, he did arranging for the Brass Ensemble, Chamber Musicians, Concert Choir, the Quaker Notes, etc. He was an active choral conductor and served as the senior tour coordinator for the West Coast Concert Choir Tour. Although his musical interests and talents are broad, Bill focused on musicology at Penn State University where he held a teaching assistantship while working towards his master's degree. After teaching music theory and coaching the jazz and brass ensembles at Earlham the past two years, Bill is currently living in Chicago where he serves as the head of computer services at a private school.

Sara Ann Rosen '98 decided to major in music between her first and second years at Earlham after discovering that history was not as interesting to her as she had originally thought. She sang in Concert Choir, formed a chamber choir to specialize in shape-note singing, and composed a number of choral works. Her off-campus program was in Japan. Her strongest musical interests are in the area of ethnomusicology and folk music. She plans to enter a program with specialization in folk music.

V. CURRICULUM

MUSIC DEPARTMENT CURRICULAR REVISIONS

General Education:

Music electives are 3 semester hours each and fulfill the "theory" component of the Fine Arts General Education Requirement:

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| Music 141 | Intro to Western Music |
| Music 161 | Intro to Non-Western Musics |
| Music 171 | Western Music Theory: Introduction and Foundations |
| Music 340s | Topics in Western Music in the Written Tradition (e.g., Bach, Beethoven, Bartok and Stravinsky, etc.) |
| Music 360s | Topics in Non-Western Musics and Oral Traditions of the West (e.g., "Musics of" courses - Indonesia, African Diaspora, Japan, etc., plus Jazz History) |
| Music 380s | Topics in Interdisciplinary Approaches to Music (e.g., "Music and" courses - Morality, Gender, Language, etc.) |

A. Requirements for the Music major:

There are five areas of study covered in the music major: theory and composition, ethnomusicology (including courses on non-Western musics and oral traditions of the West), Western music in the written tradition, applied skills, and fine arts. The required courses are marked with an "*".

Prior to taking Music 371, students must pass a music theory competency exam or take Music 171, Introduction and Foundations. Prior to taking Music 371, students must pass a harmonic and melodic dictation exam or take Music 370, Ear Training in conjunction with 371.

Prior to taking Music 441 or 442, students must pass a music history competency exam or take Music 141, Introduction to Western Music OR a Topics in Western Music in the Written Tradition course (340s level). They must also have taken the first level of music theory, Music 171, or pass the introductory music theory competency exam.

1. Courses

a. Theory and Composition:

*371 Compositional Techniques: Counterpoint and Common Practice 3 sem hrs

Prerequisite: Competency exam or Music 171

Co-requisite: Completion of piano proficiency exam

*471 Compositional Techniques: Romanticism and 20th C. 3 sem hrs

Prerequisite: Music 371 and completion of piano proficiency exam

b. Ethnomusicology:

*360s/161 Topics in Non-Western Musics and Oral Traditions of the West (e.g., "Music of" courses - Indonesia, etc. or Jazz History or Intro to Non-Western Musics) 3 sem hrs

*460 Ethnomusicology: Methods and Issues 3 sem hrs

Prerequisite: 360s/161

c. Western Music in the Written Tradition:

*441 Hist. of West. Mus. (900-1799) 3 sem hrs

Prerequisite: Competency exam or 141/340s

*442 Hist. of West. Mus. (1800-present) 3 sem hrs

Prerequisite: Competency exam or 141/340s

d. Applied Music-

various studio or ensemble courses @ 1 sem hr 6 sem hrs

e. Fine Arts Electives:

Three courses: 9 sem hrs
 one in Art or Theatre
 one in Music
 one in Music, Art, or Theatre

(Note: this requirement is in addition to the six courses required under a, b, and c, above.)

ART

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|---------|---|
| Art 210 | 20 th Century Craft and Design |
| OR | |
| Art 211 | 20 th Century Art |
| OR | |
| Art 282 | Survey of Western Art |
| OR | |
| Art 382 | Aboriginal Art of Australia |
| OR | |
| ART 382 | Art of the American Southwest |

THEATRE

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|----------|--|
| Thea 250 | Intro to Theatre |
| OR | |
| Thea 350 | Theatre History I (Pre-hist to 1700) |
| OR | |
| Thea 351 | Theatre History II (19th c to present) |

MUSIC

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| 340s | Topics in West. Mus. in Written Tradition (Bach, Beeth., etc.) |
| 360s | Topics in Non-Western Musics and Oral Traditions of the West (Japan, Africa, Jazz History, etc.) |
| 370s | Topics in Theory and Composition (Music Technology/Composition.) |
| 380s | Topics in Interdisciplinary Approaches to Music ("Music and" courses - gender, morality, etc.) |
| 350 | Choral Conducting I |
| 450 | Choral Conducting II <i>Prerequisite: 171, 350, P of I</i> |

f. Senior Seminar 488 Senior Seminar 1 sem hr

TOTAL MINIMUM SEMESTER HOURS FOR MUSIC MAJOR: 34

2. Senior Project (explained in greater detail below)**3. Comprehensive Exams (explained in greater detail below)****4. Keyboard Proficiency and Melodic/Harmonic Dictation Proficiency (revised during the 2006-2007 academic year).****Keyboard Proficiency**

Passing a piano proficiency exam is a graduation requirement for the music major. This exam will be administered by a member of the keyboard faculty. Students who have questions about the level of piano required to pass this examination, or the advisability of taking lessons should consult with the department convener and piano faculty immediately after (or before) declaring a music major. DEADLINE: This exam MUST be completed before or during the semester that the student is enrolled in Music 371: Compositional Techniques. Students should plan accordingly.

Melodic/Harmonic Dictation Proficiency

The ability to hear intervals, notate melodies and recognize harmonic progressions is an essential skill for all trained musicians. Students are expected to graduate with basic skills in this area, and an exam will be administered at a time of the student's choosing, but no later than before or during enrollment in Music 471 (Compositional Techniques). A one-credit ear-training course, Music 370, will be offered in conjunction with Music 371 to aid students in preparing for this exam. Students are primarily expected to work on their own, using software programs and custom-designed on-line help (created on Moodle).

B. Requirements for the music minor:

At least one course in ethnomusicology (including courses in non-Western musics and oral traditions of the West) and one course in Western music in the written tradition must be included in completing sections I and II.

1. Entry level:

| | | |
|-----|-----------------------------|-----------|
| 141 | Intro to Western Music | |
| | OR | |
| 161 | Intro to Non-Western Musics | 3 sem hrs |
| | OR | |
| | 340s/360s Topics courses | |
| | AND | |
| 171 | Western Music Theory: Intro | 3 sem hrs |

(If competency is demonstrated through exam for 141 or 171, an upper level course must be substituted.)

2. Upper Level:

441 Hist. of West. Mus. (900-1799) 3 sem hrs
Prerequisite: Competency exam or 141
Introductory Music Theory exam or 171

OR

442 Hist. of West. Mus. (1800-present)
Prerequisite: Competency exam or 141
Introductory Music Theory exam or 171

OR

460 Ethnomusicology: Methods & Issues
Prerequisite: 360s/161

AND

One additional upper-level history
 or theory (371, 471, 441, or 442) 3 sem hrs

3. Six additional semester hours of student's choice 6 sem hrs.
 (including applied music, 380s, etc.)

TOTAL MINIMUM SEMESTER HOURS FOR MUSIC MINOR: 18

C. Course Numbering

MUSIC DEPARTMENT COURSE NUMBERING [Revised 2/5/03]

Overview:

For each three-digit course number:

the first digit represents the level of difficulty

100s = entry level (no prerequisite)

200s = intermediate level (no prerequisite; some auditions required)

300s = intermediate level

400s = advanced level (prerequisite)

The second digit indicates the general area

0-1 = Applied lessons

2 = Instrumental Ensembles

3 = Choral Ensembles

4 = Western Music in the Written Tradition

5 = Conducting

6 = Non-Western Musics and Oral Traditions of the West

7 = Theory (theory/analysis/composition/arranging)

8 = Topics in Interdisciplinary Approaches to Music

9 = Senior level courses designated by Registrar

The third digit indicates the specific area

1-9 = Individual instruments (e.g. 1 = piano/ 2 = voice/etc.)

1-9 = Specific Ensembles

1-9 = Specific composers, etc.

Course Numbers:

| | | | |
|-----|-------------------------|-----|--------------------------------|
| 101 | Applied Voice | 115 | Applied Low Brass |
| 102 | Applied Piano | 116 | Applied Guitar |
| 103 | Applied Organ | 117 | Applied Percussion |
| 104 | Applied Violin/Viola | 118 | Class Piano I |
| 105 | Applied Cello | 119 | Class Guitar |
| 106 | Applied Bass (acc/elec) | 120 | Orchestra |
| 107 | Applied Flute | 121 | Hand Drum Ensemble |
| 108 | Applied Oboe | 122 | Brass Ensemble |
| 109 | Applied Clarinet | 123 | Woodwind Ensemble |
| 110 | Applied Bassoon | 124 | Flute Choir |
| 111 | Applied Saxophone | 125 | Jazz Ensemble |
| 112 | Applied Trumpet | 127 | Beg. Javanese Gamelan Ensemble |
| 113 | Applied French Horn | 128 | Guitar Ensemble |
| 114 | Applied Trombone | 129 | Small Ensemble |

| | | | |
|-----|--------------------------------|-----|--|
| 130 | Women's Chorus | 340 | Music of Vienna |
| 131 | Gospel Revelations Choir | 341 | Music of J.S. Bach |
| 141 | Intro to Western Music | 343 | Music of Stravinsky and Bartok |
| 161 | Intro to Non-Western Musics | 344 | Music of Beethoven |
| 171 | Intro to Theory | 346 | Choral Literature |
| 218 | Class Piano II | 350 | Beginning Choral Conducting |
| 220 | Orchestra | 351 | Orchestral Conducting Seminar |
| 221 | Earlham Rhythm Project | 360 | Music and Politics in China |
| 222 | Brass Ensemble | 361 | Musics of Indonesia |
| 223 | Woodwind Quintet | 362 | Musics of the African Diaspora |
| 224 | Flute Choir | 363 | Musics of Africa |
| 225 | Jazz Combo | 364 | Musics of Japan |
| 226 | String Quartet | 369 | Jazz History |
| 227 | Int. Javanese Gamelan Ensemble | 370 | Ear Training |
| 228 | Guitar Ensemble | 371 | Compositional Technique: The Common Practice Period |
| 229 | Pit Orchestra | 372 | Music Technology/Composition |
| 233 | Concert Choir | 381 | Music and Morality |
| 234 | Madrigal Singers | 382 | Music and Gender |
| 235 | A Cappella Singers | 383 | Music and Language |
| 295 | Independent Studies | 395 | Independent Studies |
| 201 | Applied Voice | 441 | History of Western Music (900-1799) |
| 202 | Applied Piano | 442 | History of Western Music (1800- present) |
| 203 | Applied Organ | 450 | Advanced Choral Conducting |
| 204 | Applied Violin/Viola | 460 | Ethnomusicology: Methods & Issues |
| 205 | Applied Cello | 471 | Compositional Technique: late 19th and 20 th Century |
| 206 | Applied Bass (acc/elec) | 488 | Senior Seminar |
| 207 | Applied Flute | 490 | Ford/Knight Projects |
| 208 | Applied Oboe | 491 | Internships, Field Studies, etc. |
| 209 | Applied Clarinet | 492 | Upper Level Special Topics Courses |
| 210 | Applied Bassoon | 493 | Teaching Assistants |
| 211 | Applied Saxophone | 495 | Independent Studies |
| 212 | Applied Trumpet | | |
| 213 | Applied French Horn | | |
| 214 | Applied Trombone | | |
| 215 | Applied Low Brass | | |
| 216 | Applied Guitar | | |
| 217 | Applied Percussion | | |

D. Course Descriptions

Key: (FA) = Arts; (ES) = Earlham Seminar; (D-D) = Domestic — Diversity; (D-I) = Diversity — International; (A) = alternate year offering

MUS 141 INTRODUCTION TO WESTERN MUSIC (*3 credits*) Open to all students. Examines works in terms of elements of music (melody, harmony, rhythm, form, texture, etc.). Primarily a listening course employing a variety of listening strategies, the musical examples are mostly from the major style periods of the written Western tradition from medieval, Renaissance, baroque, classical, and romantic through contemporary times. (FA)

* MUS 161 Introduction to Non-Western Musics (*3 credits*) Open to all students. A first introduction to the study of music. A principal goal is to learn to talk and write about music effectively, and, in the process, to learn to notice musical features when listening. Another goal is to understand the variety of ways in which music is made and valued around the globe. The musics of several distinct regions or ethnicities will be explored. These may include India, Latin America, West Africa, the Middle East, or the oral traditions of Europe. (FA, D-I)

*MUS 170 RUDIMENTS OF MUSIC (1 credit) An introduction to the rudiments of Western notated music: notes, rhythms, key signatures, and simple forms. Designed to work in conjunction with Music 171, but open to all students.

