

Ohio  
Wesleyan  
University

**DEPARTMENT OF MUSIC**

**HANDBOOK**

**2009-2010**



*Sanborn Hall*

*An introduction to the...*

## **DEPARTMENT OF MUSIC**

### **Ohio Wesleyan University**

Ohio Wesleyan University offers the degrees Bachelor of Music and Bachelor of Arts with a major in music. The Bachelor of Music can be earned in performance or music education and is designed for those students wishing to pursue a career in one of the various professional areas in music. The Bachelor of Arts is designed for the student desiring a music concentration within a liberal arts degree program.

In addition, the Music Department offers a minor in music that can be taken in conjunction with any other degree offered in the University. Students pursuing the minor complete six units in music.

#### **Entrance Requirements**

Students wishing to enter the Bachelor of Music or Bachelor of Arts in Music degree programs must fulfill the admission requirements of Ohio Wesleyan University and demonstrate acceptable performance facility by an audition. It is recommended that students appear in person for the audition; however, an audition tape may be submitted. *Scholarship auditions must be performed in person.* Audition guidelines are listed on pages 2-6. Students who do not audition prior to arriving on campus and express an interest in a music degree program **must** audition prior to the first day of classes.

#### **Advanced Placement**

Any student receiving a grade of 5 or better on the Advanced Placement Test, College Entrance Board, in Music Theory will be granted one unit of credit equivalent to MUS 110 and 155 - Fundamentals of Music Theory and Music Theory I.

Any student receiving a grade of 3 or better on the Advanced Placement Test in Music History will be granted one unit of credit equivalent to MUS 105 - Appreciation of Music Literature.

## **Guidelines for Auditioning for Entrance to the Department of Music**

**BRASS INSTRUMENTS** – Candidates should be prepared to present at least two contrasting selections from the standard repertoire and scales (major and chromatic). A variety of technical capabilities and an understanding of different musical styles should be displayed, although the selection of specific pieces is left to the applicant and his/her teacher. Solos comparable to those in Class A on the OMEA solo and ensemble list generally represent an expected level of proficiency. Suggested Solos and Etudes:

### **Horn in F:**

1. One or more movements from a standard concerto (e.g. Mozart or Strauss).
2. Saint Saens, *Morceau de Concert*, Dukas: *Villanelle*
3. Etudes by Belloli, Gallay (op. 32, 43, 57), Kling, or Kopprasch.

### **Trumpet:**

1. One or more movements of a standard concerto (Haydn, Hummel).
2. Works by Barat, Arutunian, Denmark, Fiocco (*Allegro*, ed. Fitzgerald), Ropartz, Corelli *Sonata VIII*, Handel *Aria con variazioni*.
3. Etudes by Arban, Brandt or Hering (any from 28 *Melodious and Technical Studies*).

### **Trombone:**

1. Works by Galliard (sonatas, any two contrasting movements), Grafe *Concerto for Trombone*, Guilmant *Morceau Symphonique*, or Barat *Andante et Allegro*.
2. Etudes by Bordogni-Rochut (*Melodious Etudes*, volume 1), or Kopprasch (*Sixty Studies for Trombone*, any).

### **Euphonium:**

1. One or more movements of a Baroque sonata typical of the following: Galliard *Sonata no. 1 or no. 5* (arr. for trombone), Marcello *Sonata in C Major* (arr. for trombone), Corelli *Sonata in F Major* (arr. for trombone).
2. A Romantic work typical of the following: Schumann *Five Pieces in Folk Style*, Saint-Saens *Morceau de Concert*, or Schostakovich *Four Preludes*.
3. A modern work typical of the following: Barat *Introduction and Serenade*, Guilmant *Morceau Symphonique*, Haddad *Suite for Baritone*, Presser *Sonatina*, Ropartz *Andante and Allegro*, Clark *Bride of the Waves*.

**Tuba:**

1. One or more movements of a Baroque work typical of the following: Bach *Air and Bouree*, Marcello *Sonata in C Major*, Telemann *Sonata in F Major*, Corelli.
2. A Classic or Romantic work typical of the following: Beethoven *Variations on a Theme by Handel*, Mozart *Concerto No. 3 for horn*, Chopin *Preludes, op. 28*.
3. A modern work typical of the following: Haddad *Suite for Tuba*, Presser *Minute Sketches*, Frackenpohl *Concertino*, Bartles *Scherzo for Tuba*, Barat *Introduction and Serenade* (trombone), McKay *Sonata for Trombone*, White *Lyric Suite* (slow and fast movements).

**ORGAN** - (1) Prelude and Fugue by Bach (one of the "Eight Little" or a comparable work); (2) Chorale Prelude by Bach, Buxtehude, etc.; (3) Work in a contrasting style.

**PERCUSSION INSTRUMENTS** - Percussionists are required to audition on both snare drum and mallet percussion. Additionally, students should prepare audition material in one additional area (timpani or drumset). Students may audition on all instruments if desired. The books and pieces on this list are recommendations, not requirements. Other equivalent material may be substituted for audition repertoire.

**Snare drum:** Rudiments: Multiple bounce roll, double stroke roll, paradiddle, flam, flam tap, single drag. Concert Etude or Solo (to be performed with multiple bounce rolls): (Peters) "Intermediate Snare Drum Studies", any etude #1-32; (Cirone) "Portraits in Rhythm", any etude; (Benson) "Three Dances for Solo Snare Drum", any 2 movements. Optional Rudimental Solo or Etude: (Wilcox) "The All American Drummer", any etude; Contest solos

**Mallet Instruments:** Scales: All major scales, two octaves; Chromatic scale, 2 Mallet Solo: (Hatch) "Furioso and Valse in d minor" (Green) any xylophone rag (Zivkovic) "Funny Xylophone", any solo. Optional 4 Mallet Solo: (Quartier) "Image" any solo (Zivkovic) "Funny Marimba" any solo (Peters) "Waves" or "Sea Refractions"

**Timpani:** Any brief solo or etude. Tuning must also be demonstrated.

**Drumset:** A prepared solo is not required in the drumset area. Students auditioning in this area should be prepared to demonstrate a variety of styles, to include swing, rock, Latin American styles, and funk.

**PIANO** - All candidates should be prepared with major and minor scales and arpeggios (four octaves). An audition for a Bachelor of Music degree in Performance should include a Prelude and Fugue from the *Well Tempered Clavier* by Bach; two contrasting movements from a Sonata by Haydn, Mozart (excluding K. 545) or Beethoven; and a representative composition from the nineteenth or twentieth century. All works must be performed from memory. A short sight-reading test may be given.

An audition for the Bachelor of Music with emphasis in Music Education or the Bachelor of Arts in Music degrees should consist of a two-part invention by Bach (or similar level of difficulty) and compositions in two other contrasting styles. These need not be memorized.

## **STRINGED INSTRUMENTS**

### **Violin:**

1. Major and minor scales and arpeggios in three octaves with various bowings.
2. One etude by Mazas, Dont, Rode or similar study.
3. A short piece or a movement of a sonata.

