

Hamilton College Music Department Handbook

Table of Contents

General Information	2
Faculty	3
Adjunct Faculty	4
Administrators and Staff	5
Facilities	6
Music Curriculum and Other Requirements	9
Performing Ensembles	21
Study in Performance/Instrumental and Vocal	25
Performance Opportunities and Procedures	34
Additional Opportunities and Information	43
Appendix	46
Requirements for Applied Music	
Requirements for Solo Performance	
Requirements for Advanced Solo Performance	
So You Want to Give a Recital?	

General Information

Students who have a deep interest in and commitment to musical study, whether as a music concentrator, a music minor, or a participant in department ensembles or classes, will find much at Hamilton to engage their continuing interest and development as musicians. As part of a liberal arts education, the study of music at Hamilton College incorporates the examination of theoretical concepts and historical contexts of various styles of music with significant opportunities for performance, both on and off campus. In addition to courses in music theory, history, solo performance, and group performance the curriculum includes courses in world music, American music, opera, the history of jazz, jazz arranging, contemporary music technology, women in music, and conducting.

The policies and guidelines of the Music Department have been established by the music faculty as well as affiliated staff and administrators. Our aim is to ensure that each student in our program receives a music education of the highest quality and consistency. To that end, this handbook outlines information, guidelines, and policies that will help you plan your music study at Hamilton. Some of the items included in the handbook are registration instructions for private lessons as well as course information for private lessons, requirements and deadlines for the Senior Program in Music, and procedures for preparing and presenting a solo recital. The handbook also outlines general information about the faculty and staff in the department as well as the facilities and ensembles in which you will make music. Finally, this handbook outlines material that will help you in preparing for graduate study in music, lists job opportunities within the department, and includes a helpful section on concert etiquette.

The department believes that students must take responsibility for their education, and thus these policies are published and followed. It is the job of each student to be aware of policies and procedures pertaining to her/his music study. Requests for clarification of policies are welcome at any time and should be addressed to the department chair or appropriate administrator or staff person. For further information and an electronic version of this handbook, you may visit the department's web page at <http://academics.hamilton.edu/music/home/handbook.html>.

Faculty <http://www.hamilton.edu/academics/faculty.html?dept=Music>

HEATHER R. BUCHMAN, Assistant Professor of Music, is the Conductor of the Hamilton College Orchestra and the Brass Ensemble. She also directs the chamber music program and teaches courses in 20th-Century music and in orchestration. She completed professional studies in conducting with Otto Werner Mueller at The Juilliard School. She holds an M.M. in orchestral conducting from the University of Michigan, where she studied with Kenneth Kiesler, and a B.Mus. degree and a Performer's Certificate in trombone from the Eastman School of Music. She served as Principal Trombonist of the San Diego Symphony from 1988 to 1996. As a soloist she won prizes in the ARD International Music Competition in Munich, Germany, and the New York Philharmonic Young Artists Concerto Competition. She has commissioned and premiered several works for trombone and has given solo performances in San Francisco, Los Angeles, New York City, Minneapolis, St. Louis, Munich, Rome, Italy; and in Japan. She has recently conducted professional orchestras in workshops in Naples, FL and St. Petersburg, Russia, and she is founder of the KAIROS Chamber Orchestra.

LYDIA R. HAMESSLEY, Associate Professor of Music, teaches courses in Medieval and Renaissance music history, world music, American music, and opera. She received a B.Mus.Ed. from Texas Lutheran College and earned her M.A. and Ph.D. in Musicology from the University of Minnesota. Her dissertation was entitled *The Reception of the Italian Madrigal in England: A Reportorial Study of Manuscript Anthologies, ca. 1580-1620*. Her current research interest is the music of the southern Appalachians, particularly that of women in old-time and bluegrass music. In 1991 she was the coordinator for the conference Feminist Theory and Music: Toward a Common Language held in Minneapolis, MN. Her publications include articles in *19th-Century Music*, *Music & Letters*, *Queering The Pitch: The New Gay and Lesbian Musicology*, *Menacing Virgins: Images of Virginity in the Middle Ages and Renaissance*, *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-Century American Music*, *Women and Music: A Journal of Gender and Culture*, *The Fretboard Journal*, and reviews in *Signs: Journal of Women in Culture and Society*. She is the co-editor, with Elaine Barkin, of *Audible Traces: Gender, Identity, and Music*. She was awarded a Class of 1963 Faculty Fellowship for work on developing new areas of teaching expertise; she also received a Kirkland Endowment Grant to develop courses about or concerned with women. In 2007 she received the Class of 1962 Outstanding Teaching Award. She also plays the clawhammer banjo.

ROBERT G. HOPKINS, Associate Professor of Music, graduated from Oberlin College and earned his M.A. and Ph.D. in music history and theory from the University of Pennsylvania. His dissertation provided the basis for his book entitled *Closure and Mahler's Music* (1990). Hopkins has been greatly influenced by the work of Leonard B. Meyer, for whom he worked as research assistant while at the University of Pennsylvania. His research interests include psychological experiments on music perception, analysis of codas in the works of Schubert, and the changes in sonata form in instrumental works during the nineteenth century. At Hamilton he teaches courses in music history, theory, and perception. Hopkins is also very active in the Barbershop Harmony Society (SPEBSQSA, Inc.), which he recently served as president. He is an active performer in his award-winning barbershop quartet and as director of a barbershop chorus. He coaches Hamilton's student barbershop quartet. Several of his arrangements have been published by the Barbershop Harmony Society.

G. ROBERTS KOLB, Professor of Music, is a graduate of Occidental College. His post-graduate work includes study at the School of Theology at Claremont, California, a master's degree in Choral Conducting from the California State University at Fullerton, and a D.M.A. in Choral Music from the University of Illinois. His dissertation on the music of the early 17th-century composer Guillaume Bouzignac was judged dissertation of the year 1984 in the field of choral music by the American Choral Directors Association. He has completed an edition of the complete works of Bouzignac for publication by the Center of Baroque Music Research in Versailles, France. Prof. Kolb is Director of Music at the Stone Presbyterian Church (Clinton, NY), and is past Musical Director of both the Syracuse Vocal Ensemble and the Cayuga Vocal Ensemble (Ithaca, NY). At Hamilton, Prof. Kolb directs the Choir, the College Hill Singers, and the Oratorio Society. He also teaches courses in music history, texted music, and conducting. He received the Christian A. Johnson Excellence in Teaching Award in 1999.

SAMUEL F. PELLMAN, Professor of Music, received a Bachelor's degree from Miami University in Oxford, Ohio and a Master's degree and doctorate from Cornell University. His teachers of composition have included David Cope, Karel Husa and Robert Palmer. His most recent project is the release, on the innova label, of his *Selected Planets*, a set of nine electroacoustic works inspired by the exploration of the planets of the solar system. His music is frequently presented at national and international events, including recent presentations in Australia, Hong Kong, Beijing, and France. Besides the innova release, many of his works may be heard on recordings by the Musical Heritage Society, the Cornell University Wind Ensemble, and Move Records, and much of his music is published by the Continental Music Press and Wesleyan Music Press. Prof. Pellman is also the author of *An Introduction to the Creation of Electroacoustic Music*, the leading textbook in the field. He teaches theory and composition and is director of the Studio for Contemporary Music. Further information (including sound clips) can be obtained at <http://www.borg.com/~spellman/MfS.htm>.

“DOCTUH” MIKE WOODS, Professor of Music, majored in composition and minored in String Bass at the University of Akron in Ohio (B.A.), Indiana University (M.M.), and the University of Oklahoma (D.M.A.). Woods was the first African-American to receive a doctorate in composition from Oklahoma University. He also received an M.M. in Jazz Studies from Indiana University. Woods has written over 400 compositions in various styles including choral, orchestral, and chamber works, as well as jazz combo and big band charts. Recently, the North Arkansas Symphony Orchestra performed his work entitled *War, Peace, Anger, Love*. “Doc” Woods is also Director and Bassist for the Zoe Jazz Band and Bassist for the Omniverse jazz ensemble. Both groups often perform his compositions. At Hamilton College, Woods teaches courses in jazz history, jazz arranging, and jazz improvisation, and he directs the Jazz Ensemble.

Adjunct Faculty

Adjunct Office, 859-4798 (call 859-4261 if you need to leave a message)

Rick Balestra, jazz guitar
Suzanne Beevers, cello
Stephen Best, organ, piano

Janet Brown, voice
Daniel Carno, oboe
Paul Charbonneau, guitar

Mike Cirmo, percussion
Colleen Crafton, trombone & low brass
Jon Garland, horn
Linda Greene, flute
Eric Gustafson, viola
Jim Johns, jazz drums
Lauralyn Kolb, voice
Allan Kolsky, clarinet
Ursula Kwasnicka, harp
Raymond Larzelere, voice
Rick Montalbano, jazz piano

Florent Renard-Payen, chamber music
coach
Colleen Roberts Pellman, piano
Vladimir Pritsker, violin
Darryl Pugh, bass
Gregory Quick, bassoon
John Raschella, trumpet
Monk Rowe, saxophone
Jeff Stockham, jazz trumpet
Sar-Shalom Strong, piano
Ubaldo Valli, violin

Administrators and Staff

STEPHEN BEST serves as Coordinator of Individual Performance Study and of the Musicale/Student Concert program. He is responsible for organizing and supervising performing opportunities for students enrolled in Solo Performance or Applied Music. Also adjunct instructor in organ and basic keyboard, he holds A.B. (Music) and M.Mus. degrees in organ performance from Syracuse University and is Minister of Music at Utica's First Presbyterian Church. He is also Dean of the Central New York Chapter of the American Guild of Organists and a published composer whose organ works are available at <http://www.evensongmusic.net/bestorgan.html>.

JOAN CLAIR, Music Library Coordinator, is responsible for the general operation of the Music Record Library, including reserve materials management, hiring and supervising study workers, collection assistance and development, and policy decisions.

COLLEEN ROBERTS PELLMAN, Student Staff Pianist Coach, received a Bachelor of Music degree in piano performance from Miami University (O.) and a Master of Music degree in piano performance from Ithaca College. She has also studied with Menahem Pressler, Malcolm Bilson, and most recently Dr. Fred Karpoff. Ms. Pellman has performed extensively as a soloist and chamber musician in new music concerts throughout central New York, as half of the Pellman-Ucci four-hand piano duo and as an accompanist. She joined the faculty of Hamilton College in 1980 and from 1988-2004 she served as Coordinator of Staff Pianists for the department.

MICHELLE REISER-MEMMER, Performing Arts Administrator, received a B.A. from UNC-Chapel Hill and an M.A. from Carnegie Mellon University. She is responsible for programming the Performing Arts at Hamilton Series and Department of Music events in Wellin Hall. She also manages the box office and schedules Wellin Hall.

KIM CARROLL, Academic Office Assistant, received her Bachelor of Business/Public Management from SUNYIT. She is responsible for providing a broad range of administrative support for departmental and adjunct faculty. She hires and oversees the department student workers and is responsible for recruiting, scheduling, and maintaining the Applied Music and Solo Performance program.

SAR-SHALOM STRONG, Lecturer in Piano and Coordinator of Staff Pianists, received his Bachelor of Music *magna cum laude* from Knox College and Master of Music in piano from Syracuse

University. He administers the program for student and professional pianists who accompany students pursuing private music study. In addition to his teaching and administrative duties, Mr. Strong performs extensively, both as soloist and collaborative artist, and for nearly ten years, played orchestral keyboard with the Syracuse Symphony Orchestra. His recordings of Hugo Wolf songs with soprano Janet Brown and music of Sidney Hodkinson and Malcolm Lewis with the Society for New Music have received critical acclaim.

Facilities <http://academics.hamilton.edu/music/home/fac-overview.html>

Hans H. Schambach Center for Music and the Performing Arts/Wellin Hall

Completed in 1988, the Hans H. Schambach Center for Music and the Performing Arts houses the music department, its classrooms, studios, practice rooms, and library. The center also contains the 700-seat Carol Woodhouse Wellin Performance Hall which serves as the performing arts facility for the Performing Arts at Hamilton series, the Department of Music concerts, and the Department of Dance concerts. Inquiries about the use of Wellin Hall should be directed to the Performing Arts Administrator.

Lockers

Lockers are available in List and Schambach for storing musical instruments. Students in instrumental group performance ensembles are given first priority, and sign-ups for these lockers will be held at 8:30 p.m. in Wellin Hall on the first Tuesday of classes each term. Others interested in obtaining a locker (students taking private music lessons) may stop in the Music Dept. office and sign up for one beginning the first Wednesday of each term. The department does not provide lockers or other storage space to students who are not enrolled for music lessons or who do not require lockers or storage space as participants in an ensemble. The lockers in List are located in and just outside of List 213. The lockers in Schambach are located in the basement, in the hallway between the Theatre Studio and Music Library. To secure these lockers, a student will need to come to the Music Dept. office and sign out a combination padlock. There is no charge for this. Students must be responsible for securing their instruments and keeping their locker locked. A student may acquire a locker in Schambach by signing up in the Music Dept. office. The use of padlocks that are not provided by the Music Department is not permitted, and they will be removed.

Practice Rooms

There are eleven practice rooms available for student use. Each room is outfitted with a piano (electric, upright, or baby grand). If you do not need a piano, please try to use a room with an electric keyboard. All practice rooms have a music stand assigned to them and are monitored on a frequent basis. There is a sign-up sheet on each door so that students may sign up to use the room at different times and days. There is a limit of no more than 2 hours per day in each room. Hours will be blocked out when instruction is scheduled in a room.

Think ahead and plan practice time into your regular daily/weekly schedules, signing up for times that you know will be yours. Don't expect to find an empty room whenever you choose to look for one.

Four of the rooms are located in List on the second floor and are clearly marked "Practice Room." These practice rooms are not available for playing amplified instruments or drums because of their weak soundproofing and their close proximity to offices and classrooms.