*MUS 171 MUSIC THEORY I : INTRODUCTION AND SURVEY (3 credits) Fulfills the Historical/Theoretical portion of the Arts requirement. Appropriate for first-year students. This course provides a basic introduction to Western music theory. It is rooted in a historical/philosophical approach that connects the theory of music to ancient concepts of the spirituality of number. We move from this historical foundation into a discussion of modes, scales, chords, melody, chord progressions, and form. Students will leave the course with an understanding of Western harmony up through the concept of the secondary dominant, allowing them also to understand the basics of rock and jazz harmony. Emphasis will be on creative projects in addition to many exercises in part writing and harmonic analysis. *Co-requisite: Rudiments of Music, Mus 170 or successful passing of Rudiments pre-test.* (A-TH)

*MUS 346 CHORAL LITERATURE (*3 credits*) Open to all students. A survey of sacred and secular literature primarily from the Western tradition from the Renaissance to the present with emphasis on the evolution and development of choral forms and styles, performance, and performance practice. Develops listening skills and understanding of historical context. (FA) A

MUS 350 INTRODUCTION TO CHORAL CONDUCTING (*3 credits*) Open to majors and qualified non-majors. Designed to be the experienced choral student's first formal choral conducting training. Develops the ability to communicate the requirements of a choral score through a basic gestural vocabulary. Students gain understanding of the conductor's role in rehearsal and performance of unison music through four-part music. Addresses elements of meter, tempo, dynamics, texture, articulation, and phrasing. A

MUS 351 ORCHESTRAL CONDUCTING SEMINAR (*1 credit*) This seminar serves as an introduction to the art of orchestral conducting and score reading. Students will learn basic baton technique and will be given weekly exercises in deciphering the orchestral score

*MUS 360's Series: Topics in Non-Western Musics and Oral Traditions of the West (*3 credits*) Open to all students. These courses serve as introductions to specific repertoires: they survey the music of a geographic region, ethnicity, or broad genre. The principal goal is to understand what is valued in these musics by the people closest to them (musicians, patrons, intended listeners). Another goal is to identify regional or historical styles and to understand the factors contributing to their formation. There are no prerequisites, but some familiarity with the academic vocabulary used to talk about music is desirable. Knowledge of staff notation is not assumed. (FA, D-I) A

*MUS 360 MUSIC AND POLITICS OF CHINA (FA, D-I) A

*MUS 361 MUSICS OF INDONESIA (FA, D-I) A

*MUS 362 MUSICS OF THE AFRICAN DIASPORA (FA, D-I) A

*MUS 363 MUSICS OF AFRICA (FA, D-I) A

*MUS 364 MUSICS OF JAPAN (FA, D-I) A

*MUS 369 JAZZ HISTORY(FA, D-D) A

MUS 371 MUSIC THEORY II: COMPOSITIONAL TECHNIQUES — COUNTERPOINT AND COMMON PRACTICE (3 credits) Prerequisite: MUS 171 or placement exam. This course focuses on the harmonic language of the common practice period. It begins with a short study of Renaissance counterpoint then explores the transition from modality to tonality, including an investigation of just intonation and equal temperament. The bulk of the course is a study of the music of the Baroque and Classical periods through harmonic analysis and through composition exercises in the styles of the great masters. References to contemporary popular musics are addressed whenever possible. This is a core course for the music major. **Music majors are required to have completed their keyboard proficiency exam before or during the semester that they take this course.** (A-TH)

MUS 372 MUSIC TECHNOLOGY/COMPOSITION (3 credits) In this course, students will learn how to compose, arrange, and perform using music technology. We will study MIDI and MIDI orchestration, sound synthesis and sampling, and digital audio concepts, all within the context of Pro Tools. We will also study notation software (Finale), basic mixing board technique and the programming language MAX, which allows the user to create interactive software for computer-enhanced live performance or algorithmic composition. Students must have a basic knowledge of music notation. Emphasis is on the completion of a major project in composition, programming, or arranging. Prerequisite: MUS 171 or demonstrated skill in music composition.

MUS 381 MUSIC AND MORALITY (*3 credits*) Open to all students. Why is it that, at other times, and in other places, music and ethics have been seen as more intimately linked than in present-day America? What might we be missing? The main issues we will focus on are: 1) the role of music in moral education; 2) what to do when aesthetic and moral evaluation conflict; 3) whether music—apart from words—can be morally good or bad; and 4) the vexing problem of ownership (is it immoral to “steal” someone’s music?). No particular background is assumed, though involvement with philosophy or music is desirable. (FA) A

MUS 382 Music and Gender (*3 credits*) Open to all students. Explores how the practice of music is gendered—how it is overlaid with gender associations and expectations. One question we will consider is why women musicians have been left out of the music-historical canon (or, to state it naively, why are there no “great” women composers?). Another is why so many of the truly innovative Western composers of the past 100 years have been gay (*gender*, for our purposes, thus includes sexual orientation). Aside from the Western written tradition, we will also consider the role gender plays in jazz and rock music, as well as in some non-Western musics. No specific background in music is assumed. (CP, FA) A

MUS 383: Music and Language (3 credits) This course will explore the complex relationship between language and music. The central question we will consider is: In what sense can music be considered to be a language? That is, what features of language may also be found in music, and where does the analogy break down? This problem cuts across traditional academic disciplines, and we will be reading selections written by philosophers, composers, psychologists, and anthropologists, as well as by linguists and musicologists. (AY)

MUS 395 INDEPENDENT STUDY (*1-4 credits*) Enables the student to make individual arrangements with music faculty to concentrate on one point of specialized interest. Often this course can extend previous course work or simply can be used to meet unique student needs.

MUS 441 HISTORY OF WESTERN MUSIC 900-1799 (*3 credits*) Open to all students. The study of Western music of the medieval, Renaissance, baroque, and classical eras. Emphasizes musical style characteristics and important genres of the various musical periods, the social and historical contexts of the composers, and the uses of the music. Included in the music to be considered are plainchant, Josquin, Palestrina, Monteverdi, Bach, Scarlatti, Handel, Mozart, and Haydn. Some knowledge of staff notation is assumed. Students are encouraged to have taken or to take concurrently MUS 118, MUS 171, or MUS 370. Prerequisite: Placement Exam or MUS 141; Second prerequisite: MUS 171 or Introductory Music Theory placement exam.

MUS 442 HISTORY OF WESTERN MUSIC 1800–PRESENT (*3 credits*) Open to all students. The study of Western music of the late classical period through romanticism, impressionism, expressionism and other 20th century movements through postmodernism. Emphasizes musical style characteristics and important genres of the various periods, the social and historical contexts of the composers, and the uses of the music. Considers works by Beethoven, Chopin, Schubert, Brahms, Wagner, Strauss, Debussy, Schoenberg, Berg, Bartók, Stravinsky, Ives, Chaminade, Boulanger, Crumb, Beach, Cage, Glass, Oliveros, Reich, and Zwilich. Some knowledge of staff notation is assumed. Students are encouraged to have taken or to take concurrently MUS 118, MUS 171, or MUS 370. Prerequisite: Placement Exam or MUS 141. Second prerequisite: MUS 171 or Introductory Music Theory placement exam.

MUS 450 ADVANCED CHORAL CONDUCTING (*3 credits*) This sequel to Music 350 builds on the basic gestural vocabulary developed in the introductory course. Addresses more complex music and more demanding choral situations. Significant time devoted to ear training, choral score analysis, observation of other professional conductors in the area, and scholarly writings in the field. Individual tutorial sessions alternate with hands-on experiences with three- and four-part choirs and opportunities for conducting section rehearsals with existing student choirs. Prerequisite: MUS 350. A

MUS 460 ETHNOMUSICOLOGY: METHODS AND ISSUES (*3 credits*) Open to all students. This seminar is a theoretical and practical introduction to the field of ethnomusicology. (It is not a survey of musics of the world.) Theory is taught through readings in linguistics, anthropology, and musicology that reflect or have shaped the concerns of ethnomusicologists, while the practical dimension is explored mostly through an ethnographic field project. This course may help students design a music-related field project on an off-campus program. More generally, though, it should increase understanding of musical processes from an anthropological or cross-cultural perspective, and give students new insights into their own experience of music. Prerequisite: MUS 161, or any course in the MUS 360's series, or consent of the instructor.

MUS 471 MUSIC THEORY III: COMPOSITIONAL TECHNIQUES — ROMANTICISM AND 20th CENTURY (3 credits) This course completes the cycle of courses in Western music theory. The first half of the course consists of analysis of the compositional techniques of the great composers who wrote in the middle to late 19th century, coupled with the completion of compositional exercises in emulation of their language. Students will learn to identify chromatic harmony and express themselves in this idiom. The second portion of the course focuses on 20th Century analysis and compositional exercises, including those of Impressionism, 12-tone and serial techniques, pan-diatonicism, mixed-modal writing, and the latest trends in compositional thought. An original composition serves as the final project. Prerequisite: MUS 371 and completion of keyboard proficiency and ear training exam.

MUS 488 SENIOR SEMINAR (*1 credit*) Open to music majors only. Fall Semester. This seminar integrates what students have learned in their previous courses and provides opportunities to think beyond Earlham College to broaden their knowledge. Class members present individual senior projects for comments and criticism. Professionals from outside Earlham sometimes participate.

E. Performing Groups

The number of rehearsals varies, but the total weekly time required to participate in a performing group is about one to four hours. Many students participate without credit, but it may be earned at the rate of one semester hour per semester. Please refer to the sections on Choral and Instrumental Program Expectations under Section VI. Every participant must register either for credit or non-credit during the five-day add/drop period. Upper-level credit is given to seniors with at least four semesters of participation, two semesters at the 100 level and two semesters at the 200 level. Any performing credit may be used to fulfill the "applied" component of the Fine Arts General Education Requirement.

Ensemble Descriptions

MUS 120/220 ORCHESTRA (*1 credit*) Open to all students. The Earlham College Orchestra is a serious ensemble open to all students who have reached a basic level of skill on an orchestral instrument. Many members of orchestra major in subjects other than music, but find orchestra an ideal way to keep active on the instrument they studied in high school. Some focused personal practice time each week is expected. Both standard and unusual orchestral repertoire is selected each year. Open without audition, although all members will interview and play for the director to ascertain seat placement and suitability. All members will play for the director at mid-semester with their stand partner.

MUS 121 HAND DRUM ENSEMBLE (*1 credit*) Open to all students. This 20-member ensemble encourages drummers of all ability levels. No prior experience is required. Concert performances twice a semester in addition to impromptu events, jam sessions, and collaboration with student groups (dance groups, brass groups, choral groups, etc.).

MUS 122/222 BRASS ENSEMBLE (*1 credit*) Open to all students.

MUS 124/224 FLUTE ENSEMBLE (*1 credit*) Open to all students. Typically performs twice a semester.