Bachelor of Music in Performance. In addition to the above, candidates must perform:

4. Any one movement from Bach's unaccompanied sonatas or partitas.
5. A movement from any concerto in the standard repertoire.

### **Viola:**

1. Major and minor scales and arpeggios in three octaves with various bowings.
2. One etude by Mazas, Rode, Campagnoli, Fuchs, or similar study.
3. A short piece or a movement of a sonata.

Bachelor of Music in Performance. In addition to the above, candidates must perform:

4. One movement from any Bach solo suite (originally for cello) or sonata or partita (originally for violin).
5. A movement from any concerto in the standard repertoire.

### **Violoncello:**

1. Major and minor scales and arpeggios in three octaves with various bowings.
2. One etude by Popper, Du Port, Klengel, or similar study.
3. A short piece or a movement of a sonata.

Bachelor of Music in Performance. In addition to the above, candidates must perform:

4. One movement from any Bach solo suite.
5. A movement from any concerto in the standard repertoire.

## **STRINGED INSTRUMENTS (CONTINUED)**

### **Double Bass:**

1. Major and minor scales and arpeggios in two octaves.
2. Two contrasting (slow and fast) movements or pieces from the solo repertoire.
3. Two contrasting orchestral excerpts.
4. A movement from any concerto in the standard repertoire.

### **Guitar (Classical Emphasis)**

1. Major and minor scales in two octaves.
2. Two contrasting movements of pieces from the solo repertoire that demonstrate the student's current performance level. The following pieces are suggested: Milan *6 Pavanas*; Bach *Prelude in D Minor, BWV 999* or *Bouree in E Minor, BWV 996*; Giuliani *Allegro Vivace, Op. 111, Part 2*; Sor *Twenty Studies*; Tarrega *Adelita*; Villa-Lobos *Preludes and Etudes*.

### **Guitar (Jazz Emphasis)**

1. Major and minor scales in two octaves.
2. Perform the melody, improvise, and comp the chord changes to two contrasting jazz composition (those auditioning should provide their own play-along recording). It is recommended that one selection be a 12-Bar Blues piece (i.e. Billie's Bounce). The following pieces are suggested: Autumn Leaves, Blue Bossa, All Blues, My Funny Valentine, Summertime, Take the "A" Train, or Green Dolphin Street.
3. Sight reading, including chord changes in swing and Latin styles.

**VOICE** - A candidate must sing from memory two contrasting selections chosen from songs and arias of the 17<sup>th</sup> and 18<sup>th</sup> centuries; art songs from the 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> centuries; arias from operas or oratorios when suitable for the singer's level of advancement. It is preferred that one of these selections be in a language other than English. Popular songs including Broadway and religious popular songs are not appropriate.

**WOODWIND INSTRUMENTS** – Candidates should be prepared to present at least two contrasting selections from the standard repertoire and scales (major and chromatic). A variety of technical capabilities and an understanding of different musical styles should be displayed, although the selection of specific pieces is left to the applicant and his/her teacher. Solos comparable to those in Class A on the OMEA solo and ensemble list generally represent an expected level of proficiency. Suggested Solos and Etudes:

**Flute:**

1. Etudes: a) Andersen; b) Karg-Elert; c) Voxman, Selected Studies
2. Solos: a) Concerto (Mozart, Quantz, Haydn, Ibert); b) Sonata (Bach, Handel, Hindemith, Poulenc); c) Music by French Composers

**Oboe:**

1. Etudes: a) Ferling, b) Barret, c) Voxman, Selected Studies
2. Solos: a) Concerto (Albinoni, Haydn, Marcello, Mozart); b) Sonata (Handel, Hindemith, Poulenc, Saint-Saens, Telemann)

**Clarinet:**

1. Etudes: a) Rose; b) Cavallini; c) Voxman, Selected Studies
2. Solos: a) Concerto (Mozart, Stamitz, Weber); b) Sonata (Saint-Saens, Brahms, Poulenc)

**Bassoon:**

1. Etudes: a) Milde; b) Jancourt; c) Weissenborn (advanced)
2. Solos: a) Concerto (J.C. Bach, Hummel, Jacob, Mozart, Vivaldi, Weber); b) Sonata (Hindemith, Marcello, Telemann)

**Saxophone:**

1. Etudes: a) Ferling; b) Massis; c) Voxman, Selected Studies
2. Solos: Multi-movement work with piano accompaniment (Bozza, Creston, Glazounov, Heiden, Jacobi, Ibert, Maurice, Milhaud)

## DEGREE PROGRAMS

Graduation requirements for the B.M. degree programs are outlined on the following three pages and spelled out more specifically in the University Catalog. Candidates for the B.M. degree must meet the same residence and scholastic requirements as those required for the Bachelor of Arts (see University Catalog for this information). Piano proficiency requirements as established by the Music Department must be met. All B.M. students must meet the University composition, writing and diversity requirements. The diversity requirement must be met by taking either MUS 347 or 348.

All music majors are evaluated for Junior Standing by the music faculty after four semesters of study as a music major. Criteria for achieving junior standing includes, but is not limited to, successful musical and/or teaching performance, responsibility demonstrated in courses and ensemble requirements, and strong potential in the chosen degree program.

B.M. Education majors need to apply for the teacher certification program in their junior year. Requirements are: successful completion of EDUC 110 and EDUC 251, a recommendation from an OWU faculty member, and a GPA of 2.8 (overall and in music courses).

Bachelor of Music Performance majors must complete one semester of Supervised Pedagogical Experience. Normally this will take place during the junior year, but must be completed prior to the final semester of applied study. During the semester of the Pedagogical Experience, the performance major will teach a weekly lesson to one student who has been approved by the applied teacher. Four of these lessons will be observed by the applied teacher, who will provide the performance major with an evaluation of each session. In addition, the performance major must prepare for the Pedagogical Experience by completing a series of required readings and by studying available teaching materials deemed appropriate by the applied teacher. This preparation should be completed before the Pedagogical Experience begins, and the performance major will meet with the applied teacher as early as possible in the semester for general orientation and to discuss these preparatory requirements.