Six practice rooms are located in the basement of McEwen, 002A - 002F. Two of these practice rooms are available only for students who take instruction in percussion and the harp. These students will receive a key to unlock the door (percussion students must pay a key deposit – see Kim Carroll, Music Dept. Academic Office Assistant, for details). The remainder of these rooms is available to all students, including those who play amplified instruments. To use a McEwen practice room, students must come to the Music Dept. office and ask for an entrance code to that practice room area. A personal combination for the lock on the door that leads to the practice rooms will be assigned to each student.

There is one additional practice room, on the second floor of List, reserved for music concentrators. Those students wanting to use this room will be able to get a key from Kim Carroll, Music Dept. Academic Office Assistant, upon payment of a \$25.00 key deposit. This room may be used for practice by music concentrators only when not in use by a music instructor. There is also a practice organ available in Schambach for those students studying organ in private lessons.

The Harpsichord Practice Room is to be used only by students who have permission from their piano teacher. Use by other students without permission from a music faculty member will result in disciplinary action.

Because the soundproofing in all the practice rooms is of limited effectiveness, none are available for use by campus bands. Students are advised to inquire at the Office of Residential Life for space where groups using amplified instruments can rehearse without disrupting the studies of other students.

Instrument rental/availability

A limited number of department-owned orchestral and jazz instruments are available for use by students who are members of group performance ensembles. Interested students should consult Professor Buchman for orchestral instruments or Prof. Woods for jazz instruments. A deposit may be required. Please consult Kim Carroll, Music Dept. Academic Office Assistant, for the policies and procedures on instrument borrowing and rental.

Music Record Library

The Music Record Library (in the lower level of McEwen) is a branch of Burke Library and houses a collection of about 28,000 recorded items, CDs, LPs, DVDs, and videotapes in classical, jazz, and world music. These recordings do not circulate. The library also houses the college's collection of musical scores, most of which do circulate. Books on music are held in the Burke Library. The Music Record Library has listening facilities, and items you will need for course listening, reading, and viewing are placed on reserve here, with some reading assignments available on-line as well. The Library is a comfortable, quiet, air-conditioned place to study or listen for pleasure. Food and drink, however, are not permitted in the library at any time.

The general phone number and circulation desk for the music library is 859-4348. You may reach the Music Library Coordinator at 859-4349. For questions of policy, reference, and collection information, please ask for the coordinator. For other, more general questions check with either the coordinator or student worker. If you don't find what you need in the library, please DON'T EVER leave without checking with the coordinator. The student desk workers, although helpful, charming, and energetic, should not be considered the last stop for your questions. The hours for the Music Library are:

Monday – Thursday	9:30 am-11:30 pm	Friday	9:30 am-4:30 pm
Saturday	12 noon-5 pm	Sunday	12 noon-11:00 pm

These hours are subject to change; check the schedule posted on the library door. Remember, the Music Library has a limited number of listening stations, so you should plan your study time accordingly.

The Studio for Contemporary Music

The Studio for Contemporary Music is a primary workspace and classroom for students taking Mus 277 (Music in Contemporary Media), Mus 377 (Electronic Arts Workshop), and Mus 287 (Musical Composition) and for students doing senior projects in musical composition. Due to resource limitations, this facility is not available for use by students who are not enrolled in these courses or who have not completed one of these courses. The equipment in the studio includes a digital mixing board linked to DAT and ADAT recorders, a MIDI network (that includes Kurzweil and Roland tone modules, a variety of Roland and Yamaha MIDI controllers, and MIDI-controlled Lexicon and Digitech signal processors), and a cluster of Macintosh computers running Digidesign ProTools digital recording and editing software. MIDI sequencing software, editor-librarian software, and multi-media design software are also installed on the computers. Vintage equipment includes a Synton analog modular synthesizer, a Micromoog synthesizer, a Yamaha DX 7 (Mk II), and a Roland D-50, among many other items. For further information (and for links to sound clips of music produced in the studio), visit <http://academics.hamilton.edu/music/home/dms.html>.

Jazz Archive

Established in 1995, the archive holds a collection of videotaped interviews, currently numbering over 215 entries, with jazz musicians, arrangers, writers and critics. The collection generally focuses on artists associated with mainstream jazz and the swing era. The holdings are particularly viable for material pertaining to the learning process employed by young jazz musicians prior to the establishment of jazz education programs, and the realities of making a career in the jazz world. The interview collection has been fully transcribed and may be reviewed in print, video and audiocassette media. Support material includes LPs, CDs, photographs, commercial jazz videos, books and memorabilia as well as a concert documentary filmed in 1997 at Hamilton College with Joe Williams and the Count Basie Orchestra. Researchers, students and writers are invited to contact the archive director, Monk Rowe (x4071), for access guidelines.

Gamelan

The music department owns a Javanese gamelan, an ensemble that consists of 30 instruments: metallic and wooden keyed instruments similar to xylophones, hanging gongs, pot gongs, drums, and flute. Gamelan music is a shimmering blend of slow-moving melodies and interlocking melodic elaborations punctuated by gong strokes and intricate drumming patterns. Students in a variety of music courses have an opportunity to play in the gamelan, and some classes will gain enough skill to feature the gamelan in performances throughout the year. Professor Hamessley teaches gamelan.

Green Room

The Green Room is to be used as a practice room only by percussion students who are studying mallet percussion instruments and organ students. Use by other students without permission from a music faculty member will result in disciplinary action.

Music Curriculum and Other Requirements

Music Placement Exam

During the summer, the music department administers an on-line placement exam to each incoming class. Depending on the results on the exam, students may place out of Mus 109 (Theories of Music: Fundamentals) and be allowed to enroll in Mus 209 (Theories of Music: Harmony & Counterpoint) or any other course with a prerequisite of Mus 109. All students with a background in music are encouraged to take the placement exam. See Prof. Hopkins if you wish to take the placement exam and did not complete it during the summer.

Requirements for a Concentration or Minor in Music

A concentration in music consists of one course credit in performance (from among courses in Solo Performance and/or Group Performance courses except those graded S/U), 209, 210, 251, 252, 253, 254 or 259, 280, 281, 350, 351, and the Senior Project, 450-451. Students contemplating graduate work in music should consult with a member of the department at an early date. Departmental honors can be earned through distinguished achievement in course work and in the Senior Project. A minor in music comprises five courses: 209, two courses from among 251, 252, 253, and 254 or 259; one course credit in performance (from among courses in Solo Performance and/or Group Performance courses except those graded S/U); and one other full-credit course except 109.

Sample 4-Year Plan for Music Concentration

The following is only a suggestion of how the student might schedule his/her courses for the concentration. Depending on the placement exam results, a student may be able to begin Music Theory studies with Mus 209 rather than 109. The department strongly recommends that students enroll in 180, 181, 280, and 281 when they begin Music theory classes (Mus 109, 209, 210). Mus 180, 181, 280, and 281 may be repeated for credit as necessary, so students may find that they must register for these courses more than once or twice. The department strongly recommends that Mus 350-351 be taken in the same academic year, and these courses ideally should be taken in the junior year. So students must plan their schedules carefully. Courses shown below in italics appear more than once in the following schedule, reflecting the flexibility that students have in planning when to take these particular courses. While only one credit in performance is required, students are also expected to participate in departmental ensembles in each semester.

Sample Schedule without Advanced Placement in Mus 109

	<u>Fall Semester</u>	<u>Spring Semester</u>
Yr. 1	109, 180, 181	252, 280, 281
Yr. 2	209, 251 or 253, 280, 281	210, 254/259
Yr. 3	251 or 253, 350	254/259, 351
Yr. 4	450	451

Sample Schedule with Advanced Placement in Mus 109

	<u>Fall Semester</u>	<u>Spring Semester</u>
Yr. 1	209, 180, 181	210, 252, 280, 281
Yr. 2	251 or 253, 280, 281	254/259
Yr. 3	251 or 253, 350	254/259, 351
Yr. 4	450	451

Requirements for the Senior Program in Music

Music concentrators fulfill the Senior Program in Music by completing Mus 450-451. Students in 450-451 will plan and execute significant projects in areas of particular interest: composition, conducting, history/theory/ethnomusicology, jazz performance, or solo performance. Early in the junior year, each concentrator should seek approval from a full-time member of the music faculty to advise the senior program. Prior to the time of the final presentation of the project (with the exception of Composition and Solo Performance which have their own procedures), a second reader or auditor will be selected to respond to and grade the project. Basic timetables and requirements for particular areas of interest are given below; note that dates are for finished products and missed deadlines will result in a reduced grade for the project. Further, the dates listed are for senior projects completed in the Spring semester of the Senior year. Dates will be adjusted by the department chair for Fall semester presentations of Senior Projects.

Composition

A student who wishes to undertake a senior project in composition must have taken Mus 287 (Musical Composition) for at least two semesters prior to the senior year. If the presentation of the project involves the production of a recording, then the student must also have taken Mus 277 (Music in Contemporary Media) prior to the senior year. If the project is a sound installation, the student should also have taken Mus 377 (Electronic Arts Workshop). If the project is a recital of compositions, the student must have previously presented an original composition on at least one departmentally-sponsored Student Concert in Wellin Hall or on a concert by a college ensemble directed by a full-time member of the music faculty.

- 1) A senior project in composition can take one of many forms:
 - a) a set of compositions produced in the Digital Music Studio and distributed to the audience as a compact disc recording
 - b) a set of compositions for acoustic and/or electroacoustic instruments and performed for the audience in a recital
 - c) a substantial work for a college ensemble that is performed by this group on at least one of its public concerts
 - d) a sound installation that is presented to the audience in a public space for a period of at least several days
 - e) some combination of the above
- 2) All students who do a senior project in composition are expected to write a short paper (5-10 pages) on influences, analysis, and historical perspective.
- 3) Deadlines are:
 - a) Junior year
 - November 1: statement of intent approved by faculty advisor and delivered to the chair of the department (must be accompanied by a Recital Proposal form if the student plans a recital of compositions).
 - December 1: A student who wishes to present a recital of compositions must reserve the date and space for the recital with the Performing Arts Administrator.
 - March 1: A student who wishes to compose a work for a college ensemble must provide the director of the ensemble with scores and recordings of previously composed works and a description of the proposed work.
 - March 31: A student who wishes to compose a work for a college ensemble must obtain from the director of the ensemble a statement that includes a commitment to perform the work, a deadline for the receipt of performance materials, and a tentative date for the premiere performance.

March 31: draft of project proposal to faculty advisor

April 15: completed project proposal approved by faculty advisor, to the department chair; the department will consider the proposal and respond with a decision by May 1.

b) Senior year

December 1: A student who wishes to present a sound installation must schedule the time and space for the installation, including a brief (15-20 minute) presentation at the opening of the work.

March 1: A student who wishes to produce a compact disc recording of original compositions produced in the studio must have the master disc and project art complete and ready to deliver to the production company. Also by this date the student must schedule a time and place to release the recording to the public and make a brief (15-20 minute) presentation about it.

April 15: paper due

For a student who wishes to present a recital of compositions:

Eight weeks prior to the recital: A draft of program copy and program notes must be delivered to the faculty advisor.

Two weeks prior to recital: The program copy and program notes approved by the faculty advisor must be delivered electronically to the Academic Office Assistant for the music department.

Failure to meet deadlines will reduce the grade for the project.

- 4) The senior project proposal (the draft of which is due to the faculty advisor by March 31 of the junior year) should include:
- a) a list and brief description of previous compositions or installations completed, including durations and instrumentation (if applicable)
 - b) a tentative timeline for the project
 - c) If the project will involve a set of compositions presented on a recording, provide a tentative list of the works to be included and a brief description of their characteristics (duration, techniques to be employed, etc.)
 - d) If the project will involve a recital of compositions, provide a tentative list of the works to be included and a brief description of their characteristics (e.g., duration, instrumentation, techniques, etc.). The program may include works already completed, provided they do not account altogether for more than half of the total duration of the music on the program.
 - e) If the project will involve the creation of a work for a college ensemble, attach the statement of commitment from the ensemble director.
 - f) If the project will be a sound installation, provide a tentative description of the characteristics of the work (degree of interaction with the space and the audience, techniques applied, etc.) and a tentative list of resources that will be required.
- 5) For projects that involve the presentation of a set of compositions on a recording and for sound installation projects, the chair of the department will request a second evaluation from a member of the full time faculty, in addition to that of the principal faculty advisor for the project, when determining the final grade. For projects that involve the creation of a substantial work for a college ensemble, the department chair will request an evaluation of the work from the ensemble director, in addition to that of the principal faculty advisor, when determining the final grade.

For projects that involve a recital of compositions, the principal faculty advisor will arrange for a pre-recital presentation of the works before a panel of music faculty (possibly including part-time faculty) to take place three weeks prior to the scheduled public recital. The

instructors will grade the presentation and approve or disapprove the recital and individual works on the recital. Should the panel decide that a student may not present one or more works on the recital, the grade for the senior project will be reduced.

Conducting

A student who wishes to pursue conducting as a senior project must have assisted with conducting in one of the large ensembles for at least one semester of the junior year, and assist in conducting in one of the large ensembles for the entire senior year. Students who wish to do a project in choral conducting should have studied voice privately at the college for at least four semesters and should be a member of the college choir. Students who wish to do a project in orchestral conducting should have studied their instrument privately at the college for at least four semesters and should be a member of the college orchestra. Student performance in Mus 216 will be the primary criterion for obtaining approval from the faculty advisor to pursue a senior program in conducting.