MUS 125/225 JAZZ ENSEMBLE (*1 credit*) Open to all students. This Earlham Jazz Ensemble performs in the tradition of the standard big band ensemble and plays both standard and contemporary arrangements. Each spring they perform in the annual “Swingsation” benefit concert in addition to the regular music department concerts.

MUS 127/227 JAVANESE GAMELAN ENSEMBLE (*1 credit*) Open to all students. A gamelan is a large set of Indonesian instruments consisting mostly of melodic percussion, which are tuned to non-Western intervals, and which are used for traditional ritual music in Java and Bali. Our gamelan is from central Java, which is known for its highly refined music and dance (the moods range from solemn to exuberant, but always within a fairly controlled register). Pieces in the repertoire may be extremely simple or exceedingly difficult and complex (we begin with the simpler ones, of course, since this is really just an introduction to the tradition) and the instruments within the ensemble also range from quickly learned parts to ones that require much skill. The ensemble can thus accommodate people of widely varying backgrounds and innate musical ability. No previous musical training is assumed: knowledge of Western staff notation and music theory is irrelevant. Typically a single public concert will be given towards the end of the semester. Offered Semester II.

MUS 129 SMALL ENSEMBLE (*1 credit*) “Ad hoc” groups formed by student initiative upon faculty consultation.

MUS 130/230/330 WOMEN’S CHORUS (*1 credit*) Open to all women. This ensemble performs female chorus repertoire from all time periods, both sacred and secular. Several performances each semester, outreach emphasized.

MUS 131/231/331 GOSPEL REVELATIONS (*1 credit*) Open to all students. This ensemble performs traditional and contemporary African-American music, both a cappella and accompanied. Both on-campus and outreach performances.

MUS 223 WOODWIND QUINTET (*1 credit*) Open to members of the Earlham Orchestra by audition. Participation in orchestra a requirement for participation. Emphasis on advanced woodwind literature and ensemble playing.

MUS 233/333 CONCERT CHOIR (*1 credit*) Open to all students by audition. This selective 50-voice ensemble performs widely varied repertoire from the 16th through 20th centuries, both sacred and secular, Western tradition and multicultural. Two on-campus performances each semester with additional church and tour appearances.

MUS 234/334 MADRIGAL SINGERS (*1 credit*) Open to Concert Choir members by audition. This 17-voice ensemble sings primarily 16th-century madrigals, but often performs music from the 19th and 20th centuries as well.

MUS 221 EARLHAM RHYTHM PROJECT (1 credit) Open by audition to all percussionists with skill in music notation. Frequently includes mallet and some non-percussion instruments.

MUS 226/326 EC STRING QUARTET (*1 credit*) Open to all EC Orchestra string players by audition. Participation in orchestra a requirement for consideration. Emphasis on learning the refined art of string quartet playing. Performance opportunities outside of campus explored.

MUS 229 PIT ORCHESTRA (*1 credit*) In conjunction with musical theater productions. Instrumentation is dependent upon the musical selected.

MUS 230 JAZZ COMBO (*1 credit*) Open to members of the Jazz Ensemble who wish to also rehearse and perform in small chamber jazz situations. Emphasis on improvisation.

INDIVIDUAL INSTRUCTION: INSTRUMENTAL AND VOCAL

Earlham offers vocal and instrumental instruction to all students. To register for instruction consult first with the Music Department. The regular instructional fee for individual lessons in applied music is \$320 per academic semester (subject to change). This fee provides for one half-hour lesson each week and one-hour daily access to a practice room.

All lessons fulfill the one-credit "applied" component of the Fine Arts General Education Requirement.

Lessons on an instrument that is not normally offered (see below) are sometimes possible if arranged well in advance. Upper-level credit is given for advanced study.

MUS 101/201/301/401 APPLIED VOICE (1 credit)

MUS 102/202/302/402 APPLIED PIANO (1 credit)

MUS 103/203/303/403 APPLIED ORGAN (1 credit)

MUS 104/204/304/404 APPLIED VIOLIN/VIOLA (1 credit)

MUS 105/205/305/405 APPLIED CELLO (1 credit)

MUS 106/206/306/406 APPLIED BASS (acoustic/electric) (1 credit)

MUS 107/207/307/407 APPLIED FLUTE (1 credit)

MUS 108/208/308/408 APPLIED OBOE (1 credit)

MUS 109/209/309/409 APPLIED CLARINET (1 credit)

MUS 110/210/310/410 APPLIED BASSOON (1 credit)

MUS 111/211/311/411 APPLIED SAXOPHONE (1 credit)

MUS 112/212/312/412 APPLIED TRUMPET (1 credit)

MUS 113/213/313/413 APPLIED FRENCH HORN (1 credit)

MUS 114/214/314/414 APPLIED TROMBONE (1 credit)

MUS 115/215/315 /415APPLIED LOW BRASS (1 credit)

MUS 116/216/316/416 APPLIED GUITAR (1 credit)

MUS 117/217/317/417 APPLIED PERCUSSION (1credit)

MUS 118/218 PIANO CLASS I and II (1 credit) \$160 fee (subject to change). Designed as a preparatory course for the piano proficiency exam for music majors but open to all students. Teaches fundamental piano skills relating to basic theory in a group setting.

MUS 119 GUITAR CLASS (1 credit) \$160 fee (subject to change). For the beginning guitarist to learn fundamental musical and guitar skills in a group setting. Recommended for those who wish to study guitar but have no prior background.

E. Proposed course offerings schedule for the next two years:2007-2008
Semester I

| | | |
|-----|--|------------------------|
| 170 | Rudiments of Music (1) 8:00, W, F (7 weeks) | Cheng |
| 171 | Theory: Introduction and Foundations (3) 9:00, M W F | Cheng |
| 470 | Compositional Techniques: late 19 th and 20th Century (3) 11:00, M W F | Cheng |
| 362 | Topics in Non-Western Musics and Oral Traditions of the West: Music of the African Diaspora (3) 2:30 – 3:50 M R | Benamou |
| 383 | Topics in Interdisciplinary Approaches to Music: Music and Language 10:30 – 11:50 T R | Benamou |
| 460 | Ethnomusicology: Methods and Issues (3) 2:30 – 3:50, T F | Benamou |
| 141 | Introduction to Western Music (3) 10:00, M W F | Graves |
| 441 | History of Western Music (900-1799) (3) 1:00 - 2:20, T F | Graves |
| 488 | Senior Seminar (1) 2:30-3:50, W | Benamou, Graves, Cheng |

Semester II

| | | |
|-----|---|---------|
| 370 | Ear Training (1) TBA | Tobey |
| 371 | Compositional Techniques: Counterpoint and Common Practice (3) 9:00, M W F | Tobey |
| 372 | Music Technology/Composition (3) 2:30 – 3:50 M R | Tobey |
| 161 | Introduction to Non-Western Musics (3) 11:00 – 11:50, M W F | Benamou |
| 382 | Music and Gender (3) 1:00 – 2:20, MR | Benamou |
| 442 | History of Western Music (1800-present) (3) 1:00 - 2:20, T F | Cheng |
| 360 | Music and Politics of China (3) 10:30 – 11:50, TR | Cheng |
| 346 | Choral Literature (3) 2:30 – 3:50, TF | Cheng |
| | Vienna Choral Program | Graves |

2008-2009
Semester I

| | | |
|-----|--|---------------------|
| 171 | Theory: Introduction and Foundations (3) 9:00 – 9:50, M W F | Tobey |
| 471 | Compositional Techniques: late 19 th and 20th Century (3) 11:00, M W F | Tobey |
| 363 | Topics in Non-Western Musics and Oral Traditions of the West: Africa (3) 2:30 – 3:50, MR | Benamou |
| 441 | History of Western Music (900-1799) (3) 1:00 - 2:20, T F | Benamou |
| 460 | Ethnomusicology: Methods and Issues (3) 10:30 – 11:50 TR | Benamou |
| 141 | Introduction to Western Music (3) 10:00, M W F | Graves |
| 150 | Earlham Seminar {Beethoven] 1:00 – 2:20 MR | Graves |
| 350 | Choral Conducting I (3) 8:30 – 9:50, TR | TBA |
| 488 | Senior Seminar (1) 2:30-3:50, W | Benamou, Tobey, TBA |

Semester II

| | | |
|-----|---|---------|
| 371 | Compositional Techniques: Common Practice Period (3) 9:00, M W F | Tobey |
| 372 | Music Technology/Composition (3) 2:30 – 3:50, M R | Tobey |
| 161 | Introduction to Non-Western Musics (3) 11:00, M W F | Benamou |
| 364 | Topics in Non-Western Musics and Oral Traditions of the West: Japan (3) 2:30-3:50, MR | Benamou |
| 369 | Jazz History (3) (Topics in Non-Western Musics and Oral Traditions of the West) 1:00-2:20, M R | Graves |
| 442 | History of Western Music (1800 – present) 1:00 - 2:20, T F | TBA |

F. Typical four-year plans with specific areas of emphasis.

The following are sample four-year plans for students with different interests: a student planning to go to graduate school in choral conducting might choose different electives, for example, from one planning to go into composition or ethnomusicology. These are merely suggestion: there is a great deal of flexibility in planning schedules because we have relatively few courses that must be taken in a rigid sequence. Certain rules of thumb, however, will help make the ride less bumpy:

1. If you do not already have excellent keyboard skills, you should begin piano class or piano lessons as soon as possible (at the very least you should begin regular practice of scales and chords under expert guidance), preferably before or while beginning the music theory sequence.
2. Music theory should be begun early on as well. It will come in handy in music history and for anyone intending to pursue composition.
3. MUS 442, the second semester of the Western music history sequence, must be taken by the end of the of the junior year, since it prepares students for the comprehensive exam, which is given at the beginning of the spring of senior year.
4. Start thinking about your senior project early on (sophomore year is not too early). This will help you give some focus to your course selection and time use, and will make for a better project.

Extra care should be taken in constructing a four-year plan if you are a double major, or if you are intending to spend a semester off campus.

Possible Sequence for a Choral Conducting Concentration

| | |
|---|--|
| <p>First Year</p> <p>Sem I 150 – Earlham Seminar: Beethoven</p> <p>Sem II 141 – Int to Western Music (or test out)</p> | <p>Sophomore Year</p> <p>Sem I 171 - Intro to Theory (or test out) 350 - Choral Cond I 362 – Musics of Africa</p> <p>Sem II 442 – Hist West Mus II 371 - Comp Tech I</p> |
| <p>Junior Year</p> <p>Sem I 471 - Comp Tech II 450 – Choral Cond. II - Vienna Orientation</p> <p>Sem II VIENNA CHORAL PROGRAM: 340 – Music of Vienna - Art History/Vienna</p> | <p>Senior Year</p> <p>Sem I 441 - Hist West Mus I 460- Ethnomusicology Methods/Issues 488 - Senior Seminar</p> <p>Sem II 346 – Choral Literature</p> |

In addition to the three-credit classes on the chart, it is assumed that this student would take studio voice and piano lessons every semester possible, choral ensembles every semester, and instrumental ensembles whenever time permits.

This student would most likely have a senior project involving recruitment, scheduling, repertoire selection, rehearsal, and performance for a chamber choral ensemble.

Possible Sequence for a Music Composition Concentration

| | |
|--|--|
| First Year Sem I 171 - Intro to Theory\ 118 – Class Piano I or lessons 141 – Intro to Western Music Sem II 371 - Compositional Techniques 218 – Class Piano II or lessons | Sophomore Year Sem I 471 – Comp. Tech. 362 – Musics of Indonesia 441 - Hist. West. Mus I Sem II 442 – Hist West Mus II 395 - Ind Study in Composition 372 - Music Technology |
| Junior Year Sem I 460- Ethnomusicology Methods/Issues 382 – Music and Gender Sem II New York Arts Program | Senior Year Sem I 361 – Musics of Africa 488 - Senior Seminar Sem II Electives |

For an emphasis on composition, a student should learn the piano to the best of his or her ability, beginning in the first year and continuing through his or her career. A composition student should take advantage of our ethnomusicology offerings, as non-European music is having an ever-increasing influence on contemporary composition. An early grasp of music technology will aid the composer in preparing scores. The student should write many short works and sketches during the first three years, in preparation for a major composition (or series of compositions) that will be rehearsed and performed as the senior project. The student should also participate in our major ensembles (choir and/or orchestra) as much as possible and should play in the gamelan ensemble as well.