## **BACHELOR OF MUSIC IN PERFORMANCE**

<u>Music Courses</u>	<u>Number of Units</u>		
	<b>Instrumental Major</b>	<b>Keyboard Major</b>	<b>Voice Major</b>
Recital Attendance (required of majors)	0	0	0
Applied Major	8	8	8
Applied Minor (may include Class Piano I-IV for Instrumental and Voice Majors)	2	2	2
Diction for Singers (Voice Majors)	--	--	1
Piano Accompanying (Piano Majors)	--	0.5	--
Music History	3.5	3.5	3.5
Basic Theory	4	4	4
Advanced Theory	3	3	3
Conducting	1	1	1
Keyboard Techniques	--	0.5	--
Instrumental Methods (two courses in major instrument family)	0.5	--	--
General Education Courses (voice majors must include 3 units foreign language; one each of French, German, & Italian)	8	8	8
Elective courses (music or non-music)	4	4	4
Music Organizations	2	2	2
PIANO PROFICIENCY	X	--	X

## BACHELOR OF MUSIC IN MUSIC EDUCATION

<u>Music Courses</u>	<u>Number of Units</u>		
	Choral/Voice Emphasis	Choral/Piano Emphasis	Instrumental Emphasis
Recital Attendance (required)	0	0	0
Applied Major	3.5	3.5	3.5
Applied Minor (may include Class Piano I-IV for Instrumental and Voice Majors)	1.5	1.5	1.0
Diction for Singers	1	(recommended)	--
Piano Accompanying	--	0.5	--
Music History	3.5	3.5	3.5
Music Theory	4	4	4
Conducting	1	1	1
Orchestration	--	--	1
Keyboard Techniques	--	0.5	--
Choral Techniques	0.5	0.5	--
Instrumental Methods	1	1	2
Guitar Methods	0.25	0.25	0.25
Voice Methods	--	--	0.25
Elementary Methods	1	1	1
Secondary Methods	1	1	1
Music Organizations	2	2	2
PIANO PROFICIENCY	X	--	X

In addition to the music organization requirement, choral emphasis majors must participate in one semester of the Symphonic Wind Ensemble and instrumental majors must participate in one semester of the Choral Art Society before the end of the junior year. All Music Education majors are strongly encouraged to take Marching Band Techniques in their junior or senior year.

**General Education** – Ten general education courses are required to meet University and State requirements for a teaching certificate:

<b>General Education Subjects</b>	<b>Number of Courses</b>
Social Sciences	2
Natural Sciences	1
English Composition (ENG 105)	1
English Reading (ENG 145)	1
Arts (non-music)	1
Mathematics (Q course)	1
Diversity Course (one must be MUS 347 or 348)	2
Electives (non-music)	2
<b>Professional Courses Leading to Certification</b>	<b>Number of Units</b>
Role of the School	1
Psychological Foundations of Education	1
Teaching Workshop	1
Student Teaching	3
Being and Becoming a Professional	0.25

## BACHELOR OF ARTS WITH A MUSIC MAJOR

This degree program is provided for those students desiring a music concentration within a liberal arts degree program. While students intending to pursue professional work in music normally follow a Bachelor of Music curriculum, in many cases the B.A. in music provides sufficient preparation for students to enter graduate music degree programs. In addition to the requirements listed below, it is strongly recommended that MUS 109, 116, and 117 be taken if work toward the major is begun in the fall semester of the freshman year. There are three areas of emphasis within the B.A. music degree program.

### Applied Music Emphasis

<b>Music Courses</b>	<b>Number of Units</b>
Recital Attendance (Required every semester of music major)	0
Applied Music	4
Basic Music Theory	4
Music History	3
Music Elective	1

### History and Literature Emphasis

<b>Music Courses</b>	<b>Number of Units</b>
Recital Attendance (Required every semester of music major)	0
Music History	4
Basic Music Theory	4
Applied Music	2
Music Electives	2

### Theory Emphasis

<b>Music Courses</b>	<b>Number of Units</b>
Recital Attendance (Required every semester of music major)	0
Basic Music Theory	4
Advanced Theory	2
Music History	3
Applied Music	2
Music Elective (suggested 352, 356, or one unit of applied composition)	1

## MUSIC MINOR

The music minor is available to all students who are not enrolled in a music major degree program. Six units constitute the music minor:

1-MUS 110 (.50 unit) and MUS 155 (.50 unit) = Semester I of Music Theory

1-MUS 105 — Appreciation of Music Literature

1-One selected from MUS 156, 347, 348, 357, 358, 359

3-Music units to be chosen by the student. A maximum of two of these elected units may be in applied music study.

## RECITAL REQUIREMENTS

### **B.M. Performance Major**

- Must appear on two recitals in each of the sophomore, junior and senior years.
- May appear once during the freshman year at the discretion of the studio teacher.
- Must give full Senior Recital, which will be graded.
- May give full or partial Junior Recital.

### **B.M. Music Education Major**

- Must appear on one recital in each of the junior and senior years.
- Encouraged to appear once during the sophomore year, at the discretion of the studio teacher.
- At the discretion of the studio teacher, may give a full or partial Senior Recital, which will be graded.

### **B.A. Music Major and B.A. Non-Major**

- May appear on a general student recital at the discretion of the studio teacher.
- May give a Senior Recital if approved by a faculty committee of three, three weeks before the scheduled date. For a B.A. applied major, the recital will be graded.

About...

## **MUSIC THEATER AT OHIO WESLEYAN UNIVERSITY**

While Ohio Wesleyan does not offer a degree in Music Theater, it is possible to acquire the effective equivalent of such a degree by combining activities in both the theater and music departments. Students may enroll in the University with a double major (music and theater) or with a major in one of the two departments and a minor in the other. Any of these choices is structured within the Bachelor of Arts program in order to meet the requirements of both departments within the four-year framework of study, but can be done and is being elected with increasing frequency. It is also possible to enroll in the Bachelor of Music degree with a minor in theater. This option is suitable for those students who are either more interested in opera than “Broadway” or for those whose interests are dictated more by musical rather than theatrical motivation. The Bachelor of Music requirements are, naturally, more extensive in all aspects of music (performance, theory, and history), but do allow adequate time for extensive involvement in the theater both academically and in productions.

There are several advantages in preparing for a music theater career through the programs at Ohio Wesleyan. Generally, the musical training is more thorough than is typical of specifically Music Theater degrees. Because Ohio Wesleyan is a small, undergraduate school, both the Music and Theater departments are able to offer ample opportunities for all majors to perform in productions—usually in all four years of their training. Because both departments offer separate musical theater productions appropriate to their own emphases, as well as joining forces periodically for collaborative offerings, students are able to experience performances in a greater variety of genres than is normally the case. It is also significant that there is a strong sense of communication between the faculties of the two departments; every effort is made to schedule activities and productions in such a manner to allow students to be regularly involved in both music and theater events.