- 1) The components of the senior program in conducting are:
 - a) public performance of about one-half hour in length as a conductor in a concert during the senior year. A conductor must recruit a chamber ensemble, select works from a variety of historical periods and styles, prepare the ensemble during twelve hours of rehearsal, and conduct the ensemble in a public performance. Conducting a college ensemble in a public performance may fulfill only part of the public performance requirement.
 - b) program notes for the works the student is conducting
 - c) paper (about 20-25 pages) on the influences, analysis, and historical perspective of the works the student plans to conduct in the senior year
- 2) Deadlines are:
 - a) Junior year
 - November 1: statement of intent and completed Recital Proposal Form, available in the department office, approved by studio instructor and faculty advisor and delivered to the chair of the department
 - December 1: reserve date for public recital with the Performing Arts Administrator, to be scheduled no later than April 15 of the senior year
 - April 15: completed project proposal, approved by faculty advisor and solo performance instructor, to the department chair; the department will consider the proposal and respond with a decision by May 1. The completed project proposal must include a preliminary list of the repertoire to be conducted.
 - b) Senior year
 - Last day of classes for the fall semester: final paper, draft of program copy, and program notes to faculty advisor
 - Two weeks prior to recital: disk of program copy and program notes to Performing Arts Administrator
 - April 15: last date for public recital

History/Theory/Ethnomusicology

Students who wish to pursue a senior project in music history, theory, or ethnomusicology should have completed their course work in the relevant area prior to the senior year (for History: Mus 251, 252, 253; for Theory: Mus 209, 210; for Ethnomusicology: Mus 154, Mus 254).

- 1) The components of the senior program in history/theory/ethnomusicology are:
 - a) major paper (35-50 pages) or equivalent collection of shorter essays after the model of a Norton Critical Score involving, at a minimum, some historical contexts, some theoretical analysis, and some discussion of performance practice or recorded performances;

- b) oral presentation at a departmental seminar of no more than 1 hour including the question/answer session.
- 2) The oral presentation may include the performance by the student of examples to illustrate points within the paper. However, the presentation should in no way be construed to be a recital or a half recital, and entire works or movements of works will not normally be included in the presentation.
- 3) Deadlines are:
 - a) Junior year
 - November 1: statement of intent approved by faculty advisor and delivered to the chair of the department
 - December 1: reserve date for oral presentation with the Performing Arts Administrator, to be scheduled no later than April 15 of the senior year
 - April 15: completed project proposal approved by faculty advisor to the department chair; the department will consider the proposal and respond with a decision by May 1
 - b) Senior year
 - March 31: paper due
 - April 15: last date for oral presentation

Jazz Performance

A student who wishes to pursue jazz performance as a senior project must have performed on his or her instrument(s) during two student concerts – or one student concert and one jazz ensemble concert in which a student has a major solo – prior to the end of the sophomore year. The student must also take one-hour solo performance courses in his or her instrument(s) throughout the junior and senior years, and must perform on his or her instrument(s) during at least two student concerts – or one student concert and one jazz ensemble concert in which a student has a major solo – after the sophomore year and prior to the senior recital. At least one of those two student or jazz ensemble concerts after the sophomore year must be during the junior year. In addition, prior to the senior year, the student must complete Mus 160, 213, and jazz improvisation.

- 1) The components of the senior program in solo performance are:
 - a) public recital; repertoire should include swing, ballad, Latin, and even-eighth selections as well as an original composition and an original arrangement
 - b) pre-recital jury before a panel of three solo performance, to take place three weeks prior to the scheduled public recital. The instructors will grade the jury, and approve or disapprove the recital and individual works on the recital. The jury grade will comprise 1/3 of the senior project's final grade. Should the panel decide that a student may not perform one or more works on the recital, the grade for the senior project will be reduced. The jury will begin with a work chosen by the student. After that, the panel of instructors may request works or parts of works as it deems appropriate. Any work to be performed from memory on the recital must be performed from memory during the jury. If the three week deadline for this jury falls at a time when the college is not in session, the jury must take place prior to the college break.
 - c) program notes, in final form and handed in at the jury
 - d) short paper (5-10 pages) on influences, analysis, and historical perspective of one or more works on the senior recital
- 2) Recitalists who wish to perform works that involve other student musicians (excluding staff pianists) may only consider students who meet the performance criteria for presenting a recital; i.e., the student must have appeared on at least two Student Concerts and must be studying privately at the college or participating in a departmental ensemble in the semester of the recital. This student must also perform at the pre-recital jury at an appropriate level.

Finally, the student must have the consent of his/her studio instructor or ensemble conductor and the instructor of the recitalist.

3) Deadlines are:

a) Junior year

November 1: completed Recital Proposal Form, available in the department office, approved by studio instructor and faculty advisor and delivered to the chair of the department

December 1: reserve date for public recital with the Performing Arts Administrator, to be scheduled no later than April 15 of the senior year

April 15: completed project proposal, approved by faculty advisor and solo performance instructor, to the department chair; the department will consider the proposal and respond with a decision by May 1. The completed project proposal must include a preliminary list of the repertoire to be performed.

b) Senior year

Eight weeks prior to recital: draft of program copy and program notes to faculty advisor; drafts of original composition and arrangement

Three weeks prior to recital: pre-recital jury; final and completed program copy and program notes handed into jury

Two weeks prior to recital: disk of program copy and program notes; completed original composition and arrangement

March 31: paper due

April 15: last date for public recital

Solo Performance

A student who wishes to pursue solo performance as a senior project must have performed on his or her instrument(s) during two Student Concerts (which may include one college ensemble concert in which a student has a major solo) prior to the end of the sophomore year, must take one-hour solo performance courses in his or her instrument(s) throughout the junior and senior years, and must perform on his or her instrument(s) during at least two Student Concerts (which may include one college ensemble concert in which a student has a major solo) after the sophomore year and prior to the senior recital. At least one of those two Student Concerts after the sophomore year must be during the junior year. The student must work with a full-time faculty member of the department when writing program notes and the paper for the senior recital.

1) The components of the senior program in solo performance are:

a) public recital; repertoire should include music from at least three historical periods and, for singers, include at least three languages. The studio instructor will assign a grade for the recital that will comprise 1/3 of the senior project's final grade.

b) pre-recital jury before a panel of three solo performance, to take place three weeks prior to the scheduled public recital. The instructors will grade the jury, and approve or disapprove the recital and individual works on the recital. The jury grade will comprise 1/3 of the senior project's final grade. Should the panel decide that a student may not perform one or more works on the recital, the grade for the senior project will be reduced. The jury will begin with a work chosen by the student. After that, the panel of instructors may request works or parts of works as it deems appropriate. Any work to be performed from memory on the recital must be performed from memory during the jury. If the three week deadline for this jury falls at a time when the college is not in session, the jury must take place prior to the college break.

c) program notes, in final form and handed in at the jury

- d) paper (approximately 10 pages), which is an interpretive analysis on a major multi-movement work or a group of shorter works that includes analysis and historical perspective directed toward a better performance. The faculty advisor will assign a grade for the paper and notes that will comprise 1/3 of the senior project's final grade.
- 2) Recitalists who wish to perform works that involve other student musicians (excluding staff pianists) may only consider students who meet the performance criteria for presenting a recital; i.e., the student must have appeared on at least two Student Concerts and must be studying privately at the college or participating in a departmental ensemble in the semester of the recital. This student must also perform at the pre-recital jury at an appropriate level. Finally, the student must have the consent of his/her studio instructor or ensemble conductor and the instructor of the recitalist.
- 3) Deadlines are:
- a) Junior year
November 1: completed Recital Proposal Form, available in the department office, approved by studio instructor and faculty advisor and delivered to the chair of the department
December 1: reserve date for public recital with the Performing Arts Administrator, to be scheduled no later than April 15 of the senior year
April 15: completed project proposal, approved by faculty advisor and solo performance instructor, to the department chair; the department will consider the proposal and respond with a decision by May 1. The completed project proposal must include a preliminary list of the repertoire to be performed.
- b) Senior year
September 15: Final list of repertoire must be submitted to department chair
Eight weeks prior to recital: draft of program copy and program notes to faculty advisor
Three weeks prior to recital: pre-recital jury; final and completed program copy and program notes handed into jury
Two weeks prior to recital: final disk of program copy and program notes handed into Performing Arts Administrator
March 31: paper due
April 15: last date for public recital

Advising

Music concentrators should consult the department chair at the time they declare the concentration. The department chair will provide updated information about the structure of the concentration and the tentative schedule of course offerings for subsequent academic terms. Also, the chair will discuss with each new concentrator his or her preference for an advisor from among the full-time faculty of the department. To the extent possible, the chair will honor that preference.

Advice Regarding Study Abroad

Music concentrators who choose to study abroad during their junior year should plan their course work in music carefully and with the advice of a member of the music faculty. Since advanced courses required for the concentration have several prerequisites, students should begin their study of music history, music theory, and aural/keyboard skills *as early as possible*. The department administers a placement exam each summer, and students wishing to concentrate in music are strongly encouraged to take the exam for possible advanced placement. As a rule, students who plan to be abroad their entire junior year should have completed the following courses by the end of their sophomore year: Mus 109, 209, 210, 251, 252, 253, 280, 281. Students who wish to complete a senior project in solo or jazz performance should be aware of the performance prerequisites for these

projects; all senior projects have deadlines during the junior year which must still be met even if the student is abroad. Note also that whenever possible Mus 350-351 should be taken during the same academic year. Finally, students should be aware that very few study abroad programs offer courses in music theory, history, or performance that will count for the concentration at Hamilton College; thus, students should plan on completing their concentration through courses taken at Hamilton.

Departmental Honors

Honors in music will be awarded on the basis of a cumulative average of 90 or above in all courses required for the major, as well as distinguished achievement on the Senior Project.

Departmental Scholarships

The *Madeleine Wild Bristol Prize Scholarship in Music*, established in memory of Madeleine Wild Bristol, is awarded to a rising sophomore, junior or senior music student who is an outstanding performer, composer, scholar or leader in music and who also actively participates in athletics.

The *Nelson Clark Dale, Jr. Prize in Music* was established in memory of Captain Nelson Clark Dale, Jr., USMC, Class of 1942, by his parents, and is awarded to a student who has shown exceptional ability in music as a composer, interpreter or leader, or who has contributed most to the musical life of the College.

Other Scholarships and Fellowships

Students should be aware of a number of undergraduate and post-graduate scholarships and fellowships for which they can apply. The earlier the student begins this process, the better. Information sessions are scheduled early in the Fall by the Student Fellowships Coordinator, who should be contacted for further information and a list of the fellowships. A list of fellowships, prizes, and scholarships can be found in the College Bulletin.

Recommendations for Graduate Study in Music

Graduate study in music is a rewarding experience that primarily prepares the student for teaching in higher education. Several alumna/e of Hamilton College have completed graduate work in Music Composition, Performance, Musicology, and Theory. Most graduate schools require that students take the GRE (Graduate Record Examination), which is usually taken during the student's senior year. While the concentration in music at Hamilton College is broad, students who wish to continue their study of music in graduate school should also take certain courses, within and outside of the department, which may not be required for the concentration. Graduate schools favor students who are practicing musicians; therefore, students who are good performers will have an advantage over those who are not. Regardless of sub-field, all students pursuing graduate work are encouraged to gain experience and expertise in performance. The following are guidelines and suggestions geared toward the sub-field that the student wishes to pursue in graduate school.

Composition

Students who are contemplating careers as composers or arrangers should plan to take the following courses in addition to those required for the music concentration:

Mus 277 – Music in Contemporary Media. Given the prevalence of recorded music in our culture and of MIDI technology in music production this course can be quite valuable to prospective arrangers and composers, especially those who may later find themselves working in film or broadcast media.

Mus 287 - Musical Composition. This is a quarter-credit course that can be repeated for credit and should be started as soon as possible. Over the span of four semesters each of the principal instrument families is covered. Composers are also expected to acquire facility with notation software packages such as Sibelius, Finale, or Overture.

377F Electronic Arts Workshop. This interdisciplinary course is valuable for prospective composers who wish to work in a collaborative environment with digital photographers and videographers in the creation of visual/musical works..

Planning for the Senior Project (Mus 450-451) in composition must be well underway before the end of the junior year.

Student composers and arrangers are strongly advised to take lessons in a variety of instruments, representing the principal instrument families. These lessons may be audited or taken for credit as Applied Music or Solo Performance courses. Composers and arrangers should acquire an understanding of the symbols used in sheet music (“lead-sheet” notation) and simple jazz charts. They should also develop the ability to identify the use of unusual scales and harmonic structures in music they hear and the ability to transcribe relatively complex rhythmic patterns. Keyboard skills should include the ability to play a simple piano accompaniment, to harmonize a melody from lead-sheet notation with appropriate style of accompaniment, to transpose a simple chord progression to any key, to transpose at sight a simple melody with chordal accompaniment (such as a church hymn), to sight read a simple open choral score, and to sight read a simple quartet score.

Conducting

While conducting may be defined in many ways, it is essentially the craft of coordinating the efforts of other musicians toward a unified and well-considered interpretation of a musical composition. This allows for works of great complexity involving many players to be performed – in effect, the conductor “plays” the orchestra, band, or choir as his or her instrument. Given the privilege and the responsibility that this entails, a person who wishes to pursue graduate work in conducting must attain the highest possible level of training and preparation in all aspects of music, as well as the cultivation of sophisticated leadership skills.

First and foremost, the aspiring conductor must be an outstanding musician. To develop basic musicianship (s)he should work toward a professional level of proficiency on his or her primary instrument. In addition, keyboard skills should be developed to as high a degree as possible, with an emphasis on sight-reading, transposition, and score-reading at the piano. Ear training skills (dictation, interval and chord recognition, etc.) are crucial, as are a solid background in harmony, formal analysis, and counterpoint.

The conducting student must learn the characteristics and capabilities of all the instruments in the ensemble (s)he wishes to conduct. In the case of either band or orchestra, this means a study of orchestration. A choral conductor will, naturally, study voice. (S)he will also need a thorough knowledge of musical terms in Italian, German, and French. A background in at least one of these languages is highly desirable; a choral conductor should study all three. A solid foundation in music history is also necessary. The aspiring conductor should begin as early as possible to acquaint him/herself with the major repertoire of his or her chosen ensemble. Graduate programs in conducting will test applicants in all or most of the above subjects.

The development of conducting technique should ideally be preceded by the acquisition of the solid musical foundation described above. The study of communicative gesture which most

conducting classes entail depends upon a depth and breadth of musical knowledge and understanding which combined give one the authority to lead an ensemble. It is also necessary that the beginning conductor create his or her own opportunities to conduct.