Possible Sequence for a Performance Concentration

| | |
|--|---|
| First Year Sem I 171 - Intro to Theory 141 – Intro to Western Music Sem II 371 - Compositional Techniques 442 – Hist. Western Mus I. | Sophomore Year Sem I 371 – Comp. Tech. 441 – Hist Western Mus. I 362 – Musics of Indonesia Sem II 442 – Hist West Mus II 371 - Comp Tech I |
| Junior Year Sem I 382 – Music and Gender 369 – Jazz History 350 – Choral Conducting Sem II European Semester Abroad (Vienna?) | Senior Year Sem I 441 - Hist West Mus I 460- Ethnomusicology Methods/Issues 488 - Senior Seminar Sem II Electives |

For an emphasis on performance, the student's primary concern should be extended practice time on one's instrument or voice and dedicated participation in orchestra/choir/jazz ensemble and chamber music or madrigals. The student should seek out opportunities for outside performances, and might consider working with a student pianist (unless of course piano is one's

instrument). A performance emphasis implies a willingness to find one's deepest connection to the instrument in a way that is focused but also balanced and healthy. The assumption is that one will prepare both a junior and a senior recital in preparation for auditions at the graduate level on one's instrument. One's semester abroad should be in a European country, so as to experience the roots of the music and to have opportunities to hear great performances.

Possible Sequence for a Western Music History Concentration

| | |
|---|---|
| <p>First Year</p> <p>Sem I 171 - Intro to Theory 141 – Intro to Western Music 118 – Class Piano I</p> <p>Sem II 371 - Common Practice Theory 364 – Musics of Japan 218 – Class Piano II</p> | <p>Sophomore Year</p> <p>Sem I 471 – 20th c. Theory 460 - Ethnomusicology</p> <p>Sem II 442 – Music Hist., 1800 – Art 211 – 20th Century</p> |
| <p>Junior Year</p> <p>Sem I 441 – Music Hist., 900-1800 Art 282 – Survey of Wn Art</p> <p>Sem II VIENNA CHORAL PROGRAM</p> | <p>Senior Year</p> <p>Sem I 344 - Music of Beethoven 382 – Music and Gender 488 – Senior Seminar</p> <p>Sem II 369 – Jazz History</p> <p>[Concert Choir, Orchestra, Violin, Piano, Gamelan - over four years]</p> |

A music historian is always better off with a high level of competence on an instrument, preferably piano, harpsichord, or organ. Extensive participation in ensembles and experience with conducting and composition are also useful. In addition to these music and art courses, there are a number of cognate disciplines that would enrich a music historian's cultural capital, and courses in these areas are recommended if they fit into the schedule—in many cases they overlap nicely with general-education offerings. These include German and French languages, European and American history, European and American literatures, European philosophy, theater history, sociology, and women's studies.

Possible Sequence for an Ethnomusicology Concentration

| | |
|--|---|
| <p>First Year</p> <p>Sem I 161 - Intro to Non-Wn Music 171 - Intro to Theory 118 - Piano Class</p> <p>Sem II 371 – Common Practice Theory 363 – Musics of Africa</p> | <p>Sophomore Year</p> <p>Sem I 460 – Ethnomusicology ART 382 – Aboriginal Art</p> <p>Sem II 442 – Wn Music Hist., 1800 - 218 – Piano Class II 381 – Music and Morality</p> |
| <p>Junior Year</p> <p>Sem I INDIA PROGRAM</p> <p>Sem II MUS 364 – Musics of Japan MUS 372 Music Technology</p> | <p>Senior Year</p> <p>Sem I 488 Senior Seminar 442 – Wn Music Hist, 900-1800 471 – 20th c. Theory</p> <p>Sem II 361 - Musics of Indonesia 369 – Jazz History</p> <p>[Gospel Revelations, Concert Choir, Gamelan, Hand Drum Ensemble - over four years]</p> |

A number of cognates would eventually be useful for anyone thinking of pursuing ethnomusicology. Most important of these is cultural anthropology. Others include linguistics, physics of music, foreign language (European and non-European), Instructional Media and Technology, philosophy (particularly postcolonial theory and philosophy of language), area studies (Latin America, Japan, AAAS), and religion (Hinduism and Buddhism, Religions of East Asia, Sociology of Religion, Hist. of African-American Religious Experience), and women's studies. Anyone thinking they might choose a career teaching ethnomusicology at the college level should make sure they have a strong background in Western music theory and history.

G. Senior Projects

1. Senior projects will be due no later than mid-semester break of the student's last semester on campus. For seniors expecting to graduate in May, the Friday before Spring Break will be the deadline. (If you schedule a later date, we cannot guarantee that you will be able to complete the requirement should there be problems. Students proceed at your own risk.)
2. While it may be the case that senior projects relate directly to work in courses, it should not be confused with a MUS 495 Independent Study.
3. Senior projects may take a variety of shapes, to suit the student's goals. Recitals (usually close to 45 minutes in length) are a frequently selected option for students emphasizing performance in their time at Earlham. Others have included composition projects, research papers, instrument building, short papers with partial recitals on an instrument, and a variety of other creative projects. Students are required to select a project advisor at least one full semester prior to the project due date. (For May graduates the deadline for selecting a project adviser is the end of the second full week of Semester I.) The departmental convener must be informed of this selection after the student has spoken with the advisor and both are in agreement.
4. The role of the Senior Project Faculty Advisor is to serve as a resource. Responsibility for the timely and successful completion of the project rests solely with the student. Students are encouraged to initiate discussions and to schedule conferences as needed. The project is an independent one and expectation of faculty involvement should be minimal.
5. Senior projects, with the exception of recitals, will include a formal oral presentation followed by a period for questions. The presentation outline must be submitted to each full-time member of the music faculty three days before the oral presentation.
6. With the advice and consultation of the project advisor, a project proposal must be submitted to the full music faculty in the third week of the semester prior to the date the project is to be completed. To allow flexibility in projects, the proposals themselves normally vary widely in format. Students are to discuss the proposal format with their project advisor. (For May graduates the written project proposal must be approved by Mid-semester Break of Semester I. However, if you plan to do the project during first semester, this needs to be submitted by Spring Break of the preceding Semester II.)

As the proposal is being formed, students are encouraged to consult widely, since the entire department will evaluate all projects. Students should try to bounce ideas off faculty members, and seek informal feedback from whomever they wish to consult. Past senior projects

have assumed a tremendous variety of forms, ranging from written papers, to hands-on experiences conducting and rehearsing, composing and performing, producing a CD, etc.

Senior projects occasionally have costs associated with them. Students are to discuss the formulation of their individual budgets with their senior project advisor as part of their project proposal.

7. Students can expect written comments with their evaluation (Honors, Pass, or No Pass) from the music faculty within two weeks following the completion of the senior project. In the event of a "no pass" senior project evaluation, the student must meet with the department convener immediately to plot an alternative course of action. N.B.: according to College-wide policy, if a student does not pass comprehensives on the second try, he or she must wait **six months before taking them a third time**. The rationale behind this is that a student who finds him or herself in that position is clearly unprepared and will need regular, prolonged work to ensure success.

8. Students selecting a recital as their option should note the following guidelines. (These guidelines also apply to non-majors planning a senior recital.)

- a. Program selection should be done through the faculty project advisor in consultation with the studio teacher, but must be approved by the entire department.
- b. Formally written program notes are a required part of the printed program for all recitals.
 1. Students should begin by viewing model programs in consultation with their advisors.
 2. A rough draft of program notes must be submitted to the project advisor in consultation with the studio teacher at least four full weeks prior to the recital.
 3. Students are responsible for typing and formatting the programs. (Connie Haselby is not available for this service. She will be available for advice.)
 4. The final draft must be submitted to the project advisor two full weeks prior to the recital.
 5. Camera-ready copy must be submitted to Connie for photocopying at least two working days prior to the recital.
- c. Recital publicity is the responsibility of the student.
- d. Dates must be brought to the music faculty through Connie Haselby before any reservations are made.
- e. Students must work with Connie to reserve spaces for performance and all rehearsals, immediately after faculty approval is granted.
- f. Costs required to present recitals will be absorbed by the Music Department. These include the accompanist, piano tuning, and printing of a program of standard design determined by the Music Department. Up to \$50 for a reception will also be covered by the Department. Not covered are optional expenses including poster, recording, reception expenses over \$50, invitations, etc.

- g. The Music Department will guide the selection of an accompanist and cover the costs. **All accompanist selection must be approved by the department convener, faculty project advisor, and the studio instructor.** Faculty normally do not serve as accompanists for senior recitals and no expectations should be made in this regard. Occasionally, when faculty workloads permit, they may participate. The accompanist should be discussed when the project is initially proposed.

9. Students will have an opportunity to report on their senior project proposals in the Senior Seminar (Mus 488). Depending on the type of senior project completed, this report may take the shape of a formal presentation (of a paper), a discussion of what was learned in a performance, an analysis of original compositions, or any number of other options. The type of presentation or report should be discussed with the project advisor.

10. Senior projects will be evaluated by the entire full-time music department faculty and part-time faculty when appropriate. The exact criteria for evaluation depend on the type of project, but will be closely related to the proposal the student has submitted. When drafting proposals, students should suggest in concrete terms what a successful project would entail, keeping in mind the kind of criteria that could be used in evaluation. In all written work (papers, program notes, etc.) college-wide standards regarding academic integrity must be followed. Students are expected to aim for achieving a high level of scholarly integrity and scholarly writing. Correct bibliographic format, footnoting style, grammar, and writing style will also be taken into consideration in evaluating a project.

In cases when a student has submitted (by the deadline) a project that is evaluated as failing to meet departmental criteria, the student will be given one opportunity to resubmit a revised project. In revising such a project, students should consult closely with the project advisor. The deadline for resubmission will be four weeks following the original deadline.

Late projects, that is senior projects submitted for the first time after the original deadline, will be evaluated once. If the project is evaluated as failing to meet departmental criteria, the student will need to develop a new project and the earliest date for submission will be May term, subject to availability of faculty.

H. Comprehensive Exams

1. The departmental exams will normally be administered on the first Weekend of Semester II each year. The Western history and Ethnomusicology portion will take place on Saturday, and the Western Music Theory portion will take place on Sunday. Students planning to be off-campus during the second semester of their senior year will normally take their exams on the first Saturday of Semester I of their senior year.
2. The exam will consist of two major segments: one in theory, administered by the theory faculty member, and one in history/ethnomusicology, administered by the music history or ethnomusicology faculty member. Questions on both sections will cover material from all music courses taken at Earlham. The history exam will cover all time periods. However, emphasis will be given to electives taken by the students involved.
3. For the theory segment there will be:
 - a. aural skills (harmonic, melodic and rhythmic dictation, interval recognition, triad type identification)
 - b. analysis (Bach Chorale, secondary dominants, augmented sixth chords and Neopolitan sixth chords, modulation, Bach fugue, 20th century compositional technique identification)
 - c. writing (figured bass realizations, cadences, four-part progressions, short compositional sketch (for honors)).
4. For the history/ethnomusicology segment, essay questions will be distributed three weeks prior to the exam. Students will be expected to prepare notes for these questions, but not to write out their essays prior to the exam. A single page (8.5x11, double-sided) of *handwritten* notes may be used when writing the essays during the exam and are to be turned in with the exam.

LISTENING: Describe each excerpt in detail, explaining style traits which lead you to then identify the composer, genre, and approximate date. (Include such information as medium/orchestration, tempo, harmonic/melodic devices, rhythm, form, texture, etc.)

SCORE IDENTIFICATION: Describe each excerpt in detail, explaining style traits that lead you to then identify the composer, genre, and approximate date. (Include such information as medium/orchestration, tempo, harmonic/melodic devices, rhythms, form, texture, etc.)