## MUSIC DEPARTMENT COURSE OFFERINGS

- 020. Recital Attendance** **.00 unit**  
A graduation requirement. Candidates for the Bachelor of Music degree and the Bachelor of Arts degree with a major in music are required to attend recitals and concerts programmed by the Department of Music. The Recital Attendance Policy is described in the Music Department Student Handbook.
- 105. Appreciation of Music Literature** **1 unit**  
The study of great composers and some of their masterpieces, assisting non-majors in finding pleasure and enjoyment in music and in understanding the influence of music on contemporary life. Non-music majors only. Fulfills the Group IV requirement for the B.A. degree.
- 109. Survey of Music Literature for Majors** **.50 unit**  
This course provides a foundation in basic musical chronology and Western classical repertoire, with an emphasis on broad musical and historical developments and interrelationships between the visual and performing arts. Emphasis is also placed on learning how to use the Music Library and music notation software programs. Open to B.M. and B.A. music majors only and is required for B.M. majors during the first semester of the freshman year. Does not fulfill a Group IV Distribution Requirement.
- 110. Fundamentals of Music Theory** **.50 unit**  
A basic course in fundamentals of music theory: scales, intervals, keys, triads, rhythm and meter. Writing, aural and sight-singing skills are emphasized. All students are assumed to know the names of notes of the treble and bass clefs and the names of keys on the piano keyboard. Required of majors but open to all students with the necessary musical background. 1st half of the semester.
- 116. Class Piano** **.25 unit**  
Beginning level for music majors preparing to meet proficiency requirement in functional piano. Major and minor scales, arpeggios and repertoire. Practical experience in sight-reading, transposition, harmonization and improvisation. Open to B.M. and B.A. music majors only.
- 117. Class Piano II** **.25 unit**  
Continuation. Beginning level for music majors preparing to meet proficiency requirement in functional piano. Major and minor scales, arpeggios and repertoire. Practical experience in sight-reading, transposition, harmonization and improvisation. Open to B.M. and B.A. music majors only.

- 155. Music Theory I** **.50 unit**  
Harmonic progression and principles of voice leading in the major and minor modes; harmonization of given bass lines; modal scales; sightsinging; Guidelines dictation of appropriate melodies, harmonic exercises, and rhythmic patterns. Prerequisite: a grade of C- or better in 110.
- 156. Music Theory II** **1 unit**  
Continuation. Harmonic progression utilizing triads in first and second inversion, dominant seventh chords and secondary dominants; harmonization of figured bass lines, unfigured basses and melodies; nonharmonic tones; harmonic analysis; structural analysis of the phrase and period forms; composition of original phrases in chorale style; sightsinging; dictation of appropriate melodies, harmonic exercises and rhythmic patterns. Prerequisite: a grade of C- or better in 155.
- 216. Class Piano III** **.25 unit**  
Continuation. Intermediate level for music majors preparing to meet preliminary requirement in functional piano. Major and minor scales, arpeggios and repertoire. Further experience in sight-reading, transposition, harmonization, improvisation and accompanying. Open to B.M. majors only.
- 217. Class Piano IV** **.25 unit**  
Continuation. Intermediate level for music majors preparing to meet proficiency requirement in functional piano. Major and minor scales, arpeggios and repertoire. Further experience in sight-reading, transposition, harmonization, improvisation and accompanying. Open to B.M. majors only.
- 229. Introduction to Electronic Music Composition** **1 unit**  
Fundamentals of electronic music composition, incorporating analog and digital sound synthesis, sequencing, recording, computer and MIDI application. Course work includes lab experience in a MIDI studio with student compositions as a final project. Fulfills the Group IV requirement for the B.A. degree.
- 230. Conducting I** **.50 unit**  
Development of basic skills in conducting and score analysis. Required of all B.M. majors. Prerequisite: 156 for music majors or consent of instructor for non-majors.
- 231. Conducting II** **.50 unit**  
Continuation. Further development of conducting techniques and study of rehearsal skills and score analysis. Students will specialize in either vocal or instrumental ensemble conducting. Prerequisite: 230.

- 232. Keyboard Techniques I** **.25 unit**  
 Required of all Bachelor of Music keyboard majors. Development of keyboard skills through the study of score reading, transposition, sight-reading, modulation, harmonic reduction and figured bass, practice techniques, and memory development.
- 233. Keyboard Techniques II** **.25 unit**  
 Continuation. Further development and refinement of keyboard skills as presented in Keyboard Techniques I. Prerequisite 232.
- 235. Diction for Singers I** **.50 unit**  
 An introduction to the International Phonetic Alphabet and to principles utilized in a singing pronunciation of English and Italian. Prerequisite: Bachelor of Music voice performance major or Bachelor of Arts applied voice major. Others only by consent of instructor. Does not fulfill a University foreign language requirement.
- 236. Diction for Singers II** **.50 unit**  
 Continuation. Introduces principles utilized in a singing pronunciation of French and German and the symbols of the International Phonetic Alphabet appropriate to these two languages. Prerequisite 235. Does not fulfill a University foreign language requirement.
- 240. Voice Methods** **.25 unit**  
 For the instrumental music education major, fundamentals of singing, voice production, diction, and pedagogical skills in class voice instruction.
- 241. Brass Instrumental Methods I** **.25 unit**  
**242. Brass Instrumental Methods II** **.25 unit**  
**243. Percussion Instrumental Methods I** **.25 unit**  
**244. Percussion Instrumental Methods II** **.25 unit**  
**245. String Instrumental Methods I** **.25 unit**  
**246. String Instrumental Methods II** **.25 unit**  
**247. Woodwind Instrumental Methods I** **.25 unit**  
**248. Woodwind Instrumental Methods II** **.25 unit**
- Each course in 241-248 sequence is designed to meet professional needs for teaching in that instrument family. Performance, pedagogical, and maintenance skills on brass, percussion, stringed or woodwind instruments are emphasized. Demonstrated competence is expected in performance by meeting a pre-determined level on specified instruments within each family and in pedagogy through completing supervised private and group instruction in a class setting.

**249. Guitar Methods** **.25 unit**

For music education majors: This course is designed to introduce music education majors to the fundamental principles of guitar performance including chord progressions, melodic playing, and improvisation. Classical, jazz, and popular music styles will be explored including an introduction to significant artists, techniques, and technologies. Guitar pedagogy related to elementary, middle, and secondary schools teaching will be emphasized including an overview of available resources and the application of current curricular practices. Fall semester only.

**255. Music Theory III** **1 unit**

Continuation. Harmonic progression utilizing: diminished, half-diminished & nondominant seventh chords, dominant ninth, eleventh & thirteenth chords, and the raised supertonic and submediant chords; harmonization of figured bass lines, unfigured basses and melodies; harmonic analysis; structural analysis of binary and ternary forms; composition of original periods in chorale style; sight-singing; dictation of appropriate melodies, harmonic exercises and rhythmic patterns. Prerequisite: a grade of C- or better in 156.

**256. Music Theory IV** **1 unit**

Continuation. Harmonic progression utilizing the Neapolitan sixth, augmented sixth chords, and other chromatic chords; harmonization of figured bass lines, unfigured basses and melodies; harmonic analysis; structural analysis of larger classic forms; composition of original phrases and periods in chorale style; introduction to techniques employed after Common Practice; sight-singing; dictation of appropriate melodies, harmonic exercises, and rhythmic patterns. Prerequisite: a grade of C- or better in 255.

**300.4 Marching Band Techniques** **.25 unit**

The primary aim of this course is to present and develop fundamental concepts related to the effective administration and instruction of a contemporary high school marching band, providing the music educator with the knowledge and means to help students learn, grow, and succeed in this setting. Prerequisites: Junior or Senior Music Education majors: MUS242, 244, 246 and 248.