Students planning to pursue graduate work in conducting should consult members of the music department faculty as early in their Hamilton career as possible for advice. The Hamilton College student intent on entering a graduate program in conducting should participate in at least one large performing ensemble each term, take Mus 216 (Conducting), and complete a senior project in conducting.

Jazz

A student wishing to pursue graduate study in jazz should seek to gain as much performance experience as possible. This should include the study of solo and group performance on his/her major instrument/voice each semester, and participation as a soloist through audition on at least two student concerts. Finally, the student should pursue a senior project in Jazz Performance, which includes the preparation and performance of a full-length solo recital and completion of program notes and analytical paper.

Students interested in studying jazz at the graduate level should have the following skills on their instrument. Playing in all keys. Performing at very fast or very slow tempos. Playing in odd meters. Playing in extreme registers. Playing with almost effortless control and ease. Ability to hear and correctly identify chords from all four families (major, minor, augmented and diminished). Be able to transcribe melodies from recordings. Be able to solo effectively over chord symbols. Be able to score for and or conduct a big band. Be able to lead a jazz combo. Be able to choose tunes that show a variety of styles and plan a concert with an overall theme.

In addition to their performance courses and those courses required for the major, a student wanting to pursue jazz studies in graduate school should take Mus 154, 160, 259, 262, and 213. Students should also complete advanced training in aural and keyboard skills (Mus 380 and 381). Other courses to consider are Mus 277 (Music in Contemporary Media) and Mus 287 (Composition).

Music History, Musicology, Ethnomusicology

Graduate study in music history is pursued through a program in musicology, which concentrates on Western musical traditions. Ethnomusicology is the study of non-Western musical traditions as well as folk, traditional, and popular musics from all cultures. Although these are independent fields, more and more students who wish to study musicology are also expected to gain some expertise in ethnomusicology. Graduate schools that offer degrees in these two fields can differ greatly, concentrating in certain time periods, cultures, approaches, and opportunities for performance. Thus a student interested in pursuing graduate work in musicology and/or ethnomusicology should consult members of the music department faculty for advice on selecting an appropriate graduate program.

Students who intend to study musicology need a comprehensive background in music history, ethnomusicology, and music theory. In addition to those courses required for the major, students should consider taking Mus 154, 160, 262 as well as both Mus 254 and 259. A reading knowledge of two foreign languages (usually German and French) is normally expected of graduate students in musicology; thus, the student should study at least one foreign language in depth at Hamilton and should strongly consider studying a second foreign language at least

through the first-year level. Depending upon the student's particular interest, course work in other departments may also be helpful. For example, a student wishing to pursue Renaissance music should explore courses that deal with Renaissance culture, history, art, religion, and philosophy. Excellent writing skills are demanded of the musicology graduate student, so students should take courses (in several departments) that allow them to concentrate on their writing. Finally, the department strongly encourages a student preparing for graduate study in musicology to pursue a senior project in Music History.

Students who intend to study ethnomusicology also need a comprehensive background in music history, ethnomusicology, and music theory. In addition to those courses required for the major, students should take Mus 154, 160, 262 as well as both Mus 254 and 259. Since ethnomusicology deals with music in culture, students should strongly consider taking course work in Anthropology. Depending upon the student's particular interest, course work in other departments may also be helpful. For example, a student wishing to pursue Asian music should explore courses that deal with Asian culture, languages, art, religion, and philosophy. Excellent writing skills are demanded of the ethnomusicology graduate student, so students should take courses (in several departments) which allow them to concentrate on their writing. Finally, the department strongly encourages a student preparing for graduate study in ethnomusicology to pursue a senior project in World Music or Ethnomusicology.

Music Theory

A student interested in studying music theory in graduate school should carefully consider the various types of graduate-school programs that involve music theory. Some schools offer a degree in theory and composition. Other schools offer a degree solely in music theory, and a relatively few schools offer a combined program in music history and music theory. Students with questions about the various advantages and disadvantages of particular programs should consult members of the department faculty.

Students who intend to study music theory at the graduate level need a comprehensive background in music theory, aural skills, and keyboard skills. In addition to those courses required for the major, students should complete advanced training in aural and keyboard skills (Mus 380 and 381). It would be helpful to have an informed acquaintance with electronic music (Mus 277) and some in-depth study of Schenkerian analysis. The latter would need to be the subject of an independent study. Depending upon the kind of graduate program the student has in mind, study of jazz arranging (Mus 213) and composition (Mus 287) could be very helpful. A strong background in performance is suggested; student performers have the opportunity to put into practice what they have learned in theory classes.

A student intending to pursue graduate study in music theory should seek the broadest possible understanding of musical styles through the study of world music, early Western music, and contemporary Western music, in addition to the music of the common-practice period in Western music history. Finally, the department strongly encourages a student preparing for graduate study in music theory to pursue a senior project in Music Theory.

Performance

A student wishing to continue on to graduate study in performance should seek to gain as much performance experience as possible. This should include the study of solo and group performance on his/her major instrument/voice each semester, and participation as a soloist through audition on at least two student concerts. The department also recommends audition and

participation in one or more of a number of summer performance schools such as the Aspen Festival, Blossom Festival, etc. Finally, the student should pursue a senior project in Performance, which includes the preparation and performance of a full-length solo recital and completion of program notes and analytical paper. The most successful professional performers have a deep understanding of how the study of music history and theory can shape their musical interpretations. Since such a great variety of graduate programs exist, a student interested in pursuing graduate work in performance should consult members of the music department faculty for advice on selecting an appropriate graduate program.

The student should also seek a program of courses at Hamilton that will provide breadth within the field of music, and/or in conjunction with another discipline. Careers in instrumental music performance are extremely competitive. In addition to a very high level of performance competency, most also require a variety of non-performance skills, and many of them involve teaching. Courses in psychology or education, and other courses in music theory, history, electronic music, or computer science, etc. depending on individual interest, will be helpful. Most graduate schools also look favorably on teaching experience, so even volunteer work (sectional rehearsals, solo performance teaching) is beneficial. Strong keyboard skills are also essential for teachers of music performance. For singers, at least an elementary study of German, French and Italian is necessary.

Performing Ensembles

Choral Ensembles

Hamilton College Choir – G. Roberts Kolb, director

The Hamilton College Choir continues a long tradition of choral excellence that dates back to the founding of this ensemble in 1867. Its annual spring concert tour has in recent years ranged as far west as Chicago and Milwaukee, as far north as Montreal, and as far south as Atlanta. The Choir has also toured in Europe five times in the last 20 years, most recently Italy in 2001. This ensemble of approximately 65 singers also produces a musical or operetta each year.

Open to all students by audition during Orientation Week. Full-year participation is required. Persons seeking exceptions to this policy must consult with the conductor during the audition period.

Rehearsals: Mondays and Wednesdays, 7:00-9:00 p.m.
Occasional sectional rehearsals TBA

College Hill Singers – G. Roberts Kolb, director

The College Hill Singers is a chamber vocal ensemble drawn from the College Choir. Its repertoire ranges from Renaissance madrigals to Brahms part-songs to contemporary work.

Rehearsals: Mondays and Wednesdays, 12:00-12:50 p.m.

Hamilton College & Community Oratorio Society – G. Roberts Kolb, director

The Hamilton College and Community Oratorio Society, which numbers approximately 135 singers, has dedicated itself to bringing together Hamilton students, faculty, staff and their families with members of the surrounding community from a 75-mile radius to sing choral masterworks, accompanied by some of the finest orchestral musicians and vocal soloists in the area. The Oratorio Society, which is open to all members of the community, performs a concert with orchestra at the end of each semester. Audition is not required, but is encouraged for purposes of voice placement. Single-semester participation is permitted.

Rehearsals: Sundays, 7:00-9:00 p.m.

Instrumental Ensembles

Hamilton College Orchestra – Heather Buchman, director

The Hamilton College Orchestra is made up of at least 50 Hamilton College students, as well as a few members of the off campus community. Its repertory includes the masterpieces of the orchestral literature as well as contemporary compositions. The HCO has recently performed works of Beethoven, Brahms, Schumann, Dvorák, Sibelius, Haydn, Mozart, Bartók, Prokofiev, Ravel, Falla, Shostakovich, Stravinsky, Copland, Ives, and John Adams; and frequently commissions and premieres new works for orchestra. On occasion an advanced student musician will be chosen to perform a concerto with the orchestra. The Orchestra performs in Wellin Hall four times a year.

Orchestra is open to all students. Auditions take place at the end of Orientation Week, and during the first two days of classes for both Fall and Spring terms. Signup sheets are posted outside List 233.

Interested students may also call or e-mail Prof. Heather Buchman for an appointment (x 4353, hbuchman@hamilton.edu). Bring something to play that demonstrates your musical abilities, preferably in contrasting (technical and lyrical) styles.

Advanced students in solo performance may be chosen to perform a concerto movement with the Orchestra. Students who are interested should consult their solo performance instructor and the Orchestra conductor as early as possible to be considered for programming.

Rehearsals: Tuesdays 7-9 p.m.
 Thursdays 7-8:30 p.m.

Chamber Music Program

The Chamber Music Program at Hamilton College is an extension of the orchestral program, providing additional opportunities for members of Orchestra to study and perform, as well as giving ensemble experience and training to woodwind and brass students not in Orchestra.

Advanced Chamber Ensembles is open to enrolled members of the Orchestra. Students learn major works of the chamber literature and perform on the Chamber Concert at the end of the semester. In addition to formal concerts and more informal appearances on campus, the Chamber Ensembles may also give performances off campus.

Woodwind Lab is open by invitation to students not enrolled in Orchestra. These courses provide ensemble training for possible eventual membership in Orchestra. Students have weekly coaching sessions with chamber coaches from the applied music faculty and perform either on the Chamber Concert or in another venue either on or off campus.

The **Brass Ensemble** performs regularly on campus and around the region. Its repertory ranges from Renaissance composers Josquin and Gabrieli to Bach to 20th- Century masters Hindemith and Holst.

Auditions for these ensembles are held concurrently with Orchestra auditions: at the end of Orientation Week, and during the first two days of classes for both Fall and Spring terms. Students interested in playing in Chamber Ensembles must audition for Orchestra as well.

Advanced Chamber Ensembles & Woodwind Lab – various coaches
Rehearsals: TBD

Brass Ensemble – Heather Buchman, director
Rehearsals: Mondays and Wednesdays, 5:30-6:50 pm

Jazz Ensembles

Hamilton College Jazz Ensemble – Michael E. Woods (Doc), director

The Hamilton Jazz Ensemble is a full big band with 5 saxes, 4 trombones, 4 trumpets, and 4 rhythm section players. The music covers the time and style periods from the mid 1930s to the present. The ensemble is an excellent setting in which to learn all aspects of counting rhythms and playing syncopation as well as soloing and blending. Students will gain valuable experience in expression and self confidence in performance. The jazz ensemble often performs at area cultural functions and nightclubs. The group is often called upon to play at private parties and other school functions. A

high school jazz festival is offered each year and there are opportunities to perform with some of the established stars who offer clinics and to play with each ensemble. There is a 7-piece combo, comprised of members from the Jazz Ensemble, that performs as well.

Auditions are held during Orientation and on Tuesday, 4pm during the first week of classes each fall. Students must own or have access to their instrument on a daily basis. They must be able to sight-read simple rhythms, and have some experience in manipulating the tone quality of their instrument or voice.

Rehearsals: Tuesdays & Thursdays, 4:00-5:45 p.m.; Occasional sectional rehearsals TBA.

Jazz Improvisation Class – Michael E. Woods (Doc), coach

The Jazz Improvisation class is separate from the Jazz Ensemble, but it offers students the opportunity to learn those skills needed for membership in the Jazz Ensemble. It also provides students in the Jazz Ensemble with the chance to learn how to construct a meaningful jazz solo. The class is open to any student who is able to sight read simple tunes and rhythms. The class concentrates on the study of chords and scales and their connections to tunes. Each student is expected to learn a tune per week with an understanding of the form, the key, the chord progression. Students will be expected to take two solid but contrasting passes over the form as well as to make progress in manipulation of tone, increased range, speed, volume, and the length and creativity of their ideas.

Meeting Time: Wednesdays, 4:00-5:30 p.m.

Procedures for Scheduling & Producing Departmental and Ensemble Concerts

Scheduling the Concerts

- 1) Before any scheduling occurs for Performing Arts events or student recitals, all ensemble rehearsals, concerts, tech rehearsals, extra rehearsals, and dress rehearsals are entered into the Performing Arts Room Reservation system by the Academic Office Assistant. The Faculty Concert, Student Concerts, and Senior Concert will be scheduled at this time as well.
- 2) Early in the Fall semester preceding the academic year in question, the Performing Arts Administrator (PAA) will request these dates from all the ensemble directors and persons responsible for departmental and ensemble concerts. These dates are due back to the PAA by Dec. 1.
- 3) By Jan. 10, all departmental and ensemble concerts will be entered into the Room Reservations system so that ensemble directors may double-check their dates.
- 4) Late in the Spring semester, the PAA will request PR info from all the ensemble directors for the Performing Arts brochure. The deadline for returning this information is May 15.

Producing the Concerts

- 1) At the beginning of each semester, the PAA will send to the appropriate directors Event Forms and deadline information for all concerts occurring that semester.
- 2) Ensemble directors must return the forms one month prior to the event. If the forms are not returned, the PAA should contact the directors immediately. Directors should meet with the PAA if necessary to discuss special needs for the event.

- 3) At the beginning of each semester, the PAA will consult the ensemble conductor to determine the need for Piano/Harpsichord tuning and/or Professional Recording. The PAA will then compile and submit a work order for these services.
 - 4) Two weeks prior to the concert, press and publicity information, including photos and artwork, are due.
 - 5) One week prior to the concert, program copy is due. Program copy should be submitted electronically. DO NOT format your program.
- * Performing Arts events are scheduled throughout the year, working around these events.
 - * Student recitals and individual faculty recitals will be scheduled after April 15 for the following academic year.
 - * Non-departmental Wellin Hall events will be scheduled after May 15.