5. The theory part will be evaluated by the theory faculty member, and the history/ethnomusicology part by the history/ethnomusicology faculty member(s). In cases where there is any question about the final overall evaluation (i.e. honors, pass, or no pass) the entire department will review both segments of the exam.
6. In order to receive departmental honors, a mark of "honors" must be earned on both the comprehensive exams and the senior project, in addition to the GPA requirement. Students must pass all parts of both the theory and history/ethnomusicology segments in order to pass the comprehensive exam. To receive "honors" on the comprehensive exam does not necessarily require honors on both segments. (That is, outstanding work on one segment can combine with

satisfactory work on the other segment and still result in "honors" for the overall comprehensive exam.)

7. Students can expect to receive written comments on their comprehensive exams within two weeks of taking the exam. In the event of a "no pass" evaluation on any part(s) of the exam, the student must take the initiative to schedule a make-up exam during the week following midterm break. N.B.: according to College-wide policy, if a student does not pass comprehensives on the second try, he or she must wait **six months before taking them a third time**. The rationale behind this is that a student who finds him or herself in that position is clearly unprepared and will need regular, prolonged work to ensure success.

I. Piano Proficiency Requirement

The purpose of the piano proficiency requirement is to encourage music majors to develop basic keyboard skills that will be of help to them in their pursuit of music as an avocation or career. **Music majors will be required to complete all portions of the exam before or during their enrollment in Mus 371, Compositional Techniques. They cannot register for Music 471 without having completed this requirement.** The department strongly recommends that all music students begin working on their keyboard skills as soon as they suspect that they will be music majors. MUS 118 and 218 (Piano Class I and II) prepare students to complete the exam. Starting on keyboard skills early has the additional benefit of aiding immeasurably in getting the most out of music theory coursework. The exam will be heard by two or more members of the music faculty. Students will take the exam every semester until all parts have been passed. The exam will be administered annually during Week 10 of Semester I and during Weeks 5 and 10 of Semester II.

Before graduating as a music major, the student will be expected to:

1. Play scales in two octaves, both hands, together, ascending and descending, in all the major and minor keys (harmonic minor). Students should also be able to play the melodic and natural minor scales, ascending and descending, in one octave.
2. Play the progression I-IV-V-V7-I in all the major and minor keys, with a full triad in each hand.
3. Harmonize a simple melody at sight using block chords or a broken accompaniment pattern.
4. Sight-read a chorale or hymn in four parts and a short piece in which the hands are more independent.
5. Prepare and play a short piece that has been distributed two days before the exam.

Students who have questions about the level of proficiency required to pass the exam or about the advisability of taking lessons should consult with the department convener or piano faculty. A folder with examples of materials used in the Piano Proficiency Exam is available through Connie Haselby, the Fine Arts Coordinator.

I. Melodic and Harmonic Dictation Requirement

This requirement has been added as of the 2007-2008 academic year. Music majors who took music 371 in the fall of 2007 will be held to this requirement. All students will be expected to successfully complete (with 80% correct answers) a dictation exam in the following areas:

1. Dictation of all intervals within the octave, played both melodically and harmonically.
2. Melodic dictation of folk song melodies in major and minor keys.
3. Melodic dictation of melodies from the classical period (for example excerpts from Mozart arias.)
4. Short non-tonal melodic shapes (6-8 notes in length).
5. Dictation of two-part diatonic counterpoint with simple rhythms.
6. Recognition of basic chord types
7. Harmonic dictation in four-parts in chorale style, including diatonic harmonies in root position and inversions, with secondary harmonies of IV, V and vi.

Music Major Deadlines

Second Year

Second Semester

Week 5 Take Piano Proficiency Exam
 [It is recommended that students do this as soon as they are considering a music major.]
 End of Semester File Declaration of Major Form with Registrar
 Secure a music faculty adviser

Second Year and Junior Year

Be certain that the piano proficiency exams are completed before and during the enrollment in Music 371 and before enrollment in Music 471. Be certain that Music 171 or the successful completion of the Basic Music Theory competency exam are completed before enrolling in Music 441 or Music 442.

Senior Year

First Semester

Week 2 Select Senior Project Adviser
 (inform Music Department Convener)
 Week 3 Submit Senior Project Proposal to Music Faculty
 Before Mid-Semester Break Receive approval for Senior Project Proposal
 (including reserving dates, spaces, etc. through Connie)
 Mid-December You will receive essay questions for comprehensive exams
 and a theory exam study guide

Second Semester

First Weekend Comprehensive Exams
 Four weeks before Senior Project Recital Submit rough draft of program notes
 Two weeks before Senior Project Recital Submit final draft of program notes
 Three days before Senior Project Presentation Submit Outline of Oral Presentation
 to each full-time member of music faculty
 Two working days before Senior Project Recital camera-ready copy of program to Connie
 Friday before Spring Break Senior Project/Recital Deadline
 Week 14 Resubmission Deadline for Senior Project/Recital
 if original project failed to meet departmental criteria

The above Music Major Deadlines are for May graduates. Seniors expecting to be December graduates should accomplish the "First Semester" work during the previous spring semester and accomplish the "Second Semester" work during the fall semester, their last semester.

K. Off Campus Study

Off Campus Study for music majors has included programs in England, Japan, Kenya, India, Martinique, and other non-arts focused programs. However, the two programs most frequently selected by music majors have been the New York Arts Program, a GLCA program dealing primarily with internships arranged with a variety of professionals in the city, and the Vienna Choral Program. The New York Arts Program is offered annually during the fall semester. An arts-based study abroad program in Italy is currently in the development stage and may become available for interested music majors in the near future.

L. Tutoring

Tutoring in music courses is available in all courses from the introductory courses through the advanced levels. Students who even think they might like a little extra help are strongly encouraged to speak with the professor teaching the class to get assistance in selecting a suitable tutor, or to go directly to the Learning Resource Center in the basement of Runyan Center near the post office.

Students interested in serving as tutors for the Music Department should consult faculty for specific courses and then the office of Supportive Services.

M. Departmental Honors

The following Departmental Honors Worksheet is used college wide. (See next page.)

VI. PERFORMING ORGANIZATIONS

A. Fine Arts Performance Calendar

The Fine Arts Calendar for the year is included here with the expectation that students will transfer the dates to their own personal calendar planners. These events are central to the life of the music department and there is an expectation that music students will attend as many events as is feasible to support the performing organizations. Students are also urged to consult the Earlham College Events Calendar at the beginning of each semester for other concert opportunities.

Fine Arts Performance Calendar 07-08

All events are in Goddard and begin at 7:30 PM unless otherwise indicated

FALL

Family Weekend Concert
Saturday, October 6
Orchestra, Concert Choir, Madrigals

Homecoming Concert
Saturday, October 20
Theater Production, Wilkinson

Earlham Ensembles Concert
Friday, October 26
Jazz Combo, Women's Choir, A caps, Flute Choir, String Quartet

Gospel Revs, Jazz Ensemble and Percussion Groups
Saturday, October 27

November 2,3 and 9,10
Fall Theater Production, Wilkinson
Black Nativity

Earlham Instrumental Ensembles Concert
Friday, November 30

Winter Choir Tour Preview Concert
Saturday, December 1, 2006

Gospel Revs Christmas Concert
Sunday, December 2

Jazz Concert
Big band and Combo
Friday, December 7

SPRING

Saturday, February 9
Swingsation (8 PM)

Saturday, March 1 or Friday, February 28 (TBD as of this publication)
Genesis Benefit Concert (Comstock)

Wednesday, March 5
The Ahn Trio with the Earlham College Orchestra
Civic Hall

Saturday, March 8
Spring Choral Concert #1

Friday, March 28
Instrumental Ensembles Concert: Percussion, Jazz Groups, Flute Choir, String
Quartet ...

Saturday, March 29
Spring Orchestra Concert

April 4,5 and 11,12
Spring Theater Production

Friday, April 18
Gamelan Concert

Saturday April 19
Instrumental Ensembles Concert

Sunday, April 20
Spring Choral Concert # 2 (4pm)

Saturday, April 25
Jazz Ensembles Concert

B. Choral Organizations

EARLHAM COLLEGE CHORAL PROGRAM 2005-2006

Concert Choir (Graves, assisted by Cheng) [MWF from 4:15-5:30]

Open to all students by audition. This selective 60-voice ensemble performs widely varied repertoire from the 16th through 20th Centuries, both sacred and secular. On-campus performances each semester with additional church and tour appearances.

[For 2005-2006 members are required to commit to the East Coast Tour from January 3 through January 9, 2006.]

Semesters I and II.

Women's Choir (Cheng) [Tuesday and Thursday from 4:15-5:30]

Open to all women. This ensemble performs female chorus repertoire from all time periods, both sacred and secular. Several performances per semester, outreach emphasized. Some "lighter" selections included. Semesters I and II.

Madrigal Singers (Graves) [Thursday evenings 7:30-9:30]

Open to Concert Choir members by audition. This 17-voice ensemble sings primarily 16th Century madrigals, but often performs music from the 19th and 20th centuries as well. Semesters I and II.

Gospel Revelations (Hunter/Piper) [Monday evenings from 7:00-9:00]

Open to all students. This ensemble performs traditional and contemporary African-American music, both *a cappella* and accompanied. Both on-campus and outreach performances. Semesters I and II.

Mixed A Cappella Singers (Student led, assisted by Graves)

[Tuesdays 7:00-9:00pm]

Open to members of Concert Choir. This 7-13 voice ensemble will sing contemporary a cappella repertoire with one singer per part. Student arrangements featured. Primarily student run. Performances with Music Department events plus additional events both on and off campus.

Senior Project Ensemble (Formed by student senior music majors as part of fulfillment of graduation requirement) [TBA]

Choral Steering Committee (Graves & Cheng)

[Tuesdays 12:05-12:50]

This committee is elected from the membership of Concert Choir and Women's Chorus to handle both policy decisions and administrative functions of these groups.

**EARLHAM COLLEGE CHORAL PROGRAM
EXPECTATIONS
2007 - 2008**

Choirs are performing ensembles that require dedication and commitment to other singers, to the music, to the director, and to our audiences. Attendance policies help to formalize and clarify part of the commitment. For a choral community to develop fully, much else is required. Attendance is merely a minimum standard set as a foundation on which to build a community. Mutual respect and common courtesy are always assumed as well.

ATTENDANCE:

a. **PERFORMANCES** (including church services, etc.) are required.

If you have a performance conflict, let Dan or Noah know immediately. Cases will be dealt with individually by the Choral Steering Committee, but here are guidelines for reference.

Not acceptable – studying for a big exam, writing a paper, taking a trip home for a visit, practice for another Earlham activity, extra help session, lab, etc.

Negotiable – conflicting performance or athletic contest (Earlham) with another campus organization (not intra-murals).

Acceptable – death in the family, illness.

[In extremely rare and extenuating circumstances, individual singers may have to request permission to miss a particular dress rehearsal or performance. Such unique cases will be reviewed individually by the Choral Steering Committee in an effort to be fair to the individual and the choir. However, even to be considered, the request must be in writing and well in advance of the event. Keep in mind that in such instances the choir's best interests will be considered first.]

b. **REHEARSAL** attendance is always expected, but some flexibility is built into the schedule. Because there are numerous possible conflicts and because development of ensemble can only be accomplished through regular attendance, the following policies will be followed:

1. Call either Dan or Noah before any rehearsal you must miss – no matter what the reason. (This helps good morale on the conductors' part and aids their planning!) Simply call Dan at 1358 or Noah at 1524 and leave voice mail.

2. Some rehearsals will be required and they will be marked on the rehearsal schedules for each ensemble. In general, they are ones involving cooperative time with other ensembles or they serve as “dress rehearsals” for performances.

3. Any singer missing more than the allowable rehearsals in preparation for a particular concert will be asked not to participate in that concert. NO EXCUSES – including illness.