**344. Choral Techniques** **.50 unit**

The general pedagogical and administrative skills necessary for teaching choral music in a high school. Pedagogical skills are diction, managing choral performance groups, conducting, vocal auditions, and program building. Administrative skills are budgeting, procurement of classroom equipment, and music selection.

- 347. History of Jazz** **1 unit**  
The social, musical, and historical background of jazz styles from their origins to the present. The influence of society upon jazz and the influence of jazz upon other musical styles of the 20th Century. Emphasis is on aural recognition and identification of jazz styles. Fulfills the Group IV requirement for the B.A. degree.
- 348. Music in World Cultures** **1 unit**  
Major music cultures of the non-western world are studied. Emphasis is placed upon the traditional music of Africa, the Arab World, India, Southeast Asia, China, and Japan. The student approaches the course through lectures, a listening program, films, and performance groups. Observations are made of the relationships of music with drama, dance, and society in general. Open to all students. Fulfills the Group IV requirement for the B.A. degree.
- 352. 20th Century Theoretical Techniques** **1 unit**  
A comprehensive study of the major theoretical trends and techniques during the 20th century, including compositional techniques in National Schools, neo-Baroque, neo-Classicism, Dodecaphonic composers, and recent developments. Prerequisite: a grade of C- or better in MUS 256.
- 354. 18th Century Counterpoint** **1 unit**  
The contrapuntal techniques of the 18th Century (invention, canon, chorale forms, invertible counterpoint, and fugue) approached through analysis and the writing of examples. Prerequisite: a grade of C- or better in 256.
- 355. Analysis** **1 unit**  
An advanced course in structural and harmonic analytical techniques. Prerequisite: a grade of C- or better in 256.
- 356. Instrumentation and Orchestration** **1 unit**  
Emphasis is on the methods of orchestrating for orchestras, band, and ensembles. Prerequisite: a grade of C- or better in 256.
- 357. Music of the Middle Ages, Renaissance and Baroque** **1 unit**  
Survey of European music to 1750. Prerequisite: music major or permission of instructor.
- 358. Music of the 18th and 19th Centuries** **1 unit**  
Survey from 1750 to 1900. Prerequisite: 357 or permission of instructor.
- 359. Music of the 20th Century** **1 unit**  
The principal musical styles from 1900 to the present. Prerequisite: 358 or permission of instructor.

**363. Teaching Music: Elementary** **.50 unit**

This course is designed to teach early childhood education majors the basic principles of music and the skills to be used in teaching children (PreK-3) music. Developing a singing voice, playing classroom instruments, music reading, movement, and listening are stressed. In addition, methods for using music as an interdisciplinary connection to other early childhood subject areas will be emphasized. Required of all early childhood education majors. Prerequisite: EDUC 251. Also listed as EDUC 363. Spring semester only.

**373. Elementary Music Methods** **1 unit**

The psychology and principles of teaching music to children (PreK-8); a critical evaluation of available materials and current methods: instrumental, general music and vocal will be stressed, with an emphasis placed on the principles of the Orff-Schulwerk and Kodaly methodologies. In addition to the two class meeting per week, students will be required to teach in the elementary school setting. Prerequisite: EDUC 251. Note: Music Education majors should apply and be admitted to the teacher education program before taking 373. Spring semester only.

**374. Secondary Music Methods** **1 unit**

The psychology and principles of teaching at the middle and high schools; a critical evaluation of available materials and current methods: general music, instrumental and vocal will be stressed. In addition to the two class meetings per week, students will be required to teach in the secondary school settings. Prerequisite: EDUC 251 and MUS 373. Note: Music Education majors should have been admitted to the teacher education program before taking 374. Fall semester only.

**490. Independent Study** **1 unit**

**491. Directed Readings** **1 unit**

**499. Seminar** **1 unit**

## Music Organizations

.25 unit per semester

For Bachelor of Music degree candidates, two units of credit in music organizations must be completed before graduation. Bachelor of Arts degree candidates may count one unit in music organizations toward graduation. Open by audition at the beginning of each semester.

**001. Ohio Wesleyan Choral Art Society** is a mixed chorus of 50 singers. Membership is open by audition and includes students from all University degree programs. Repertoire is music from the Renaissance (or occasionally earlier) to modern and encompasses a wide variety of styles both serious and lighter in nature. The Choral Art Society performs regularly on campus and normally tours for the University every two years. In addition to performing as a mixed chorus, the singers of this group periodically sing as separate men's and women's ensemble. The chorus rehearses each weekday for one hour. Rehearsals are scheduled in such a manner as to avoid conflicts with other performing organizations and, insofar as possible, classes and required extra meetings for all other academic endeavors on campus.

**002. Symphonic Wind Ensemble** is the major organization of University Bands; the Symphonic Wind Ensemble is dedicated to providing musical growth for the student interested in the challenge of the best literature for wind ensemble and concert band. The Wind Ensemble gives several formal concerts each year and occasionally performs off campus.

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**003. Jazz Band (Park Avenue Jazz)** is comprised of students who wish to further their musical experience through jazz performance and study. The band rehearses and performs as a "big band" and also is broken down into small combos. The Jazz Band performs a number of concerts each year.

**004. Bishop Band** is the pep band and performs in the stands at all home football games and at selected home basketball games.

**005. Ohio Wesleyan University Chamber Orchestra (OWUCO)** consists of 32-36 members and performs two concerts during the academic year, one each semester. The orchestra is open to all qualified OWU students (string, woodwind, brass, and percussion) by audition.

The study of performance of small ensemble and chamber music literature.

**006. String Ensemble (.13 unit)**

**007. Brass Ensemble (.13 unit)**

**0071. Trumpet Ensemble (.13 unit)**

**008. Woodwind Ensemble (.13 unit)**

**009. Percussion Ensemble (.13 unit)**

**011. Opera Theater (.25 unit)**

**012. Piano Accompanying/Ensemble (.25 unit)** - Study and performance of piano accompaniment and chamber music literature with emphasis on the pianist's role in various types of ensemble situations. Two semesters of study are required of B.M. keyboard majors.

**013. Piano Accompanying/Recital (.25 unit)** - Open to piano majors and other qualified keyboard students accompanying junior and senior recitals. Must be taken in conjunction with applied piano and with the respective piano teacher. Consent of instructor required.

### **Applied Music**

Students take applied music in .25 (one 30-minute lesson per week); .50 (one 45-minute lesson per week) and 1.00 (one 60-minute lesson per week) unit amounts. Applied music is offered for piano, organ, voice, violin, viola, cello, double bass, guitar, horn in F, trumpet, trombone, baritone, tuba, flute, oboe, clarinet, bassoon, saxophone, percussion, and composition.

B.A. candidates may enroll in any area of applied music for .25 unit of credit and, upon completion of one unit, will receive elective credit toward graduation. If all the work is completed in one area of applied music, this unit may be counted as a semester course.