Guidelines for Securing Performing Arts Technical Needs and Publicity for Concerts and Recitals

In order to ensure that each performance event in Wellin is properly produced and gets thorough publicity and attention the following process has been established. Following these guidelines will allow for better publicity, larger audiences and fewer mistakes. These are the minimum deadlines. Earlier deadlines may be set for certain events, including student recitals.

One month prior to the event:

Meet with the Performing Arts Administrator to discuss your event, including dress rehearsal times, technical needs (special stage set-up, piano, stage hands, microphones, etc.), and to go over deadlines for program and publicity. This meeting can be informal or via e-mail.

Two weeks prior to event:

Press and publicity information due. Two weeks is the minimum amount of time needed to ensure that press releases will reach area newspapers and that posters will be able to be designed, printed and posted in time to publicize your event. Press release deadlines for local newspapers are at least one-week prior to the event, and all press releases must go through C&D before being sent out. Examples of publicity material due at this time are:

- Event title and repertoire
- Brief description of the event
- Names and bios (if available) of principle or guest players, accompanists, conductors, soloists, etc. *This is also the deadline for photos or artwork.*

One week prior to event:

Program copy due. One week is the minimum amount of time required for the program. The print shop requires at least 24 hours to copy the program. Furthermore, a one-week deadline allows time for the producer time to proofread the program before it goes to the print shop. Program copy should be submitted electronically. DO NOT format your program. There are templates that automatically format text, and text formatted in word will have to be unformatted before it can be used.

Concert and Recital Recordings

Concerts presented by College ensembles are frequently recorded professionally. The department does not make copies of these recordings. Contact the ensemble director of the event if you have a question regarding recordings of these events. The department does not usually record concerts on the Performing Arts at Hamilton series.

Study in Performance/Instrumental and Vocal

Information and Guidelines for Instruction in Applied Music, Solo Performance, & Advanced Solo Performance

Private study in voice or instrumental music, like all music courses offered at Hamilton, has as a primary goal the development of musicianship in the classic and jazz traditions; thus, students will explore repertory from various style periods. Matters such as performance practice, form, and analysis will be considered in the preparation of any work studied. As an aid to gaining understanding, students are urged to take concurrent courses in theory or history during their first year of instruction. Specific pre- and co-requisites are included in the individual course descriptions. All courses have a concert attendance requirement, and Solo Performance and Advanced Solo Performance courses include in each semester the presentation of a public performance.

In order to establish a uniform standard throughout the music department, the following Guidelines for Instruction in Applied Music, Solo Performance, and Advanced Solo Performance have been adopted by the adjunct committee and are followed by all instructors in performance. **See the Appendix for a condensed version of these Guidelines.**

Applied Music, Solo Performance, and Advanced Solo Performance

- A. Individual course descriptions, requirements, and pre-requisites
 1. Applied Music (Mus 125, Mus 126)
 - a. Half-hour weekly tutorial for one-quarter credit, or hour weekly tutorial for one-half credit. Students normally begin their music study in Applied Music, which is graded S/U and for which there is no public performance requirement. If the instructor believes that a student is at a strong intermediate level and thus should enroll in Solo Performance, and if the student agrees, then the instructor or the student should contact Kim Carroll in the Music Department Office prior to the third lesson to switch the student's registration from Applied Music to Solo Performance.
 - b. Students may repeat courses for credit in Applied Music to a maximum of four semesters of study (not necessarily consecutive) in any given instrument with the consent of the instructor. Following successful completion of four credits of Applied Music, the student must enroll in Solo Performance for further study for credit or audit the course for no credit. Lessons may be audited for no credit upon payment of the tutorial fee and with the permission of the instructor.
 - c. Non-concentrators may not begin Applied Music on a new instrument during the senior year.
 2. Solo Performance (Mus 225, Mus 226)
 - a. Half-hour weekly tutorial for one-quarter credit, or hour weekly tutorial for one-half credit and graded A-F. In order to be accepted into Solo Performance, a student must be capable of delivering an acceptable performance of intermediate level repertoire and have the permission of the instructor. In order to continue in Solo Performance for subsequent semesters, the student must demonstrate improvement in technique and musicality.
 - b. Students in the first and second semester of Solo Performance must perform on at least one Weekday Musicale. Students in the third and subsequent semesters of Solo Performance, must perform on at least one Weekday Musicale and audition for the Student Concert in each semester of study. These requirements are waived for students performing on a List Musicale during that semester of study. Such students may choose

to audition for the Student concert provided they do so with repertoire different from that performed on the List Musicale. A student who fails to participate in any one of these required performances will automatically fail the course.

- c. Successful completion of, or placement out of, Mus 109 must occur *within* three semesters of Solo Performance study (students may see Prof. Hopkins to take the Music Placement Exam if they wish to try to place out of Mus 109). Subsequent semesters may not be taken without this prerequisite. May be repeated for credit. Non-concentrators may not begin lessons at the Solo Performance level in the senior year unless they have already studied at the Applied Music level prior to their senior year.
 - d. Students enrolled in Solo Performance must be able to perform solo repertoire of at least intermediate level in a creditable manner before a live audience. Intermediate level work should approximate the kind of performance expected of a high school senior who is auditioning for general admission to a school of music. Teachers who are familiar with NYSSMA guidelines may refer to grade 5 listings for suggestions as to what might constitute appropriate repertoire prerequisites for enrollment in Hamilton College's Solo Performance classes.
3. Advanced Solo Performance (Mus 326)
- a. Hour weekly tutorial for one-half credit required for and open only to students who are preparing half or full recitals approved by the Music Department; the course is graded A-F. In order to move into Advanced Solo Performance, the student must have the permission of the instructor, be at an advanced level, and be in preparation for a half or full recital that is approved by the Music Department and scheduled on the official Department calendar. Advanced Solo Performance may also be taken during the semester prior to the one in which the recital is scheduled.
 - b. In each semester of study, students in Advanced Solo Performance must perform on at least one Weekday Musicale and audition for the Student Concert, or present a half or full recital. Such students may choose to audition for the Student concert provided they do so with repertoire different from that performed in their recitals. A student who fails to participate in any one of these required performances will automatically fail the course.
 - c. Students may enroll in Advanced Solo Performance only upon completion of or co-registration in Mus 209 or one course in Literature and History of Music at the 200 level. May be repeated for credit. Prerequisite, Mus 109 and successful completion of at least two semesters of Solo Performance.

B. General Information pertaining to all courses

1. Evaluation

The instructor will make the evaluation in the course. Grades will be given at the end of each term. Evaluation will be based on the following:

- a. Improvement in technique, musicianship, & performance.
- b. Preparation of lesson material.
 - 1) Your instructor will discuss with you the repertoire to be covered during the semester.
 - 2) The study of any musical instrument requires consistent practice. You are expected to practice 5 out of 7 days with the minimum duration of practice being the length of the lesson. Because learning music is a cumulative process, each unprepared lesson will be treated as an unexcused absence.
- c. Lesson attendance
Weekly attendance is required unless other arrangements are made. Two unexcused absences will result in a midterm warning being sent. Three unexcused absences will result in failure of the course.
- d. Concert attendance (see next section on concert attendance procedures):

- 1) Students taking one-hour lessons will be required to attend five concerts in which the student is not performing, per semester, one of which must be the Student Concert.
 - 2) Students taking half-hour lessons will be required to attend three concerts in which the student is not performing, per semester, one of which must be the Student Concert.
 - 3) Only concerts specified by the department at the beginning of each semester count toward this requirement. Students are given a written list of these concerts at the time they sign up for lessons, and they receive e-mail reminders during the course of the semester. This list will also be posted on the Applied Music/Solo Performance Bulletin Board.
 - 4) Students may also be required to attend other master classes or performances at the discretion of the studio teacher.
 - 5) Failure to meet this requirement will result in grade reduction determined in the following manner:
 - a) Each concert missed by a student who receives a letter grade will reduce the final grade by one “notch.” For example: a student who has a grade of B and misses one concert would receive a grade of B-. If that student misses three concerts, the grade would be reduced to C.
 - b) The final grade of a student who misses the Student Concert will be reduced by one full letter. For example: a student who has a letter grade of B and misses the Student Concert would receive a grade of C.
 - c) Faculty members will grade applied students the same way they grade those who receive a letter grade. If, after factoring in the per-concert-missed grade reduction, the grade is less than C-, then the student will receive an automatic U.
 - d) A student who misses all the required concerts will automatically fail the course.
 - e. Effective use of the Music Library and Burke Library facilities.
 - f. Quality of performance(s) given during the semester.
- Acceptance onto the Student Concert shall not be factored into a student’s final semester grade, since this concert is subject to balanced programming within time constraints, and not every student who auditions will be selected to perform.
2. Performance Opportunities
 - a. In addition to those required for the course, there is a wide range of opportunities for students to present public performances. The purpose is to provide opportunities for students at many levels of accomplishment to play for an audience. Students should determine, by discussion with the instructor, the most appropriate of these possibilities.
 - b. Students contemplating the presentation of a full recital or a half recital with some other performer should first consult with the instructor. Planning for half or full recitals typically begins at least one year prior to the anticipated performance, and there are requirements that must be met prior to that planning.
 3. Required Materials & Photocopying Guidelines
 - a. As with any college course, students are expected to purchase any necessary materials for this course. Your instructor can advise you how best to do this.
 - b. The photocopying of copyrighted music (or copying by any other means) is not legal unless the copyright owner has granted permission, or unless the duplication meets the requirements for what has been legally defined as “fair use.” Examples of “fair use,” recognized by copyright law, include photocopying to avoid difficult page turns, and the photocopying of “study score” on which analytical marks are to be made. The doctrine of “fair use” does not include materials to be used for a performance, or for study that may lead to a performance. This is a particularly sensitive issue at an institution, such as a

college, that is involved in the creation of intellectual property, since the protection of such property is the purpose of the copyright law.

- c. Students who intend to audition for a public performance will therefore be expected to purchase the necessary musical scores and parts, or the use the materials that have already been purchased by either the College Library or by the Department of Music. Student soloists must insure that their pianists are playing from purchased copies. Any student who arrives at an audition with photoduplicated music, and who cannot demonstrate that a copy has already been placed on order, shall be disqualified from the audition.
4. Individual instructors may expect the student to fulfill additional requirements.
5. From time to time faculty observers may be present at an instructional session. Advanced notice will be given when this is to occur.

Concert Attendance Procedures

Students taking one-hour lessons must attend five concerts in which the student is not performing, per semester, one of which must be the Student Concert.

Students taking half-hour lessons must attend three concerts in which the student is not performing, per semester, one of which must be the Student Concert.

Concert attendance will be taken by ID cards. Students will be responsible for handing in their own ID card to a person in Wellin and picking them up at the Box Office after the END of the performance. Your instructor **will not** be able to give you credit if you forget to hand in your ID card at the BEGINNING of each concert.

ID cards WILL NOT be given to anyone other than the person it belongs to – NO EXCEPTIONS WILL BE MADE!

Students who forget to pick up their ID card after the performance may come to the Music Dept. office the following day or on Monday.

Fall Semester Concert info

Students may attend only one Choir performance of the Family Weekend concerts to count towards the requirement since it is the same performance at both times.

Spring Semester Concert info

Students may attend only one performance of the Choir Musical to count towards the requirement since it is the same performance each time.

All events take place in Wellin Hall unless stated otherwise. Changes may occur, so please check e-mail for updates.

Although all students are required to attend the Student Concert, occasionally other commitments will necessitate flexibility. A student who must miss the Student Concert may apply to the Coordinator of Individual Performance Instruction for permission to miss the concert. If that request is approved, the student must do one of the following alternatives in place of the Student Concert:

1. Attend two additional concerts as a substitute for the Student Concert, submitting a one page review/description of each concert – double spaced, twelve point font, about 300-500 words

each. If you take this option, you will have 4 or 6 concerts to attend by semester's end (depending on whether you have half-hour or hour lessons): the 2 or 4 regular concerts, and the 2 to make up for missing the Student Concert.

2. Do a comparative listening assignment of three recordings of the same work, submitting a two page paper comparing and contrasting those performances – double spaced, twelve point font, about 650-700 words.

These written alternatives are to be submitted to the Coordinator of Individual Performance Instruction and the student's teacher not later than the day of the Student Concert.

Fee, Registration, and Placement Information for Applied Music, Solo Performance, and Advanced Solo Performance

Fees

A course in Applied Music, Solo Performance, or Advanced Solo Performance entails either eleven half-hour weekly lessons per term, which will earn one-quarter course credit (Mus 125, 225); or eleven one-hour weekly lessons, which will earn one-half course credit (Mus 126, 226, 326). The fee for one term of half-hour lessons is \$275.00; one term of hour lessons is \$550.00. This amount is in addition to regular College fees and tuition, and a separate contract for the lesson fees is completed when the student registers for the course. Financial assistance may be available to those on financial aid.

Students who receive a Music Department Scholarship for private instruction in music will not be billed for eleven half-hour lessons (\$275.00). Scholarships are only given to students who are receiving credit for their lessons. Students who break their contract, who drop taking lessons for credit, or who otherwise do not ultimately receive credit for the course will forfeit their scholarship(s) (and any financial aid that had been applied) and will be billed for the total amount of their lesson fees.

Registration

Private lesson registration takes place the first week of each semester. An all-campus e-mail is sent out this week as a reminder. Registration is for both new and continuing students. Packets of registration material and information can be picked up in the Music Department office, List 217. The packet, which includes your class schedule, an add slip, a placement questionnaire for beginning students, and the contract, must be completed by the specified deadline.

Lessons will not be scheduled until the student signs the Lesson Contract. Once this contract is signed there will *not* be any refunds given. First time students *only* may drop music lessons without financial penalty if they sign and submit to Kim Carroll a "Drop Contract" form and "Course Drop" slip *prior to the second scheduled lesson*.

Non-concentrators may not begin Applied Music for credit in the senior year. They may also not begin Solo Performance in the senior year unless they have already studied at the Applied Music level prior to their senior year.