4. Singers not meeting the attendance requirements and thereby missing a performance will be placed on choir probation. Singers on choir probation must attend every rehearsal (no absences) through the next performance. After that performance, the singer is removed from probation. A singer unable to meet the requirements of the probation will be asked to drop choir. An individual will also be asked to drop choir the second time she or he goes on choir probation.

5. For the fall semester of 2007 - 2008, the following will be the allowable number of absences (including illness, etc.) for Concert Choir:

2 absences before the Family Weekend Concert
Sat., 10/8/05)

2 absences from Fall Choral Concert
to the End of Semester

[Again, these allowable absences are exclusive of those specifically marked “required” on the schedules for each ensemble.]

6. LATENESSES also require special attention in a community. If you know you may be late, please call Dan (1358) or Noah (1524) as soon as you realize it. If you do arrive late to a rehearsal, as a courtesy please see Dan or Wei immediately following the rehearsal to explain.

7. Madrigal Singers must attend **every** Madrigal rehearsal.

8. A Cappella Singers must attend **every** A Cappella rehearsal.

LINKS:

Members of Madrigal Singers and A Cappella Singers are required to be in Concert Choir. Madrigal Singers or A Cappella Singers who do not meet the attendance requirements for Concert Choir are dropped from both Concert Choir and Madrigal Singers or A Cappella Singers. (The converse is not true: that is, students who do not meet the attendance requirements for Madrigal Singers or A Cappella Singers may continue with Concert Choir.)

C. Instrumental Organizations

EARLHAM COLLEGE INSTRUMENTAL PROGRAM 2004-2005

Orchestra (Tobey)

[T, Th from 4:15-5:30]

The Earlham College Orchestra is a serious ensemble open to all students who have reached a basic level of skill on an orchestral instrument. Most members of orchestra major in subjects other than music, but find orchestra an ideal way to keep active on the instrument they studied in high school. Some focused personal practice time each week is expected. Both standard and unusual orchestral repertoire is selected each year. Open without audition, although all members will interview and play for the director to ascertain seat placement and suitability. Students will play for the director at mid-semester with their stand partner.

Earlham College String Quartet (Tobey)

[times TBA]

Open to all Orchestra string players by audition. Players will learn the art of rehearsing and performing music for string quartet. Outside performance opportunities will be explored.

Brass Ensemble [Times TBA]

Current staffing does not allow for the creation of a brass ensemble for '05 –'06. We hope to provide for such an ensemble in the following academic year.

Woodwind Quintet [Times TBA]

Open to all Orchestra woodwind and horn players by audition. This ensemble is designed to give serious orchestra players the experience of playing high level chamber music.

Hand Drum Ensemble (Cozart)

[Wednesday from 6:00-7:30PM]

Open to all students. This ensemble encourages both the musical novice and the master drummer. No previous musical knowledge is necessary. Drum making is offered as a part of this ensemble every spring to members who have participated at least one semester prior. Concert performances twice a semester in addition to impromptu events, jam sessions, and collaboration with student dance groups. Meets both Semester I and II.

Earlham Rhythm Project (Cozart)

[times TBA]

8-10 members. Open to all Percussion Ensemble members by audition. This mobile version of the percussion ensemble focuses on more advanced percussion literature.

Jazz Ensemble (Vickrey)

[Wednesday from 7:30 - 9:30PM]

Open to all students. The Earlham Jazz Ensemble is dedicated to the performance of big-band jazz classics from the swing, be-bop and cool jazz eras, with an occasional venture into more contemporary idioms. Opportunities to learn jazz improvisation are a part of the rehearsal process. Open to saxophonists, trumpeters, trombonists, guitarists, bass players, keyboardists, drummers, vocalists and anyone else skilled at or interested in improvisation. Performances include the annual “Swingsation” in February, which serves as a fundraiser for the local United Way.

Jazz Combo (various instrumentation) (Vickrey)

[times TBA]

Open to members of the Jazz Ensemble. This new course is designed to give serious jazz musicians the opportunity play in chamber jazz situations and to learn the art of improvisation.

Javanese Gamelan Ensemble (Benamou)

[MW 8:00-9:00 PM or MW 9:00-10:00 PM]

Open to all students. A gamelan is a large set of Indonesian instruments consisting mostly of melodic percussion, which are tuned to non-Western intervals, and which are used for traditional ritual music in Java and Bali. Our gamelan is from central Java, which is known for its highly refined music and dance (the moods range from solemn to exuberant, but always within a fairly controlled register). Pieces in the repertoire may be extremely simple or exceedingly difficult and complex (we begin with the simpler ones, of course, since this is really just an introduction to the tradition) and the instruments within the ensemble also range from quickly learned parts to ones that require much skill. The ensemble can thus accommodate people of widely varying backgrounds and innate musical ability. No previous musical training is assumed: knowledge of Western staff notation and music theory is irrelevant. Typically a single public concert will be given towards the end of the semester. Offered Semester II.

**EARLHAM COLLEGE INSTRUMENTAL PROGRAM
EXPECTATIONS
2007 - 2008**

Instrumental ensembles require a full commitment from their members. Participants should refer to the following guidelines as a basis for positive and mutually beneficial behavior.

ATTENDANCE:

Attendance is the most vital part of any instrumental ensemble. Time is managed wisely by all conductors and coaches so that participants will only be called on as needed. In response, all members are required to attend all rehearsals for which they (the members) are called.

If a conflict occurs, the student must submit an excused absence form in writing or by e-mail for approval by the instructor before the absence occurs. Writing papers, studying for an exam, taking a trip with friends, and the like, are not reasons for an excused absence request. Any unexcused absence will result in the drop of a letter grade, and an explanation from that individual to the other attending members of the ensemble is suggested.

Tardiness is worth a phone call or an email to the conductor or coach when the individual first learns of his or her possible tardiness. This allows the conductor or coach to reconfigure the pending rehearsal. Three tardinesses due to conflicts other than a previous class will be ranked as an absence.

Dress rehearsal attendance is required of all participants. Any students absent for a dress rehearsal will be asked not to perform on the concert.

A missed performance is unprofessional and inexcusable.

PRACTICE:

Each player is responsible for his or her own individual practice outside of regular rehearsal. Student sectionals outside of rehearsal are encouraged. Improvement should be apparent from one rehearsal to the next.

HEARINGS AND MID-SEMESTER COACHING (Orchestra)

All new members of the orchestra will play for the director at the beginning of the semester to determine seat placement and suitability. There will be individual playing sessions approximately three weeks before each concert, both to motivate the orchestra member to practice and for the director to offer individual guidance and evaluation. These will occur in groups of 2 or 3, typically by stand partner.

D. Musical Theater

Musical Theater experiences have been available in alternate years. This academic year, the departments will collaborate on *The Black Nativity* during the fall semester. Past productions have included *Once Upon a Mattress*, *Threepenny Opera*, *1940s Radio Hour*, *Beggar's Opera*, *Cabaret*, *Pippin*, and *Hair*. Recent productions have included *Ain't Misbehavin'*, *Falsettoland*, and *Guys and Dolls*.

VII. APPLIED MUSIC LESSONS

A. Scheduling of Lessons

To schedule applied private lessons, students should sign up on the Music Department bulletin board, where they will find sheets posted indicating times at which instructors are available. Since some instructors drive to Earlham from outside the Richmond area, the times posted are usually the only ones available. In cases of full sign-up sheets, however, direct negotiation with the instructor may result in other times mutually convenient to the student and the instructor. Consult Connie Haselby to determine the best way to contact the individual teacher to set up a time.

Applied music students are to pick up the sheet "Guidelines for Applied Music Students" from the Fine Arts secretary, Connie Haselby, when they sign up for a lesson time. (See below.)

Unless otherwise noted all music lessons are 1/2 hour in length each week of the semester. Student accounts are billed for Applied Music lessons following the third full week of class through the accounting office. (Please refer to Fees & Payments for more information on billing.)

B. Guidelines for Applied Music Students

We who teach here find great rewards in helping people of many diverse natures and levels of accomplishments develop to their fullest potential. Although applied music students and faculty work individually, there are some areas where we need some conformity. If we all abide by the items listed below, things will go smoothly.

1. ATTENDANCE

- a. Any lessons missed by the teacher will be made up.
- b. The courtesy of advanced notification is expected for missed lessons. At the least, if you have to miss a lesson, you should contact your teacher or Connie Haselby in the Fine Arts office as soon as you are aware that you will have to miss a lesson.
- c. Lessons missed by the student will be made up by the teacher IF the absence was both explained and excused, AND if the teacher feels the excuse is legitimate.
- d. Any student with three unexcused absences may be dropped from the teacher's schedule.
- e. A student who drops before the end of the third full week of classes will have to pay for those lessons taken. Dropping after the third week requires payment for the full semester. If a student is dropped from a teacher's schedule for excessive absence, this also applies.

- f. Students should make themselves familiar with “Guidelines for Adjunct Music Faculty.”

2. DEFINITIONS OF ABSENCES:

- a. Explained: If you contact the teacher with suitable advance notice (except in emergency situations, such as a documented illness). An explained absence is not automatically an excused absence.
- b. Excused: An absence due to personal illness, a death in the family, or such items will be excused. An absence for an Earlham-related event (sporting event, performance, required field trip) may be excused upon consultation with the teacher.
- c. Unexcused: Studying for an exam, oversleeping, practice or rehearsal for another activity, etc. may result in an unexcused absence, even if the absence is explained. All absences not explicitly excused by the instructor should be discussed to determine if they are excused or unexcused, and the responsibility rests entirely with the student to initiate this discussion.
- d. Unexplained: An absence for which a teacher has no explanation from the student will always be an unexcused absence.

If you expect to receive credit for applied music, you must register for the lessons. If you do not expect to receive credit, you need only make arrangements with the teacher. Either way, you will be charged the lesson fee.

Every time applied music students perform in a recital, the applied music faculty will be there. We want to support our students in all possible ways, and we and your fellow students also like to be supported. We expect that you will come when instructors perform.

2. PERFORMANCE ON RECITALS

- a. Public performance is not required of non-music majors, though it is urged if the student is capable.
- b. Music majors working towards a performance senior project are expected to perform on the Reading Day Recital unless there are compelling reasons not to do so.
- c. Performing from memory is not absolutely required, but is highly desirable, particularly for majors. The teacher in consultation with the student makes the decision.
- d. It is a courtesy to the teacher to seek his or her approval and support before accepting invitations to perform off campus.
- e. Recital performances using college instruments or recital spaces must be approved and scheduled well in advance through the music department.
- f. The deadline for deciding to perform on the Reading Day Recital is at the end of the eleventh week of the semester. Any music that will require an accompanist must be submitted at that time so that the accompanist may also prepare for the recital.
- g. Missing rehearsal times for the Reading Day Recital may result in a student being

dropped from the program.

3. MATERIALS

- a. Choice of music to study is usually a matter of discussion between the student and teacher. However, the selection of appropriate literature is ultimately the responsibility of the teacher.
- b. Once the decision has been made, it is the financial responsibility of the student to provide her or his own copy(ies). Music may sometimes be purchased through the Fine Arts office or the Bookstore.
- c. *Making photocopies is illegal* and should be done only in an emergency, i.e., when the music is no longer in print, or when awaiting the arrival of music that has already been ordered.

4. GRADING

- a. Students not taking applied lessons for credit will not be given a grade.
- b. Other students will be graded as in all other courses.
- c. Grades will be based on effort and improvement.
- d. Students who miss more than three lessons per semester, even if they are excused absences, will not receive an A.
- e. A student who is dropped from a teacher's schedule for excessive absences is subject to a failing grade. If the student withdraws from the course within the college's guidelines for timely withdrawal, the student is still required to pay for the full semester's lessons.

If you have any questions about the grading policy, your teacher or a member of the music department faculty will be glad to speak with you.

C. Fees and Payments

At present, the fee for lessons is \$360 per semester. This fee covers one thirty-minute lesson per week, for the course of the semester. Students wishing to take sixty-minute lessons must pay double the lesson fee. In some cases other scheduling of lessons is possible, but the student and the instructor must work this out. The current fee for Piano Class I and II, MUS 188 and 218 is \$160 per semester.