Refer to the University catalog for the policy regarding applied fees.

**Jason Bahr**, D.M., M.M., Indiana University, B.M., University of Missouri-Kansas City. Dr. Bahr teaches Music Theory, Analysis, Counterpoint, Electronic Music and Composition. He received his B.M. from the University of Missouri-Kansas City Conservatory of Music where he studied with Gerald Kemner and James Mobberly. At Indiana University, he received an M.M. and D.M. studying with Samuel Adler, Claude Baker, David Dzubay, Don Freund, and Eugene O'Brien. Bahr's works have received more than 180 combined performances in twenty-nine states and eight foreign countries. These include performances at conferences of the College Music Society, the Society of Composers, Inc. the Christian Fellowship of Art Music Composers, the New Music North Festival (Canada), Sound New (CA), Summer Music Series (Chester, England), the inaugural ppIANISSIMO festival (Sofia, Bulgaria), and the Sixth International Review of Contemporary Music (Belgrade, Serbia). He has received awards and grants from the Fromm Foundation, the MacDowell Colony, Northridge Composition Prize, the American Music Center, Renee B. Fischer Piano Competition, Kubik International Prize, ASCAP, SCI, and the Cambridge Madrigal Singers. Bahr has received commissions from the Mountain Chamber Players, percussionist Grant Braddock (Exit 9), conductor Theresa Spencer (Cottey College), the University of Oklahoma Percussion Ensemble, and English hornist Krista Riggs. Tauromee Music and Keyboard Percussion Publications publish his works. He is a member of ASCAP, the College Music Society, the Society of Composers, Inc., and the Christian Fellowship of Art Music Composers. He previously served as Assistant Professor of Music Theory and a HARP Research Fellow at Mississippi State University.

**Cameron Bennett**, D.M.A., M.M., Manhattan School of Music; B.M., University of Western Ontario; A.R.C.T., Royal Conservatory of Music - University of Toronto. Dr. Bennett teaches piano, chamber music, twentieth-century theoretical techniques, is a member of the Duvall Trio, and serves as Chair of the Department of Music. He has had an active and varied career as a performing musician, teacher, and music administrator. Dr. Bennett has performed as soloist and chamber musician throughout the United States, Canada, Russia, and the Far East. He is a founding member of the Marble Cliff Chamber Players ([www.marblecliffchamberplayers.org](http://www.marblecliffchamberplayers.org)), and performs regularly with the Snake River Chamber Players in Keystone, Colorado. He served for many seasons as chamber music performer and coach at the Victoria International Festival in Victoria, Canada, and as staff accompanist at The Juilliard School. He has taught previously at the Brooklyn Conservatory of Music and has given master classes at the Beijing Central Conservatory, Shanghai Conservatory, and the Chinese Cultural University in Taipei, Taiwan. His performances have been featured on WOSU-FM in Columbus, Ohio and in Taipei, on the Taiwan Television Network. Dr. Bennett continues to be in great demand as a collaborating pianist. In recent seasons, he has performed with

pianist Cecile Licad in a duo-performance with the ProMusica Chamber Orchestra, was featured in a chamber music performance at the Ohio Theatre as part of the Tsunami Relief Concert, and has performed with cellists Zuill Bailley and Clancy Newman, clarinetists Richard Stoltzman and Robert Spring, violinists Charles Wetherbee and Yenn-Chwen Er, and bassoonist George Sakakeeny. Dr. Bennett has held numerous administrative positions throughout his career, including: Executive Director of the ProMusica Chamber Orchestra of Columbus, Ohio from 2003-2006; Chair of the Department of Music at OWU from 1998-2003; and Executive Director of the MidAmerica Chamber Music Institute from 1995-2000. He has studied piano with Constance Keene, Ronald Turini, Robin McCabe, Peter Katin, Pierre Souvairan and Irina Kugucheva and has studied chamber music with Harvey Shapiro, Lorand Fenyves and Raphael Bronstein. Dr. Bennett is a member of and holds the College Teacher Certification Diploma from the Music Teachers National Association, and is also a member of the College Music Society, Chamber Music America, and the Ohio Music Teachers Association. He is currently a Commissioner on the Upper Arlington Cultural Arts Commission and served previously on the executive boards of both the Music Teachers National Association and the Central Ohio Symphony Orchestra.

**\*Kimberley Burdett**, D.M.A, M.M., B.M., B.M.E., The Ohio State University. Ms. Burdett teaches percussion and percussion ensemble and recently completed her doctorate in percussion performance at The Ohio State University, where she studied with Susan Powell and Joseph Krygier. She had the opportunity to perform with the OSU percussion ensemble at both the Midwest Band and Orchestra Clinic and the Percussive Arts Society International Convention, as well as to conduct and solo with the ensemble in various performances. Ms. Burdett has also served as a conductor and as steel band director for the Greater Columbus Youth Percussion Ensemble. Since 1997, she has been the percussion director for Teays Valley High School, where she directs the percussion ensemble and instructs and arranges for the marching percussion section, in addition to working with the drill design and instruction elements for the entire marching band. She has also been the director of the instrumental combo for the award-winning Teays Valley show choir, Prominent Rendition, since 2006.

**\*Brett Burleson**, B.M., Capital University. Mr. Burleson teaches applied guitar and guitar methods. He has studied jazz guitar with Stan Smith and classical guitar with Karl Wohlwend. Mr. Burleson has performed and recorded with groups that vary in genre from Pop to Avant Garde and has toured throughout the United States and Spain. He also teaches at Kenyon College and Capital University.

**\*\*Carpe Diem String Quartet**, in residence at Ohio Wesleyan University, is an exciting group that has captured the imagination of audiences, the respect of

critics, and is becoming one of the most versatile ensembles of their generation. Carpe Diem has earned critical acclaim with innovative programs, electrifying performances, and a passion for audience engagement.

Carpe Diem continues several ambitious projects: the complete recordings of the nine string quartets of Sergey Taneyev on the Naxos label, and a performance cycle of the complete Shostakovich quartets. The quartet continues its collaboration with Columbus Dance Theater, and their joint project "The String Machine", was aired by WOSU-PBS television through 2007-2008. Carpe Diem has created an exciting program with international Accordion and Bandoneon performer Peter Soave, "¡Viva Piazzolla!" This program was featured in 2008 at the prestigious Fontana Music Festival.

The quartet is committed to changing the concert experience of chamber music. Using innovative programming, thematic concerts, and popular music for younger generations, cameras and video to assist in the visual presentation, as well as speaking from the stage to better engage the audience, Carpe Diem is bringing new audiences into the concert hall and revitalizing the chamber music recital.

The quartet, violinists **Charles Wetherbee** and **John Ewing**, violist **Korine Fujiwara** and cellist **Diego Fainguersch**, is dedicated to music education and outreach, and regularly performs educational programs specifically designed to relate to students of all ages and establish classical music's relevance to their lives.