Music concentrators should be aware that credits in Applied Music **do not** count toward the concentration requirement of one credit in Solo or Group Performance. Only those courses in Solo

Performance and Group Performance that are graded A-F count toward the concentration performance requirement.

Completed lesson schedules will be sent through e-mail to the student. **Students are responsible for letting the Music Department Office Assistant know of any schedule changes as soon as possible.**

Placement

New students who register for lessons for those instruments for which there is more than one teacher (piano, violin, and voice) are asked by the department to complete a questionnaire in which they describe the extent of their previous work on the instrument. Based on this information (supplemented with audition reports, when available, from the choir, orchestra, and staff pianist auditions), a full-time member of the faculty assigns a rating from 1-3 (with a 1 assigned to the students who apparently are the most experienced). To the extent that schedules permit, the department will then distribute students in each category evenly among the available instructors.

It is possible for returning students in piano, violin, or voice to express a preference for an instructor on the registration form. If this represents a change from their previous instructor then it is important that, as a matter of courtesy at the least, they speak with both their previous instructor and their preferred new instructor. To the extent that schedules permit, the department will honor the expressed preference for an instructor.

Policy Regarding Missed Lessons

Instructors will make up any lessons they cause to be missed. They will make up at their discretion those lessons you caused to be missed – usually only if missed due to illness or emergency. In either case, the student will be billed the full amount of the lessons.

Financial Aid and Scholarships for Music Lessons

A student receiving a college scholarship as part of his or her financial aid package is eligible for assistance in meeting the cost of private music instruction. Generally one-half the cost will be covered by an increase in the scholarship, with the remainder covered either by the student and his or her family or through a supplemental loan. Eligible students must contact the Office of Financial Aid.

The department encourages music concentrators to study an instrument or voice. Therefore, there is no charge to music concentrators for eleven one-half hour lessons (\$275.00) taken each term for credit, provided that previous grades for these lessons have been satisfactory. This is made possible, in part, with funds from the Ralph Upson Stone '80 Memorial Fund, and two or three music concentrators each year are identified as the recipients of lessons covered by the proceeds of this fund.

The department also is able to offset the charges for eleven one-half hour lessons (\$275.00) taken by designated students who participate in ensembles or who otherwise contribute to the program. These students need not be music concentrators or minors. Each term the department can waive the charges for eleven one-half hour lessons for as many as eighteen students who are members of the choir, twelve students who are members of the orchestra, six students who are members of the jazz ensemble, six students who participate in the chamber music program, and six students who

participate in the staff pianist program. Additional students may receive waivers if funding is available from the budgets for these programs.

At the beginning of the semester, directors of these programs will identify the students who are to receive these waivers and will also ensure that the students are informed, in writing, that they are to see Kim Carroll to register for the lessons **no later than the end of the first week of the term**. To receive this benefit, students must enroll for credit, either in an Applied Music or a Solo Performance course. It is possible that students may receive waivers from different sources to have full-hour lessons covered, although it is preferred that as many students as possible benefit from this program.

The financial aid status of the student is not necessarily a factor in determining who is selected by program directors to receive scholarships. For students who do receive financial aid from the College, as described above, the scholarship is applied towards the balance of the lesson fee after financial aid has been applied.

Scholarships are not automatically renewed from term to term. If students are nominated by directors for a continued waiver the music department Academic Assistant will first check to ascertain that the grade awarded for the previous work in lessons is satisfactory. If not, then the scholarship will not be granted.

Scholarships are only given to students who are receiving credit for their lessons. Students who break their contract, who drop taking lessons for credit, or who otherwise do not ultimately receive credit for the course will forfeit their scholarship(s) (and any financial aid that had been applied) and will be billed for the total amount of their lesson fees.

Staff Pianist Program

The Staff Pianist program at Hamilton College is designed to enhance the solo performance/applied music experience for both student soloists and instructors, while also educating the student pianist in the art of playing and performing with other musicians. The program, which also includes professional pianists, is administered by the Coordinator of Staff Pianists and the Student Staff Pianist Coach.

Student Staff Pianists

Student staff pianists perform their duties by playing for private lessons and rehearsing with their assigned student performers. Auditions for staff pianists are held at the beginning of each academic year. Those students who are chosen are then assigned two to four student performers. The staff pianist is expected to meet with each performer for one half-hour of lesson time and one half-hour of rehearsal weekly. The hourly wage for staff pianists is \$8.25. They are also compensated for some practice time and are eligible for departmental lesson scholarships. Student staff pianists have one to two mandatory lessons (called coachings) per semester with the Student Pianist Coach. Additional coachings are available upon request. Student staff pianists are sometimes called upon to perform with singers and/or instrumentalists in musicales (non-auditioned), student recitals (audition required), or master classes. Student staff pianist payroll issues are handled by the Student Staff Pianist Coach.

Professional Staff Pianists

Certain situations (i.e. full or half recitals, scheduling conflicts, difficult music) require the services of a professional staff pianist. The Coordinator of Staff Pianists makes this decision, as

well as chooses and hires the specific pianist. Except under very extraordinary circumstances, professional accompanists are assigned only to Solo Performance students because of the greater performance expectations of these students. The Music Department attempts to meet the needs for professional accompanists at a minimum cost to the students. In order to keep within budgetary limits, every effort will first be made to match student performers with appropriately competent student pianists, for which there is no time limit for hours used. Applied Music students may contract with the Coordinator of Staff Pianists to arrange for a professional accompanist at the rate of \$30 per hour, though this option should be considered only in rare circumstances since student pianists are available for Applied Music students with no time limit.

If the services of a professional accompanist are required, there are limitations on the number of hours the college can underwrite. Following is a list of the number of professional accompanist hours a Solo Performance student may use in a given semester. This time includes practice with the accompanist, the accompanist's presence at lessons, and the use of the accompanist in preparation for any public performances, including musicales, concert auditions, repertoire classes and actual performance time. Students requiring the services of a professional accompanist beyond the allotted time allowance will need to contract with the college at the rate of \$30 per hour; to make these arrangements, students need to consult with the Coordinator of Staff Pianists and sign the necessary contract.

- Solo Performance half hour lessons: up to 4 hours with no additional charge.
- Solo Performance one-hour lessons: up to 8 hours with no additional charge.
- Advanced Solo Performance one-hour lessons: up to 8 hours with no additional charge.
- Students preparing Half Recitals with departmental approval, who would necessarily be taking Advanced Solo Performance one-hour lessons: up to 10 hours with no additional charge for the semester in which the recital is scheduled.
- Students preparing Full Recitals with departmental approval, who would necessarily be taking Advanced Solo Performance one-hour lessons: up to 16 hours with no additional charge for the semester in which the recital is scheduled.

Students may petition the department, with the consent of their studio instructor and the Coordinator of Staff Pianists, if additional hours of paid accompanying are necessary due to special circumstances (for example, a concerto performance).

Applying for a Staff Pianist for Lessons and Performances

At the beginning of each semester the Coordinator will solicit a list of staff pianist needs from the studio instructors. Assignment of pianists to students will be based on the prioritization made by the teachers. Priority will be given to one-hour Solo Performance students.

All subsequent requests for staff pianists must be made by filling out the "Request for Pianist" form and submitting it with the scores; requests without scores or without the form will not be honored. For performances in student concerts, musicales, or auditions, the student shall apply for a staff pianist at least twenty-four days in advance of the performance or audition; students are notified of this deadline by e-mail as well as posters found in the List and Schambach buildings. For spring semester half recitals, full recitals, and musicales the student should submit piano scores to the Coordinator or the assigned staff pianist no later than the last lesson of the fall semester. The staff pianist will be prepared to begin rehearsals the second week of spring semester. For fall semester half recitals, full recitals, and musicales, the student must contact the Coordinator in writing, preferably by e-mail, no later than April 15th of the previous spring semester to establish appropriate guidelines. Insofar as is reasonably possible, the Coordinator

will try to accommodate requests for assistance from teachers that arise from last-minute emergencies brought about by the absence of professional or student pianists.

Assignments of all pianists, whether student or professional, to student performers shall be made by the Coordinator. Any student who does not contact his/her staff pianist within two weeks of notification will lose his/her department granted paid hours for the assigned staff pianist. Any problems shall be resolved in consultation with the Coordinator.

Any singer or instrumentalist who fails to inform his/her student pianists of a canceled lesson or rehearsal shall be billed \$8.25 by the music department for each subsequent occurrence. Should a professional pianist be involved the assessment shall be \$30. Student performers must also be aware that frequent changes of lesson or rehearsal times can pose scheduling problems for pianists, and shall therefore hold such changes to a minimum. Should such requests for changes become excessive, it shall be within the discretion of pianists to decide whether or not they wish to honor the request.

General Guidelines for Student Performers and Staff Pianists

- 1) Staff Pianists shall not under any circumstances be expected to teach notes to singers. Singers who do not read music well are encouraged to sign up for beginning piano lessons.
- 2) Legible music scores for staff pianists will be provided by the student. Neither a teacher nor a student shall ask a pianist to locate and withdraw music from the College Library.
- 3) No pianist will be expected by either teacher or student to perform at a lesson music that was not supplied by the student at least one week in advance of the lesson.
- 4) No pianist will be expected by the teacher to sight-read for a lesson. A teacher can ask a staff pianist to sight-read at the lesson; the pianist may honor or refuse the request.
- 5) Student pianists will arrive at lessons promptly and with the music prepared. If the student staff pianist is experiencing difficulty in learning the music, the teacher is expected to advise the student staff pianist to seek coachings with the Student Pianist Coach.
- 6) When working in lessons on matters concerned with technique, pianists will perform at the pleasure of the teacher, starting and stopping as required.
- 7) When preparing for performance, the teacher will give attention during the lesson to the pianist as well. There shall be a give-and-take on matters of interpretation between student, pianist, and teacher, with the teacher serving as authority.
- 8) The Coordinator has the authority to withdraw a staff pianist from any situation in which the student soloist is not fulfilling his or her obligations.
- 9) Any problem that may arise concerning professional staff pianists should be addressed to the Coordinator. Any problem that may arise concerning student staff pianists should be addressed to the Student Staff Pianist Coach.

Performance Opportunities and Procedures

One of the satisfactions that music can provide is the pleasure of sharing one's musical discoveries and accomplishments with others through public performance. For student performers, public performance also holds the promise of increasing their understanding of the role of the performer in the musical process. The Department of Music has instituted a variety of performance opportunities that are designed to accommodate student performers at all levels of accomplishment. Students and their teachers are encouraged to seek the type of opportunity most appropriate to the student's attainments in technical mastery, interpretation, and stamina.

Procedures for Weekday Musicales and Student Concerts

Weekday Musicales

Each semester the department sponsors a series of Weekday Musicales intended to provide opportunities for experienced and inexperienced performers to present short works, or parts of works, that have recently acquired a certain polish. All students registered for Solo Performance are required to perform on these programs. Some composition students may also participate on the recommendation of their professor after an audition before a faculty committee. Solo Performance students are given priority for slots on the Weekday Musicales; Applied Music students will be accommodated as much as possible. These informal programs give students a first opportunity to experience the challenges of live performance in an informal and supportive atmosphere. They will not serve as occasions to determine which students will appear on the end-of-semester Student Concert; however, they are a prerequisite for all who wish to audition for the Student Concert.

Student Concerts

Student Concerts are held at the end of each semester in Wellin Hall and tend to draw an audience from a broader segment of the college and local community. These concerts give those who have enrolled in Solo Performance and passed the required audition the opportunity to perform before the college community; Solo Performance students are required to audition for this concert in their third and subsequent semesters of Solo Performance study. Only those students who have performed in a Weekday Musicale may audition for a Student Concert.

Weekday Musicales and Student Concerts Timeline

Participation in the Musicales and work toward auditioning for the Student Concert begins early in the semester. The following is a summary of that process:

- 1) Sometime after midterm, all students who are enrolled in Solo Performance or Applied Music are invited to participate in Weekday Musicales and notified of the dates of these upcoming performances and of the sign-up deadlines. All communications relative to the Musicale/Student Concert process are done by e-mail.
- 2) Musicale sign-up sheets are posted on the adjunct office windows in Schambach 210. Typically, Musicales are held at noon or in late afternoon; noon Musicales include lunch. Solo Performance students have priority in signing up for slots. Any student wishing to perform on the Student Concert at the semester's end must have participated in one of the Musicales. A student who misses the Musicale sign-up deadline will not be permitted to perform.
- 3) A Musicale performer must contact his/her accompanist not less than one week prior to the Musicale. The accompanist must have been present for at least one lesson so that the student/accompanist joint performance may be reviewed by the teacher. Students who miss these deadlines will not be permitted to perform.

- 4) No more than one piece or one movement of a larger piece may be performed on a Musicale. No student's performance should exceed seven minutes. The Musicale coordinator may request in advance an abbreviated version of a lengthier work in order to stay within time constraints.
- 5) Students who wish to perform works that involve other student musicians (excluding staff pianists) may only consider students who meet the performance criteria for participating in a Musicale; i.e., the student must be enrolled in Solo Performance or Applied Music on his/her instrument. This student must also have the consent of his/her studio instructor and the instructor of the recitalist as well as the Musicale Coordinator. Typically a student's teacher will contact the Musicale Coordinator regarding this possibility prior to the time of Musicale sign ups.
- 6) The piece performed at the Musicale need not be the same piece with which the student auditions for the Student Concert.
- 7) Following the last Musicale, all Solo Performance students who participated are eligible to audition before a faculty committee for inclusion on the end-of-semester Student Concert. Sign-up sheets are posted on the adjunct office windows, Schambach 210.
- 8) Student Concert auditions are held in Wellin Hall near the end of the semester. The results of the auditions are announced within 24 hours. Auditions are competitive, and all who audition may not be accepted for the Concert.