Students' accounts are billed for lessons during the third week of the semester. After this date, no refunds are made, and students are charged the full \$360 for the semester. If the student officially drops lessons before the end of the third week, only lessons scheduled to that point will be charged. This includes any lessons missed that are unexplained by the student.

No discount is given for students who do not take lessons from the start of a semester (i.e., the \$360 fee remains the same as if lessons had been taken all semester).

D. Scholarships

The Leonard Holvik Award in Music was established in 1984 upon his retirement as professor of music and director of choirs at Earlham after 34 years of service to the College. This “annual award for private voice lessons during the ensuing year is given to a deserving undergraduate who is a continuing member of the Concert Choir.” The director of the Concert Choir and the Choral Assistant select the recipient of this award.

The Anna R. Morrisett Music Scholarship was established in 1983 and is awarded “to a sophomore or junior whose desire to study music is deep and sincere and for whom this study will open a new world of interest. The award is given annually to support piano instruction for the following year.” Applicants for this award are normally invited to submit a statement about themselves to the music faculty early in the second semester.

Departmental scholarships covering lesson fees are available in limited numbers. These scholarships are not awarded to students taking lessons for the first time, and are usually limited to two consecutive semesters. The application form for these scholarships is available from Connie Haselby at the end of the semester prior to the one for which the student is applying and at the start of each semester. The application must be submitted by the deadline posted on the Music Department bulletin board.

The full-time music faculty meets to award scholarships during the first week of each semester. Criteria for selection include successful lessons in the past and participation in departmental ensembles where possible, and also considers those music majors preparing for piano proficiency testing. The faculty also considers balance between the various studios (i.e., an attempt is made to spread awards out over piano, voice, guitar, brass, etc.). While financial aid is a consideration, we recognize that students not receiving college aid often have financial need for these scholarships.

The Mary Jane Harvey Memorial Award is given to a student who has done distinguished work in fields of art, drama, or music. The student must present a plan for use of the money to the head of the department he or she expects to study under. A statement of purpose describing the nominee’s plans should be submitted in writing – after the recipient has been selected. This is an award, not a competition. The award is for \$320 and selection is made by the Music, Art, and Theater Departments with the Financial Aid Committee making the final decision.

The Rariden Scholarship is given each year to one student entering the college who is interested in pursuing an area of the fine arts, whether that be the visual arts, music, or theater arts. Preference is given to students from Wayne County, although the selection committee will consider Indiana students from outside the county as well. The scholarship is valued at \$5,000 per year for each of a student’s four years at Earlham. Further information is available through the Admissions Office.

Applied Scholarship form:

EARLHAM COLLEGE
APPLIED MUSIC SCHOLARSHIP

NAME _____ DATE SUBMITTED _____

YEAR(1st, SO, JR, SR) _____

BOX# _____ PHONE _____

FOR WHICH INSTRUMENT/VOICE PART ARE YOU APPLYING ?

NUMBER OF PREVIOUS SEMESTERS OF LESSONS TAKEN AT EARLHAM
COLLEGE _____

INSTRUCTOR(S) _____

ARE YOU ON FINANCIAL AID ? _____

WHAT EARLHAM COLLEGE MUSICAL ORGANIZATIONS AND/OR ACCOMPANYING
ARE YOU CURRENTLY INVOLVED WITH ?

FOR WHICH SEMESTER ARE YOU APPLYING ? _____

RETURN TO FINE ARTS DESK

E. Accompanists

Students taking voice lessons will often work with an accompanist. The vocal instructor will determine the amount of time spent working with an accompanist in and out of lessons.

Students taking instrumental lessons may also work with an accompanist, especially in preparation for a performance. The necessity of an accompanist should be determined by the instructor in conference with the student.

Accompanists for either junior or senior vocal recitals should not be hired by students without prior approval by the music department convener. If student accompanists are used, the music department will pay the accompanist for services rendered. The number of extra rehearsals necessary will be worked out by the student's teacher, the student, and the department convener. If a professional accompanist is hired, special arrangements for payment must be made, after discussion by the student, the accompanist, the student's teacher, and the department convener.

Pianists wishing to accompany students for lessons and performances should look carefully at the sheet "Guidelines for Student Accompanists," and then speak with the vocal teacher to schedule times for accompanying.

Students bear the responsibility for communication with their accompanists. This includes, at a minimum, scheduling rehearsal times, getting music to the accompanist well in advance, arriving at rehearsals fully prepared, and showing appreciation.

Guidelines for Student Accompanists

Accompanying is a serious commitment. Before agreeing to accompany a vocalist or instrumentalist, students are expected to consider whether they will or will not be able to continue to come to lessons and rehearsals throughout the semester. Accompanists should not expect to be released from duties at the end of the semester because of exams, papers, general busy-ness, or other commitments. Although exceptions may be made, as a general rule accompanists should not accompany more than two vocalists/instrumentalists.

Rehearsal Time:

Student accompanists are generally expected to rehearse once a week with the vocalist or instrumentalist whom they have agreed to accompany. The length of the rehearsal is generally the same as the length of the lesson for which the accompanist is needed. Details should be worked out between the instructor, the accompanist, and the vocalist/instrumentalist involved.

Lessons:

Accompanists are expected to come to weekly lessons of the vocalist/instrumentalist whom they have agreed to accompany. In most cases vocalists do not require an accompanist for lessons until the middle of the semester. The importance of the accompanist increases as the semester

draws to a close. Details of participation in lessons should be worked out at the start of the semester by the instructor, the accompanist, and the vocalist/instrumentalist involved.

Compensation:

Accompanists are paid at the standard work-study rate. Accompanists will be paid for the time spent in lessons, and for the time spent rehearsing with the assigned vocalist/instrumentalist. This usually means half an hour a week in lessons, and half an hour a week rehearsing (per vocalist/instrumentalist accompanied). If the vocalist/instrumentalist does not show up during the mutually agreed on rehearsal time, the accompanist will be compensated for this time as if it had been spent rehearsing.

Reading Day Recital:

In some cases accompanists may be asked to perform with a vocalist/instrumentalist in the end of semester recital on Reading Day. Preparation for this recital may involve extra time rehearsing. The amount of extra time required should be determined by discussion between the instructor, accompanist, and vocalist/instrumentalist. When extra time is needed, accompanists will be compensated for this time. Accompanists are encouraged to consider the possibility of the end-of-semester recital when deciding whether or not to accompany a vocalist/instrumentalist throughout the semester. Expectations and duties should be discussed with both the vocalist/instrumentalist and the instructor at the start of the semester.

F. Recitals

The music department schedules two recitals every year, on the Reading Day of each semester. Besides these venues, students who are taking applied lessons may, with the consent of the instructor and the music faculty, schedule other performances.

Printed music for Reading Day Recitals must be given to the Fine Arts Coordinator, Connie Haselby, by Week 8 of the semester. This is the responsibility of the student. Those missing this deadline do so at the risk of performing on the recital without an accompanist or not performing at all.

Students not requiring an accompanist must give program information (title, composer, etc.) to the Fine Arts Coordinator, Connie Haselby, by Week 8 of the semester.

Third-year music majors who are focusing on performance may wish to perform a junior recital. Such a recital should be no more than a half recital (25 minutes in length).

Fourth-year music majors who are focusing on performance must perform a senior recital. This must be a full recital (40 minutes in length).

Recitals should begin on time; the length should be carefully gauged to allow for applause, walking on and off stage, etc. Programs must be approved not only by the applied instructor, but by the music faculty as a whole. Fourth-year students should submit programs to the department convener no later than the deadline for senior project proposals.

Junior or Senior Music Major Recital Preparation

Accompanist

provide all recital music in a neat and clean notebook
 set up a weekly practice time
 consult for a good recital date/time
 set up an agenda for practice/lessons
 possible gift for your accompanist?

Reserve date/space

ALWAYS go through Connie Haselby for space/date — both performance and rehearsal
 consider spaces such as Stout Meetinghouse, Ronald Gallery, orchard room, etc.
 provide for 3 hours (full)/1 1/2 hours (half) rehearsal in the space
 consider school work/departmental schedules/extracurricular schedules

Program

write out a formatted draft for approval with composers/dates/headings
 see your instructor for sample programs
 submit all program material on Monday before Reading Day of preceding semester for
 departmental approval
 if approved, programs will be printed in a standard format by music office

Program notes/translations

write out all translations with poets' names
 write any/all program notes in a scholarly manner

Publicity Options

design and print posters (\$5 for 20), and distribute
 Earlham calendar, Dateline, campus
 personal invitations?
 begin advertising about 10-14 days prior to date

Performance

ask a friend to help set up (lighting for accompanist, etc.)
 ask a friend to usher/hand out programs, watch the door, rearrange stage
 (It would be a good idea to incorporate these persons into your dress rehearsal.)
 borrow "Concert in Progress" signs from Connie Haselby
 consider such items as extension cords and other cables for audio/video/lighting needs
 possible reception after the performance? (talk with Connie at least one month in
 advance)

Recording Options

borrow a good audio/video recorder and ask someone to work it or
 pay @ \$40 to have Instructional Technology and Media Resources video the
 performance — contact Wes Miller
 (give at least two weeks notice to reserve any Media Resources equipment)

Memorization

music memorization should be discussed between student and instructor prior to program submission and will become a part of departmental program approval

Students who are non-music majors and wish to give a recital should feel free to work together and consult with the Music Department Faculty and Connie Haselby. Also, see VIII.C. for piano use policy.

VIII. FACILITIES**A. Practice Rooms**

Practice rooms located in Carpenter Hall are available to all Earlham students. Priority is given first to students taking applied lessons through the Music Department, then to students registered for departmental classes. Practice rooms located in Tyler Hall are available only to students registered for applied lessons through the Music Department. Keys for these rooms are issued to students during the first weeks of the semester for one semester at a time. Connie Haselby in the Fine Arts office handles key authorization forms. Most rooms have a piano. Amplifiers are not allowed. The rooms are available whenever Carpenter Hall is open, seven days a week, except when Goddard Auditorium is in use. Students must use the room assigned to them and should sign up for a specific time on the sheets on the door to the assigned room. It is suggested that students sign up for no more than an hour a day during the first weeks of class to insure that others also have the opportunity to use the space, and add time thereafter as needed.

Students assigned practice room keys will receive this set of guidelines:

Rules for practice rooms:

Leave the room clean when you depart.

No chairs may be left in the halls. If the room is crowded, let us know so we can clear the space.

Many students share these spaces, so the security of your personal belongings cannot be guaranteed. Please refrain from leaving anything behind.

Some times have been blocked out on the time sheets. You may not sign up for these times for regular practice. Additionally, when events are scheduled in Goddard, you may see signs asking you not to practice. Please respect these requests, and any verbal request that may be made in lieu of a sign.

Schedule sheets will be posted by the second week of the semester on each door. Hours available are on a first-come, first-served basis. Try to work with your roommates to assure that everyone has time in the room.

Absolutely no amplifiers may be used in the practice rooms.

Special permission to use practice rooms over winter and summer breaks is available for students who will stay in the area over these breaks. Consult with Connie Haselby in the Fine Arts office regarding the procedure necessary for obtaining such permission.

B. Pianos

Pianos are expensive and must be treated with great care. When students notice that something is wrong with a piano (broken string, stuck pedal, etc.), this should be reported to the department convener and Connie Haselby, who will contact the piano technician, Bill Laugheed. Practice pianos are routinely tuned once a semester.

To avoid damage to the instruments, smoking and drinking are prohibited in the practice rooms. Drinks spilled into the instrument or burn marks on the keys or elsewhere can too easily result from a violation of this policy. Pianos should not be moved from the location they are normally in.

The music department maintains several grand pianos in classrooms and lesson studios. In some cases students, especially those preparing for recitals, may be allowed to practice in such rooms. Arrangements should be made directly with the department convener.

C. Piano use policy for non-departmental groups/individuals

Music Department pianos

Below, “music department pianos” are considered to be pianos whose regular tuning and maintenance is funded by the music department budget.