Carpe Diem champions the music of living composers, and has premiered and given first Mid-West performances of works by Osvaldo Goljov, Nicholas Maw, Donald Harris, Gunther Schuller, Ken Fuchs, Clancy Newman, Andre Hajdu, Jonathan Leshnoff, Carter Pann, Bruce Wolosoff, Kevin Putts, Richard Smoot, William Thomas McKinley, Danny Elfman, Frank Bennett, Korine Fujiwara, and Eric Sawyer, among others.

**Richard Edwards**, Ph.D., M.M., University of North Carolina at Greensboro, B.M., Ohio University. Dr. Edwards currently serves as the coordinator of music education at Ohio Wesleyan University supervising student teachers and teaching Conducting, Appreciation of Music, and Elementary and Secondary Music Methods. Previously, Dr. Edwards was an assistant professor at Ithaca College teaching graduate and undergraduate music education courses as well as conducting the All Campus Band. His research interests include the neuroscience, philosophy and pedagogy of music. A portion of his doctoral dissertation, *The Neurosciences and Music Education: An Online Database of Neuromusical Brain Imaging Research*, is published in, *Neurosciences and Music Pedagogy* (2007). Dr. Edwards has taught public school for six years in Ohio and North Carolina teaching music in many forms including concert band, marching band, jazz band, music theory, and elementary general music. He is a

member of MENC, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, and The College Music Society.

**\*Diego Fainguersch** holds degrees from Carnegie Mellon University, the Lyon Conservatory (France), the National Conservatory of Buenos Aires (Argentina), and is currently working toward a Doctoral degree at the University of Cincinnati's College-Conservatory of Music under the guidance of Yehuda Hanani. Mr. Fainguersch is a passionate chamber and orchestral musician, having played in the Cincinnati Symphony, Chamber, and Ballet Orchestras, among others. In 2008, he joined the Carpe Diem String Quartet. Based in Columbus and ensemble-in residence at Ohio Wesleyan University they tour in major U.S. cities. The quartet has earned critical acclaim with innovative programs and electrifying performances. He has appeared at some of the world's top music festivals, including the Curitiba Music Academy (Brazil), Roman sur Isere (France) and Music Theater and Opera Festival of Lucca (Italy). First prize winner of both the CCM Chamber Music and Concerto Competitions in 2006-2007, Fainguersch is also the recipient of numerous prestigious scholarships, including the Fulbright and the Antorchas Foundation Music Scholarships. As a teacher, Fainguersch is currently a faculty member at the Preparatory Department, the Starling Program, and the Cello Teaching Assistant at Cincinnati's College-Conservatory of Music. Thanks to the generosity of Mr. and Mrs. Hale Oliver, Diego performs on a cello made by George Gemunder in 1887.

**\*David Freedy**, D.M.A., The Ohio State University; Artist Diploma, M.M., B.M., College-Conservatory of Music, University of Cincinnati. Dr. Freedy teaches euphonium, trombone, and tuba. Dr. Freedy is the principal tubist with the Kentucky Symphony Orchestra (1993-present) as well as an associate member of the Columbus Symphony Orchestra (1999-present). Past honors include co-winner of the International Tuba and Euphonium Conference Jazz Improvisation competition (1995) and Phi Mu Alpha Student of the Year (College-Conservatory of Music at the University of Cincinnati, 1991). Dr. Freedy is, as well, an accomplished blues and rock guitarist whose solo performances of personal compositions can be heard occasionally at varying venues in the Central Ohio area. Dr. Freedy cites Eric Johnson, Alex Lifeson, Pat Metheny, Steve Morse, Steve Vai, Edward Van Halen, and Stevie Ray Vaughan as all being influential in the ongoing development of his personal playing style.

**\*Korine Fujiwara**, M.M., The Juilliard School; B.M., Northwestern University. A Montana native, Ms. Fujiwara has studied violin with Joseph Fuchs and Myron Kartman, respectively. Her other mentors include Harvey Shapiro, Robert Mann, and Joel Krosnik. Ms. Fujiwara is a founding member of the Carpe Diem String Quartet ([www.carpediemstringquartet.com](http://www.carpediemstringquartet.com)). A devoted and sought-after chamber musician, her performances can be heard on the Naxos label. She is a member of the Duvall Piano Trio, the ensemble-in-

residence at Ohio Wesleyan University, where she is also Instructor of Violin and Viola. She is a founding member of the Marble Cliff Chamber Players, based in Columbus and Delaware, Ohio. She has also been heard throughout the Northwest United States on public radio as a performer at the Olympic Music Festival in Seattle, Washington with members of the Philadelphia String Quartet. Critics have described her performances as “engaging” and “with finesse and perfection.” Korine regularly appears with the Snake River Chamber Players in Keystone, Colorado, both as a performer and as an arranger. She has been invited to participate in numerous music festivals, including the MidAmerica Chamber Music Festival, the Victoria International Festival, the Aspen Music Festival, the Focus! Festival of 20th Century Music at Lincoln Center, and the Summergarden Festival at the Museum of Modern Art in New York City, where she collaborated with composer John Cage. She was an Artist/Teacher-in-residence with the Icelandic Youth Orchestra in Reykjavik, Iceland. Ms. Fujiwara has received many awards and prizes, including the Hjalmer and Emma Kivekas Award, the Raymond Cerf Memorial Scholarship in Violin, and the Fetzer Prize for outstanding performance. She is a member of the music honorary society Pi Kappa Lambda. One of Central Ohio’s most sought-after teachers, students of Ms. Fujiwara have been accepted into the performance programs of such institutions as Indiana University, Cincinnati College Conservatory, and Northwestern University, to continue their musical studies. Korine began her orchestral career with the Brooklyn Philharmonic. She has been a member of the Columbus Symphony Orchestra since 2001, and prior to that, she was a principal player and soloist with ProMusica Chamber Orchestra.

**\*Turid Gaedeke-Riegel, M.A.** The Ohio State University (Music Education), B.M. Arizona State University (Music Education/String Concentration). Mrs. Riegel teaches string methods. She has taught strings/orchestra at the elementary, middle, and high school levels in the Scottsdale, Arizona Unified School District and the Hilliard City, Ohio School District. Her students in Hilliard consistently earned excellent and superior ratings at OMEA Solo and Ensemble and Large Group Adjudicated Events. Prior to her public school experience, she was Graduate Assistant to Dr. Robert Gillespie at The Ohio State University. At OSU she assisted/co-taught the undergraduate string methods courses and string rehearsal skills labs, supervised student teachers, and co-conducted the Columbus Symphony Junior Strings Orchestra. She has also served on the faculty of The Ohio State Midwest String Teachers Summer Workshop. Mrs. Riegel currently teaches a full studio of violin/viola students in the Columbus area and is Assistant Concertmaster of the Newark-Granville Symphony Orchestra. She has completed teacher training for Suzuki Violin Books 1-3. Mrs. Riegel is a member of the American String Teachers Association and the Suzuki Association of the Americas.