Special Guidelines for Student Concert Auditions

- 1) Student Concert auditions are required for students in the third and subsequent semesters of Solo Performance. Students in their first or second semester of Solo Performance may choose to audition in consultation with their teachers. Applied Music students are not eligible to audition.
- 2) Only one piece or one movement of a longer work may be performed at the audition. The piece with which the student auditions need not be the same piece that was performed on the Musicale, but must be the piece the student intends to perform on the Student Concert. No student's performing time should exceed seven minutes. The Musicale/Audition coordinator may request in advance an abbreviated version of a lengthier work in order to stay within time constraints.
- 3) Only accompanists provided through the Staff Pianist program may be used for musicales, auditions, and the Student Concert. Students who miss accompanist deadlines will be ineligible to participate in the program.
- 4) Students who wish to perform works that involve other student musicians may consider only Hamilton students who meet the same performance criteria for presenting a recital that the department has established for a principal recital performer. Each student must also perform at the pre-recital jury at an appropriate level. Finally, each student must have the consent of his/her studio instructor or ensemble conductor.
- 5) Students need to be especially attentive to the deadlines for getting music to their accompanists. Photocopied music is not permitted.
- 6) Students need to be attentive to e-mail for all announcements about musicales, auditions, and the Student Concert.
- 7) Participants who wish to audition for the Student Concert must provide appropriate title/composer information (full title, first and last name of composer, composer's years of birth and/or death and length of the piece) at the time of the audition. Singers who are accepted for inclusion on the Student Concert must provide translations of any song not in English.
- 8) Although students who perform full or partial recitals are exempt from auditioning for the Student Concert during that semester of study, such students may choose to audition for the Student Concert provided they do so with repertoire different from that performed in their recitals.

Procedures for List Musicales

Students who have taken lessons for at least three semesters and performed on at least one Weekday Musicales may seek to perform on a List Musicales at the recommendation of their teacher. These are presented in List 106, usually on a weekend afternoon, and are shared with one or two other student performers. List Musicales are particularly suitable for the presentation of lengthier works such as sets of songs, piano sonatas, string trios, and the like. List Musicales must be scheduled with the Performing Arts Administrator prior to June 15 for fall term events, or prior to December 1 for spring term events. The department does not publicize List Musicales; attendance is by invitation only.

Attire for Student Concerts, List Musicales, and Student Recitals

The Student Concert, List Musicales, and Student Recitals are semi-formal events, not casual performing opportunities like the Weekday Musicales. Appearance goes hand in hand with performing skill, and students should present themselves as well as they possibly can. Clothing that is appropriate for evening wear, parties, or other festive occasions is often not appropriate or suitable for performances on stage. Here are recommendations for concert attire:

Men may wear:

- a suit and tie or
- dress pants (dress khakis are O.K.) and sport coat (optional)
- dress shirt with tie
- dress shoes and dark socks

No sneakers, sandals, white socks, jeans, t-shirts or polo shirts.

Cologne should not be worn.

Women may wear:

- a short sleeved dress (knee-length or below) or
- a skirt (knee-length or below) and blouse or
- dress slacks and blouse or
- a suit
- hose and dress shoes

No tank tops, spaghetti-strapped shirts, mini-skirts, backless or low-cut tops, flip-flop shoes, bare legs or bare midriffs. Sandals should be dressy and worn with sheer toe hose. Bare shoulders are not appropriate.

The selection of shoes should be done carefully. High heels often look and sound quite awkward while walking on a wooden stage floor. Also, they are often not the best choice for singers, any performers who stand when playing, and pianists who must use pedals. Consider a low, soft heel!

Perfume or cologne should not be worn.

If you are uncertain about performance clothing, please consult your instructor and follow his/her guidance.

Procedures for Full and Half Recitals

A full or half recital, presented in Wellin Hall or the Events Barn in the case of jazz, represents the culmination of years of musical study and maturation, and is viewed by the department as a special opportunity to apply insights gained through the study of music theory and history as well as performance. Presenting a recital can be a fun and rewarding experience. But it takes thorough preparation and advanced planning. Please speak with your instructor early in your time at Hamilton if you are at all interested in presenting a recital. The department encourages such serious endeavors

by students, whether or not they are music concentrators. Under normal circumstances, only seniors may present full recitals; both juniors and seniors may present half recitals.

In order to ensure that recitals will be a more significant learning experience for the performer, requirements have been established for any recital sponsored by the department. These requirements are designed to ensure programs of quality for the college and community audience it serves. For a concise outline of recital information see “So You Want to Give a Recital?” in the Appendix.

In order to give a recital you must:

- have the consent of your instructor;
- have appeared on at least two Student Concerts, or have appeared on one Student Concert and had a major soloist role with an ensemble.
- complete and turn in to the department chair a Recital Proposal Form (available at <http://academics.hamilton.edu/music/home/handbook.html> and in the dept. office) prior to April 15 of the previous academic year. This form must be signed by the student’s studio instructor, the Performing Arts Administrator, and the faculty advisor for the program notes. The student should then submit the form to the music department Chair.
- contact the Coordinator of Staff Pianists no later than April 15 for a recital the following fall or no later than the third lesson of the fall semester for a recital the following spring (if a staff pianist is needed);
- recitals that are part of the student’s Senior Project must be scheduled by December 1 of the junior year;
- register for Advanced Solo Performance in the semester of your recital – the student may also register for Advanced Solo Performance in the previous semester at the discretion of the instructor.

Requirements for a recital

- prepare approximately 30 min. of music for half recitals (juniors & seniors)
- prepare approximately 60 min. of music for full recitals (seniors)
- select a faculty advisor for guidance as you:
- prepare programs, program notes, and a poster advertising the recital
- perform a pre-recital jury before a panel of three solo performance instructors three weeks prior to the recital

Items to Remember

- there are prerequisites you must take in order to register for Advanced Solo Performance;
- you must perform on a weekday Musicale in order to audition for the Student Concert;
- there are additional requirements for a Senior Recital in Music as part of the senior project for a concentration in music;
- if an accompanist is required for the recital, the student must contact the Coordinator of Staff Pianists no later than April 15 for a recital the following fall or no later than the third lesson of the fall semester for a recital the following spring.
- students who wish to perform works that involve other student musicians may consider only Hamilton students who meet the same performance criteria for presenting a recital that the department has established for a principal recital performer. Each student must also perform at the pre-recital jury at an appropriate level. Finally, each student must have the consent of his/her studio instructor or ensemble conductor.

The Jury

Three weeks prior to any full or half recital the student must perform a pre-recital jury before a panel of three solo performance instructors. At this jury the student must also submit to the panel program notes that are complete and in final form, approved by the faculty advisor. When possible scores should be provided to the panel. The panel will provide the performer with constructive comments in order to make the jury an educational experience and may decide that a student may not perform one or more works on the recital. The jury will begin with a work chosen by the student. After that, the panel of instructors may request works or parts of works as it deems appropriate. Any work to be performed from memory on the recital must be performed from memory during the jury. If the three week deadline for this jury falls at a time when the college is not in session, the jury must take place prior to the college break.

Program Notes & Publicity

As an integral part of any full or half recital the student will prepare programs, program notes, and a poster advertising their recital. (See the Appendix for samples.) The music department web page includes templates that the student should use in the preparation of the program, program notes, and poster. The student must ask a full-time member of the music faculty to serve as an advisor in the preparation of these materials, according to deadlines established by the full-time faculty member. An electronic copy of the program, program notes, and poster (approved by the faculty advisor) must be submitted to the Performing Arts Administrator in accord with deadlines established by the Coordinator of Musicales. The music department will arrange and pay for the printing and distribution of these materials.

Invitations, Keyboard Tuning, Taping, & Reception

The department will also pay for, when requested by the student on the Event Form, the tuning of keyboard instruments, audio-taping of the recital, a post-recital reception, and the printing of 50 invitations on card stock. If invitations are desired, the student must submit the invitation text electronically along with the program, program notes, and poster. The department will not pay for videotaping the recital. The student may consult with the college's Audio-Visual Department for this service, but the AV Department is not obligated to videotape the recital if it is determined that doing so would violate strict interpretation of copyright law. Thus, if you wish a videotape of the recital, you will most likely need to make private arrangements to do so.

Rehearsals

If the student wishes to rehearse or have lessons in Wellin Hall during the weeks just prior to the recital, she or he must consult with the Performing Arts Administrator to schedule the Hall. Such rehearsals and lessons can only be scheduled when the Hall is not otherwise in use, so a set number of rehearsal hours in the Hall cannot be guaranteed. It is the student's responsibility to move the piano, if needed, onto the stage and replace and secure the piano in its proper place after use. A key to the piano can be borrowed for the rehearsal time only from Kim Carroll, Academic Office Assistant, in the department office.

Procedures for Scheduling Student or Faculty Recitals Sponsored by the Department of Music

- 1) Before any scheduling occurs for annual seasons, all regular rehearsals by ensembles in Wellin Hall, Schambach 201, 108, and List 106 are entered into the Performing Arts Room web registration system by the Academic Office Assistant. Extra rehearsals and tech week dates will also be entered into the system. In addition, Performing Arts events are scheduled prior to April 15.

- 2) For all recitals, the performers involved must complete a Recital Proposal Form, available in the department office.
- 3) Students who will be presenting recitals as part of a senior project during the subsequent year must contact the Performing Arts Administrator before December 1 of the current year to place a hold on a date.
- 4) All other recital dates must be requested by April 15. To confirm the date on the calendar, the performer must see the Performing Arts Administrator to complete an Event Form.
- 5) It is not possible to place multiple holds on dates for a single performance.
- 6) Only the Academic Office Assistant and/or the Performing Arts Administrator can make additions or changes to the Wellin Hall schedule on the Performing Arts Room web registration system.
- 7) To the extent possible, no more than two events sponsored by the department of Music will be scheduled during a seven-day period.
- 8) For events that will not take place in Wellin Hall (i.e. jazz recitals in the Events Barn), it is still necessary to complete an Event Form and to contact the Performing Arts Administrator before April 15 of the previous academic year. The producer of the concert must also contact Theresa Gallagher, x4194, who is responsible for scheduling the spaces of the Events Barn, the Chapel, the Annex, and other social spaces. After this contact is made and the event has been scheduled, the concert producer needs to attend a C.A.C.C. (Campus Activity Coordinating Committee) meeting, offered every Tuesday at 3 pm at the Bristol Campus Center, in the Penney room. If a keyboard instrument is not available in the venue, the student must have the approval of the chair of the department before arranging for the transportation of an instrument.
- 3) To schedule a rehearsal, use the Performing Arts Room web registration system
<<http://www.hamilton.edu/applications/musicschedule/>>.

Guidelines for Securing Performing Arts Technical Needs and Publicity for Concerts and Recitals

In order to ensure that each performance event in Wellin is properly produced and gets thorough publicity and attention the following process has been established. Following these guidelines will allow for better publicity, larger audiences and fewer mistakes. These are the minimum deadlines. Earlier deadlines may be set for certain events, including student recitals.

One month prior to the event:

Meet with the Performing Arts Administrator to discuss your event, including dress rehearsal times, technical needs (special stage set-up, piano, stage hands, microphones, etc.), and to go over deadlines for program and publicity. This meeting can be informal or via e-mail.

Two weeks prior to event:

Press and publicity information due. Two weeks is the minimum amount of time needed to ensure that press releases will reach area newspapers and that posters will be able to be designed, printed and posted in time to publicize your event. Press release deadlines for local newspapers are at least one-week prior to the event, and all press releases must go through C&D before being sent out. Examples of publicity material due at this time are:

- Event title and repertoire
- Brief description of the event
- Names and bios (if available) of principle or guest players, accompanists, conductors, soloists, etc. *This is also the deadline for photos or artwork.*

One week prior to event:

Program copy due. One week is the minimum amount of time required for the program. The print shop requires at least 24 hours to copy the program. Furthermore, a one-week deadline allows time for the producer time to proofread the program before it goes to the print shop. Program copy should be submitted electronically. DO NOT format your program. There are templates that automatically format text, and text formatted in word will have to be unformatted before it can be used.

Concert and Recital Recordings

The department hires student recording technicians to record departmentally-sponsored faculty and student recitals in Wellin Hall, if the producer of the event has indicated on the Event Form filed with the Performing Arts Administrator that the event is to be recorded for archival purposes. Copies of these recordings are stored in the department archives and in the Music Library. Performers on these events may obtain as many as 5 copies of a recording if they provide suitable blank media (currently CD-R). Arrangements for this should be made directly with the department's student recording technician. Performers who wish to obtain more copies than this should obtain a single copy from the department and then take this to AV Services to arrange for additional copies (typically up to 50 copies). The cost for this is borne by the individual.

The department does not record events that are presented in spaces other than Wellin Hall (e.g., Weekday Musicales, Schambach or List Musicales, Events Barn events, master classes, etc.). Arrangements for recording these events, if desired, should be made in a timely fashion with AV Services.

The department does not make audition recordings for students, faculty, or others. Arrangements for this can often be made directly with one of the department's student recording technicians, however, who will establish their own fees for this work.

Concert Etiquette

There is nothing to compare to the live concert experience, both for the performer and for the audience. Ideally, performers present a well-prepared, inspired and excellent musical experience for the audience. Part of a musician's performance is their non-musical presentation. If the performer does not understand the proper stage behavior, it can detract from an otherwise good performance. The following are a few suggestions to performers and audience members about concert etiquette.

Performers

Dress

Wear comfortable and flattering outfits that are simple, yet elegant. Avoid outfits that attract more attention than your performance. Make sure your outfit is not restrictive when holding and playing your instrument. Check to see that no undergarments 'peek' out when you play.

Bowing

When an audience acknowledges a performance with applause, the performer should show appreciation with a bow. If a performer does not bow, it could be seen as rude behavior toward the audience.

Composer Present

When performing a work with the composer present, be gracious and acknowledge the composer before taking your own bow.

Concerto

When performing a concerto with a large ensemble, at the conclusion of the work, turn and shake hands with the conductor, followed by the concert master (principal violinist), acknowledge the composer (if in attendance), and then take a bow.

Pre-recital

Do your practicing and warming up at home. Avoid long practice sessions backstage if you can be heard in the hall. Audience members do not want to hear you practice, they want to hear you perform.