Outside individuals/groups

“Outside individuals/groups” includes, but is not limited to individuals not taking lessons from music department faculty, individuals or groups not involved in music department activities, individuals or groups not related to or sponsored by the music department or Public Affairs.

Use of piano(s)

“Outside individuals/groups” may use music department pianos only under the condition that approval is given by the music department.

Moving pianos

No piano is to be moved without the express permission of the music department. Permission is needed even for moving the piano in the Orchard Room to the Coffeeshop. As a general rule, pianos may not be moved up or down any stairs or to any location deemed inappropriate by the music department.

Tuning/repair

Any use or move of a piano causes the piano to go out of tune. In some cases physical damage (broken strings, damage to hammers or the action, etc.) may result as well. Individuals/groups using music department pianos are expected to reimburse the music department for tuning and, if necessary, repair of piano(s) after use. Users agree to pay the following fee(s).

1. Tuning fee. Amount as specified in the contract of the piano tuner/technician of the

music department, multiplied by the number of pianos used. This fee must be paid BEFORE any performance takes place and is required of all “outside individuals/groups” using department pianos. Tuning will occur AFTER the performance has taken place. Any user who wishes to have a piano tuned before a performance may do so by contracting the music department tuner/technician through the Fine Arts office. The full cost of this tuning is to be borne by the user. Technical work on pianos before use may occur only with the consent of the Music Department.

2. Repair fee. If the Music Department faculty and the Music Department piano tuner/technician has determined that, as a result of use, or as a result of an accident that is the responsibility of the user, a piano has been damaged beyond normal wear and tear, the user agrees to pay for the cost of the repair.
3. Moving fee. If the Music Department has given its consent to moving a piano, and if the Music Department determines that such a move requires the use of professional piano movers, the user shall bear the full cost of the move.

Availability and trial use of pianos

On request, the music department will inform prospective users which pianos are available for use. Users are expected to determine availability of performance spaces BEFORE requesting the use of a music department piano. Since pianos are locked and often located in classrooms and studios, pianos are usually unavailable for use before a performance. If convenient to both the prospective user and the music department, pianos may be tested briefly under the supervision of a music department faculty member or designated representative.

D. Organ

Use of the organ located in the Hancock Room in Runyan Center is limited to students taking applied organ lessons. These students are issued a key through the Fine Arts office. Students will also set up practice times on the organ through the Fine Arts office.

E. Departmental Instruments – Availability & Policies

Many departmental instruments are available to students rent free. Instruments are loaned on a single-semester basis and are to be returned after their function has been fulfilled so that others might use the instrument. All instruments must be returned no later than the last reading day of each semester. Instruments are issued according to ensemble and applied-lesson needs first, and on a “first come, first served” basis thereafter. Students will sign the following agreement form before being issued an instrument. These are available from Connie Haselby in the Fine Arts office.

Instrument Loan form:

Name _____

Campus Address _____

Campus Contact (Box, phone, email) _____

Instrument Borrowed _____

Ensembles / Lessons _____

Signed out on _____ To be returned on _____

Returned _____ To _____

By signing below you agree to the following terms:

1. I, the borrower, will maintain any Earlham College instrument borrowed in good working order (as issued). If any damage beyond normal wear on the instrument should occur while in my use, I will be responsible for the cost of any repairs. In the event of loss or damage, or should normal wear require attention, I must notify the music department immediately so repairs can be pursued.
2. I will return the instrument to the Fine Arts office on or before the agreed-upon date. As a service to the next user, a brief visual and mechanical inspection of the instrument with my feedback will be performed. I will let the music department know if the instrument requires maintenance for routine wear such as pad or cork replacement, re-stringing, etc.
3. While using a department instrument, I will make sure that there is some identification marking (on the case, for example) that lets others know that I am responsible for the instrument.
4. If, upon taking possession of an instrument, I fail to make the music department aware of needed repairs within 2 weeks, the music department will assume that the instrument was in good repair when I received it.

I agree to the above terms:

Sign

Print

Faculty/Staff

F. Instrument Lockers

There are a limited number of instrumental storage lockers available in the hallway outside the Fine Arts office. Students wishing to use these should see Connie Haselby in the Fine Arts office for details.

G. Instructional Technology & Media

The Instructional Technology & Media Center is located in the basement of Lilly Library. This section of the library houses the CD and record collection, videocassettes and video discs, video cameras, cassette recorders, etc. Much of the equipment can be checked out for projects or assignments. Listening stations are available for listening to recordings for classes and concerts. Music Department concerts are routinely recorded and students may purchase copies for a nominal fee by contacting Wes Miller, Barbara Miller, or Carvin Rinehart in the ITMC. When planning a project, it is important to plan ahead to reserve the required equipment.

The Instructional Technology & Media Center's normal hours are:

| | |
|-----------------------|--------------------|
| Monday through Friday | 9:00am to 11:00pm |
| Saturday | Closed |
| Sunday | 12:30pm to 11:00pm |

The Music Department also houses an aging but substantial record (LP) collection. Student are to work with a music faculty member should they wish to use the collection for research or score preparation.

The Instructional Technology & Media Center is now home to the new Fine Arts Multi-media Lab. For musicians, this lab features five PC workstations with Cakewalk's Sonar XL on each machine. This software allows for extensive professional digital audio and MIDI editing. Each of these computers runs a Creative Audigy2 soundcard, capable of 24-bit digital audio. Students may also access these machines to use Finale notation software and other music applications as they become available. All PCs on campus have NoteWorthy Composer notation software available as well. Two MIDI-controller keyboards are available at the MRC desk for sign-out. These are connected to the workstations via USB.

The lab also hosts five new Macintosh workstations slated to run Finale by 2003-04. Other applications in this lab will allow students to use CAD software for set design, digital photo software for creation and alteration of graphic images, and future implementation of digital video applications.

H. Departmental Portable Recording Equipment

The Music Department owns a limited number of portable audio and video recording devices and peripherals (headphones, microphones, tripods, patch cords, mic stands). The primary purpose of these is for documenting ethnography projects for MUS 460 (Ethnomusicology: Theory and Methods) and to assist students with recitals and other class-related projects. The equipment is housed in the Fine Arts area of Runyan and must be checked out (and in) through a departmental faculty member or Connie Haselby. You must fill out a form which includes the purchase cost of the item: you assume full responsibility for damage or loss. To determine the purchase cost

of each item please consult the inventory sheet, which is kept near the blank forms. For audio recording there is a range of options, from very inexpensive to professional quality. One of our devices, which may not be checked out but may be used in Runyan, has features to aid in transcribing from a CD. You are expected to read the manual of any equipment you use ahead of time. Please do not check out original copies of the manuals--if you cannot find a photocopy, make one from the original archival copy. Please be mindful of others: as a rule of thumb do not keep equipment more than five days and coordinate with others who need the same device.

I. Earlham Computer Music Studio

The Earlham Computer Music Studio received a major upgrade during the 2003-2004 academic year, and will continue to receive similar upgrades over the course of the next two years. Currently housed in Tyler, it consists of a Macintosh G5 running Finale, Digital Performer, Max, various other synthesis software, and Pro Tools LE. Its hardware consists of a state of the art Mackie digital mixer, a Kurzweil K2600 synthesier/sampler, a MOTU 828, the t.c. electronics M2000 and a Nord Lead. The studio is connected to two excellent near-field monitors for accurate mixdown and post production.

J. Computer Music Studio Guidelines

The use of the Computer Music Studio is typically limited to those enrolled in Music Technology (MUS 372) during the spring semester. Students will be assigned keys which must be returned at the end of the semester. All students must sign the log book during individual sessions, and no one who is not enrolled in the class is allowed in the studio without permission of the instructor. In the fall semester, the studio is open to those who enroll for independent study, and is only available to students who have completed MUS 371.

IX. CONCERT EXCURSIONS

A. Department organized trips

Occasionally the Music Department schedules trips for classes or interested groups of students to concerts in nearby cities such as Cincinnati, Oxford, or Indianapolis. The department normally covers the cost of the College van and takes care of coordinating the ticket orders.

B. Student initiated trips

Students are welcome to initiate concert trips that are not organized by the faculty. Just talk with one of the faculty members with your idea and the department will discuss the proposal. If approved, the department will cover the cost of the van for the trip.

X. CONCERT OPPORTUNITIES

All of the concerts below are sponsored at least in part by the Music Department or the College and are considered an important part of the department's offerings to the Earlham Community. Music students should consider attendance at these events an expectation of their participation in the musical life of the College. Check both the Earlham College Events Calendar each semester and the Fine Arts Calendar for specific dates and times.

A. Departmental Organization Trips

Departmental Concerts involving the student and/or faculty performing organizations offer a major opportunity for the Earlham and surrounding communities to hear excellent music in a wide variety of styles.

B. Guest Artist Series

In the Earlham Guest Artist Series, there's really something happening on stage for everyone — from jazz to ballet, from opera to children's theater. The series brings memorable performances, great entertainment, and the opportunity to hear and see some of the world's leading artists perform on campus. All series performances are open free of charge to students.

The roster of artists who have performed as part of the series in recent years includes Branford Marsalis, Buckshot LeFong, Jean-Pierre Rampal, Stanley Jordan, Sherrill Milnes, McCoy Tyner, The King's Singers, Tim Cunningham, Joanne Brackeen, McNeil Jubilee Singers, Christopher Parkening, The Canadian Brass, the Newport Jazz Festival on Tour, Kiev Chamber Orchestra, Lionel Hampton, the Guarneri Quartet, The Vienna Choir Boys, Waves Jazz Dane, Chanticleer, the Daniel String Quartet with Gervase de Peyer, the Warsaw Philharmonic Orchestra,, Krzystztof Penderecki, Leningrad Quartet, and the Juilliard Quartet.

Guest Artist Series performances are staged in either Goddard Auditorium in Carpenter Hall or the Wellness Center. There is plenty of opportunity for students to get involved in several ways — from ushering, selling tickets, building stages, constructing sets, entertaining guest artists, and hosting receptions to marketing events and helping with children's matinees. Also, artists

regularly hold master classes and special teaching session with students while they're in residence at Earlham.

C. Faculty Recitals

Members of the faculty occasionally present recitals not included in other concert series. These are generally publicized well in advance and offer additional repertoire for audiences.

D. Meetinghouse Concert Series

The Meetinghouse Concert Series, which is funded primarily through the Eleanore Vail Meetinghouse Concert Series Fund, offers professional chamber music programs one Sunday afternoon each semester.

E. Brownbag Concert Series

The Brownbag Concert Series, organized by Professor Emerita Eleanore Vail, offers a wide variety of concerts on Friday at noon several times each semester. These events are normally held in the Orchard Room, Leeds Gallery, or the Hancock Room, and the invitation is open to everyone to bring lunch (from the Dining Hall, Coffeeshop, or home) and "come when you can and leave when you must."

F. Student Recitals

Individual student recitals, scheduled through the department, are normally scheduled during the early part of each semester. Each semester in the Meetinghouse, the Reading Day Recital is presented by the department to offer students at all levels of experience the opportunity to perform works studied in their studio lessons that semester. While students are not generally required to perform as part of their lessons, the decision whether or not to participate should be discussed early with the applied music instructor.

G. Richmond Area Concerts

The Music Department routinely purchases five student season tickets for the Richmond Symphony Orchestra. These tickets are available free of charge one week prior to the event on a first-come first-served basis in the Fine Arts Office from Connie Haselby, the Fine Arts Coordinator. Civic Hall Associates also offers a series of events including high quality concerts. Tickets are generally available through Runyan desk.

H. Attendance Expectations

Once again, one of the strongest features of the department is the commitment on the part of the faculty and the majors to support one another's work. There is an expectation that both faculty and students will attend one another's performances and presentations. It is important to all of us to create an atmosphere on campus that shows outward support and appreciation for the arts. Many opportunities to attend live performances are made available both within the department and across the campus. This attendance expectation includes all on-campus concerts.