Post-recital

Greet the audience members with warmth and appreciation. These people took the time and effort to attend your concert. Be gracious and speak to those who wish a few words with you. This is not a time to analyze your performance nor dismiss their congratulations for you. Accept their compliments with a simple “thank-you” or “I’m glad you enjoyed it.” Thank them for coming.

Audience Members

Audience members should recognize that performers are trying their best to present an enjoyable musical experience for everyone. To do this, performers must focus on many details. The performer’s intense concentration can be interrupted by little things that may seem trivial to audience members. The following suggestions can help audience members show respect to performers, the other audience members and help performers do their best.

Arrival Time

Leave early and allow enough time for parking and traffic. If you do arrive late, wait by the doors until the first piece (not just a movement) is finished, then discreetly take the nearest seat available.

Talking

Talking should not be tolerated. It is not only distracting to the performer, but to every person in the audience. It is just plain rude to talk (even whispering can be heard) during a musical performance.

Other Noises

Avoid rustling your program, tapping your foot, bouncing your legs, etc. Pagers and cell phones should be turned off. Watches set to beep on the hour should also be turned off. These high-pitched beeps are distracting to everyone.

Coughing

It is hard to avoid a spontaneous cough, but random coughing should be held if possible. Be prepared with some type of cough drops or candies. Avoid cellophane wrappers. Many come with a soft wax paper wrapping that will be much less noisy.

Taking Pictures

Refrain from taking any photographs during a performance. Oftentimes, the taking of pictures during a performance is also illegal. The click of a camera and especially the flash are very distracting. Pictures should be taken after the performance.

Children

Children need exposure to good music and live performances, but young children may not be able to sit still long enough for a concert. Some children, like pagers, may ‘go off’ unexpectedly. This is a difficult thing to ignore and is disruptive to performers and the audience. Take advantage of special children’s concerts and more casual concert settings (concerts in the park, Young Audience concerts in the schools, etc.) to prepare them for future concert attendance.

When To Applaud

Applause is always appreciated by performers, but there are appropriate moments to applaud. In a multi-movement work, applaud after all movements are completed. This allows the continuity of the piece to flow from one movement to the next.

By following basic edicts of respect and consideration, performers and the audience will have a more pleasurable and meaningful experience as they perform and attend live concerts.

The information on concert etiquette was written by Laurel Ann Maurer and is reproduced here, with permission, from <http://members.aol.com/utaharts/lam/concertetiquette.htm>. Ms. Maurer's home page can be found at <http://www.laurelanmaurer.com/>.

Additional Opportunities and Information

Performing Arts at Hamilton Concert Series

The Performing Arts at Hamilton annually presents ten to twelve concerts each season in Wellin Hall. The program consists of two distinct series – Classical Connections and Contemporary Voices and Visions. Recent artists have included Joshua Redman, I Musici de Montreal, Footworks with *StepAfrika!*, Sweet Honey in the Rock, Baltimore Consort, Limón Dance Company, Ladysmith Black Mambazo, Hesperus, Anonymous 4, and Inti-illimani.

Other Concerts on Campus and in the Surrounding Community

The Campus Activities Board (CAB) sponsors events throughout the year. In particular, the Acoustic Coffeehouse performances have been quite successful. A schedule of concerts is published every semester. Music students would gain first-hand experience in planning and promoting a concert while interacting directly with musicians, performers, and technical staff. For more information on the Acoustic Coffeehouse, and to learn how to become involved in CAB, students should contact Lisa Magnarelli for information.

The local Clinton/Utica/Syracuse area features several performing arts series:

In Clinton, the Kirkland Art Center sponsors a Coffeehouse that features folk, bluegrass, ethnic, and acoustic music. Concerts have student ticket prices. Contact the Kirkland Art Center at (315) 853-8871 for a brochure.

In Utica, the Munson Williams Proctor Institute hosts numerous performing arts events each year.

The Great Artists Series, Concerts in the Court, Keyboard Conversations, and the Young Artists Series feature internationally known musicians and performers. They also have a children's concert series and a film series. Contact them at (315) 797-0000 for a brochure.

The Syracuse Symphony Orchestra performs throughout the year at the Crouse Hinds Theatre in the Onondaga Civic Center.

Employment Opportunities

Music Department Office

The office of the music department offers work-study opportunities for students both during the academic year and the summer. The student workers staff the music office, run errands, keep office supplies stocked, put up and take down event posters etc. During the summer months, the student worker is responsible for completing various projects given to him/her by the music department faculty. These jobs are supervised by the department Academic Office Assistant, who should be contacted for further information and availability of positions.

Wellin Hall Staff

Wellin Hall, Schambach Center for Music and the Performing Arts offers several employment opportunities for students interested in pursuing a career in performing arts administration. These include concert manager, house manager, and box office manager, as well as stage crew and usher positions. These jobs are supervised by the Performing Arts Administrator, who should be contacted for further information.

Music Record Library

There are occasional work-study openings in the Music Record Library. The student workers staff the circulation counter, retrieving reserve items or stack items for use, answering directional

questions and running errands as needed. You should contact the Music Library Coordinator for information about openings.

Electronic Music Studio Assistant

A student assistant is often hired to work in the Studio for Contemporary Music. Typically there are 3-6 hours of work each week, including routine tidying of the studio, posting weekly sign-up sheets, providing tutorial assistance to other students in the studio, recording concerts from time to time, and assisting with sound reinforcement for events in Wellin Hall from time to time. To qualify for this job a student must have satisfactorily completed Mus 277 (Music in Contemporary Media).

Related Opportunities

WHCL

Hamilton College's radio station, WHCL, uses student DJs to host radio shows for which they plan their own programming. Hosting a show would be a wonderful opportunity for music students to share music they are studying with the campus. Contact Nick Mirick, Program Director, for information.

The Spectator

Hamilton College's student newspaper, *The Spectator*, has a diverse staff of writers who cover general campus events, editorials, arts and sports events. Music students would gain valuable experience through writing articles promoting upcoming events as well as reviews of arts events. Contact the Editor-in-Chief for information.

Writing Center

Hamilton College's Writing Center hires a number of student writing tutors each year. Music students who have excellent writing skills would be actively recruited by the Writing Center, which strives to have student representation in as many departments as possible. You do need to be nominated by a professor for consideration. If you are a strong writer and interested in helping other Hamilton students become better writers, consider asking a professor who knows you well to nominate you. Nominations are due in early February for the following year. Contact Sharon Williams at the Writing Center for information.

Church Musician/on and off campus

The Hamilton College Community Church regularly invites musicians to join them for their worship services. They try to have special music every week. They have a regular pianist or organist to accompany hymns, but they encourage students to consider sharing their musical talent with them: instrumental or vocal, solo or ensemble. They do not have funds available to offer an honorarium, but student performers will be well appreciated with an attentive audience, and you won't have too far to go. Community Church meets every Sunday the college is in session on Sundays at 11 am in the chapel. Contact Chaplain Jeffrey McArn x4130 (e-mail: jmcarn) for more details. Students can also call to be put on an alternate pianist list in the event of the church needing a substitute pianist/ organist for which a modest stipend is available.

Students may also pursue performing opportunities in area churches, many of which welcome performing musicians as worship participants, and some of which may even pay a small honorarium. In addition, students who have good keyboard skills may want to pursue numerous job openings as church organists or organist/choir directors. For further information, see Stephen Best on campus or call him at 732-5111.

Alumni/ae

Alumni/ae of Hamilton College's music department have pursued a variety of careers both in and outside of the arts. A sample of the positions they have held is listed below.

Independent Composer and recipient of 1999 Pulitzer Prize in Music

Chair and Professor of Music, University of Pennsylvania

Manager of Young Artists Program at the Metropolitan Opera

Broadway Producer and Musicologist

Professor and Director of Choirs at Mount St. Mary's College, Maryland

Cantor, New Jersey

Organ builder, Andover Organ Company

Mathematics Teacher, Montclair Kimberly Academy (NJ)

Music Director/Conductor, Indianapolis Opera

Marketing Director, AT&T

Violinist, American Ballet Theatre

University Librarian, Stanford University Libraries

Associate Dean, Conservatory of Music, Brooklyn College

Soprano, Hamburg Opera, and voice teacher at Crane School of Music

Ethnomusicologist, University of California at Santa Cruz

Producer of Commercial Music, New York City

Singer with Chanticleer

Trumpeter with Jimmy Sturr and his Orchestra

Java Programmer at NetSetGo

Watson Fellow, music research trip to Cambodia

Peace Corps Volunteer in Africa

Novelist

Attorney

Appendix

REQUIREMENTS FOR APPLIED MUSIC

Applied Music courses defined:

- A. Mus 125: 1/2 hour lessons for 1/4 credit.
- B. Mus 126: 1 hour lessons for 1/2 credit.
- C. Graded S/U (Satisfactory or Unsatisfactory).
- D. May be taken for up to 4 semesters in one area.
- E. Seniors who are non-concentrators may not begin Applied Music in a new area.

Grades are based on:

- A. improvement in
 1. technique
 2. musicianship
 3. performance
- B. practice
 1. Five 30-minute practice sessions per week required for 1/2 hour lessons
 2. Five 60-minute practice sessions per week required for 1 hour lessons
 3. an unprepared lesson is considered an unexcused absence
- C. lesson attendance
 1. two unexcused absences result in a midterm warning
 2. three unexcused absences result in course failure
- D. concert attendance (programs on which the student is not performing; one of which must be the Student Concert)
 1. hour lessons: five concerts required per semester
 2. half hour lessons: three concerts required per semester
 3. other events as required by the teacher
 4. failure to meet concert attendance requirement will result in a grade reduction
 5. Students are expected to purchase any necessary materials for this course.

REQUIREMENTS FOR SOLO PERFORMANCE

Solo Performance courses defined:

- A. Mus 225: 1/2 hour lessons for 1/4 credit.
- B. Mus 226: 1 hour lessons for 1/2 credit.
- C. Student must be performing at an intermediate level.
- D. Letter grade given.
- E. Public performance required.
- F. Mus 109 (Fundamentals of Music Theory) must be taken within the first 3 semesters of Solo Performance Study.
- G. Consent of Instructor required.

Grades are based on:

- A. improvement in
 - 1. technique
 - 2. musicianship
 - 3. performance
- B. practice
 - 1. Five 30-minute practice sessions per week required for 1/2 hour lessons
 - 2. Five 60-minute practice sessions per week required for 1 hour lessons
 - 3. an unprepared lesson is considered an unexcused absence
- C. lesson attendance
 - 1. two unexcused absences result in a midterm warning
 - 2. three unexcused absences result in course failure
- D. concert attendance (programs on which the student is not performing; one of which must be the Student Concert)
 - 1. hour lessons: five concerts required per semester
 - 2. half hour lessons: three concerts required per semester
 - 3. other events as required by the teacher
 - 4. failure to meet concert attendance requirement will result in a grade reduction
 - 5. Students are expected to purchase any necessary materials for this course.

REQUIREMENTS FOR ADVANCED SOLO PERFORMANCE

Advanced Solo Performance courses defined:

- A. Mus 326: 1 hour lessons for 1/2 credit.
- B. Student must be performing at an advanced level and in preparation for a half or full recital that is approved by the Music Department and scheduled on the official Department calendar.
- D. Letter grade given.
- E. Public performance required.
- F. Students may enroll upon completion of or co-registration in Mus 209 or one course in Literature and History of Music at the 200 level. Prerequisite, Mus 109 and successful appearance on two Student Concerts or on one Student Concert and a major soloist role with an ensemble.
- G. Consent of Instructor required.

Grades are based on:

- A. improvement in
 - 1. technique
 - 2. musicianship
 - 3. performance
- B. practice
 - 1. Five 60-minute practice sessions per week required
 - 2. an unprepared lesson is considered an unexcused absence
- C. lesson attendance
 - 1. two unexcused absences result in a midterm warning
 - 2. three unexcused absences result in course failure
- D. concert attendance (programs on which the student is not performing; one of which must be the Student Concert)
 - 1. hour lessons: five concerts required per semester
 - 2. half hour lessons: three concerts required per semester
 - 3. other events as required by the teacher
 - 4. failure to meet concert attendance requirement will result in a grade reduction
 - 5. Students are expected to purchase any necessary materials for this course.

So You Want to Give a Recital?

By your junior or senior year, you may want to give a half or full recital. There are things you should be doing about that now!! Here is an outline that should help you in making those plans. Please see the *Music Department Handbook* for fuller explanations and details.

Under normal circumstances, only seniors may present full recitals; both juniors and seniors may present half recitals.

In order to give a recital you must:

- have the consent of your instructor
- have appeared on at least two Student Concerts or one Student concert and had a major soloist role with an ensemble.
- complete and turn in to the department chair a Recital Proposal Form (available on-line and in the dept. office) prior to April 15 of the previous academic year (recitals that are part of the student's Senior Project must be scheduled by December 1 of the junior year)
- contact the Coordinator of Staff Pianists no later than April 15 for a recital the following fall or no later than the third lesson of the fall semester for a recital the following spring (if a staff pianist is needed)
- register for Advanced Solo Performance in the semester of your recital. You may also register for Advanced Solo Performance in the previous semester at the discretion of your teacher.

Requirements for a recital

- prepare 30 min. of music for half recitals
- prepare 60 min. of music for full recitals
- select a faculty advisor for guidance as you:
- prepare programs, program notes, and a poster advertising the recital
- perform a pre-recital jury before a panel of three solo performance instructors three weeks prior to the recital

Items to Remember

- there are prerequisites you must take in order to register for Advanced Solo Performance
- you must perform on a weekday Musicale in order to audition for the Student Concert
- there are additional requirements for a Senior Recital in Music as part of the senior project for a concentration in music

Presenting a recital can be a fun and rewarding experience. But it takes thorough preparation and advanced planning. Please speak with your instructor early in your time at Hamilton if you are at all interested in presenting a recital; and please get a copy of and study the *Music Department Handbook* for fuller explanations and details about recitals as well as other departmental opportunities and policies.