**Nancy Gamso, D.M.A.** (Woodwinds Performance), University of North Texas; M.M. (Multiple Winds Performance), Florida State University; B.S.M.E., University of Alabama. Dr. Gamso teaches applied woodwinds, history of jazz,

woodwind methods, music appreciation, and coaches the woodwind chamber ensembles. She performs regularly as an orchestra musician (all woodwinds) with the Broadway series in Columbus, Akron and Cleveland; as a founding member (clarinetist) with *Favorable Winds* (woodwind quintet); and as co-principal clarinetist of Capital Winds (wind band). Nancy has performed at the Sarasota Music Festival, the Lancaster Festival, with the Central Ohio Symphony Orchestra, Ohio Valley Symphony, Southern Ohio Light Opera, Columbus Symphony Orchestra and the New Sousa Band. In collaboration with Assistant Professor of Piano, Dr. Tracy Cowden (Virginia Tech.), Dr. Gamso released a compact disc recording, *With Blackwood and Silver*, in which modern literature for winds (clarinet and flute) and piano explores novel sources of inspiration (jazz, social dance, folk music). View Dr. Gamso's webpage at: <http://www.myspace.com/nancygamso> Nancy Gamso has studied with Fred Ormond (FSU, UMich), John Scott (UNT), and Eli Eban (IU), and participated in master classes with Anthony Gigliotti (Philadelphia Orch), Franklin Cohen (Cleveland Sym), and Stanley Drucker (NY Phil). Nancy's current research project is to incorporate the techniques of jazz study (memorization, aural learning, transcribing solos, and recording), vocal techniques (relaxation, resonance, body alignment, breathing, phrasing, etc.) and yoga (stretching, practice intentions, calming the body and mind, etc.) into woodwind pedagogy.

**Larry Griffin**, D.M.A., M.M., University of Minnesota (trumpet performance); B.M.E., Virginia State University. Larry Griffin began studying trumpet under Paul Taylor, principal trumpet of the National Symphony Orchestra in Norfolk, Virginia. Larry also studied trumpet performance with Charles Schlueter, principal trumpet of the Boston Symphony, Manny Laureano, principal trumpet of the Minnesota Orchestra, and David Baldwin, professor of trumpet at the University of Minnesota. Larry Griffin is a professor of music and the director of bands at Ohio Wesleyan University. In addition to conducting the Symphonic Wind Ensemble, Brass Choir, Trumpet Ensemble, Pep Band, and Park Avenue Jazz Ensemble, Griffin has an outstanding trumpet studio and teaches Instrumental Conducting and Brass Methods. Griffin has toured extensively as a soloist and clinician, including a 1981 China tour, and continues to teach and perform at the International Music Camp in Manitoba, Canada (1990-2007). In addition, Griffin is an active guest conductor throughout the United States, Canada, Australia and Europe. Dr. Griffin is a freelance musician, clinician and education specialist for the Conn/Selmer/Leblanc Instrument Company Inc. performing on Selmer, Leblanc, and Vintage One Trumpets. Larry has performed with the Newark-Granville Symphony Orchestra, Central Ohio Symphony Orchestra, Columbus Symphony Orchestra, ProMusica Chamber Orchestra of Columbus and the Columbus Jazz Orchestra. Aside from performing, Griffin maintains a private studio. He enjoys helping young trumpet players develop their talents and explore creativity through music. Dr. Griffin strives to provide students with an exciting environment to learn the fundamentals of music performance.

**\*Robert Griffith**, M.M., University of Michigan; B.M., Ohio Wesleyan University; post-graduate work, University of Illinois; Licentiate Diploma in Organ Performance (L.R.A.M.), Royal Academy of Music, London, England, where he was a Fulbright Scholar; additional study at the International Summer Academy for Organists, Haarlem, Holland. Mr. Griffith was awarded second prize in the Organ Playing Competition, Fourth International Organ Festival, St. Albans, England. He has studied with Robert Glasgow, Jerald Hamilton, Douglas Hopkins, Rexford Keller, Marie-Claire Alain, and Anton Heiller and has performed in the United States, England, Germany and Holland. At Ohio Wesleyan University, where he teaches organ, he is the Marian Y. Rudd Professor of Liberal Arts and was presented the 2004 Bishop Herbert Welch Meritorious Teaching Award.

**\*Jed K. Hacker**, B.M., State University of New York, Potsdam; Crane School of Music (Music Performance). Mr. Hacker is a free-lance hornist around the Central Ohio area. He has played locally with the Central Ohio Symphony Orchestra, Mansfield Symphony, Welsh Hills Symphony, Southeastern Ohio Symphony and several British style brass bands in Columbus. Previously Mr. Hacker was a soloist at the 1998 IHS Northeast Horn Workshop. In 2000 and 2002 he hosted two horn workshops in Columbus that attracted over 150 horn players from around the Mid-west. Also in 2002 he was the International Horn Society Ohio Representative. Mr. Hacker currently performs with the Ceremony Brass Quintet, Ohio Capital Wind Ensemble, runs the Columbus Horn Group and he keeps a full studio of horn students in the Dublin school district.

**Jason Hiester**, M.M., (Voice/Choral Conducting) Cincinnati-Conservatory of Music; B.M. (Performance) University of Miami in South Florida. Mr. Hiester teaches voice, conducting, and directs the opera and choral programs. He has been performing professionally for over a decade in a variety of genres including opera, oratorio, choral and jazz. His credits include roles with West Palm Beach Opera, Utah Festival Opera, Cincinnati Opera, Columbus Opera, ProMusica Chamber Orchestra, Florida Grand Opera and concert work with Miami Bach Society, Musica Sacra of Cincinnati, Northern Kentucky Symphony, Vocal Arts Ensemble of Cincinnati, Springfield Symphony, and Vocal Arts Ensemble of Springfield. Mr. Hiester is an active conductor and has directed all levels of singers from children to professional in numerous works ranging from renaissance to contemporary. He was a winner of the Schloss Leopoldskron competition in Salzburg Austria and West Palm Beach Opera Competition. Mr. Hiester sang the role of Archibald Craven in a Columbus Opera and CAPA production of *The Secret Garden*, Parpignol in *La bohème*, and covered the role of Ramiro in Columbus Opera's production of *La Cenerentola*.

**\*Mariko Kaneda**, D.M.A., Graduate Center C.U.N.Y., M.M. Mannes College of Music, Premier Prix Conservatoire National Supérieur de Paris (France). Dr. Kaneda teaches applied and class piano and serves as department staff

accompanist. An award-winner, she has won prizes at the Montreal International Piano Competition, the Maria Canals International Piano Competition and the European Piano Competition in Luxembourg. Her orchestral appearances include engagements with the Strasbourg Philharmonic orchestra, the Bordeaux-Aquitaine Philharmonic Orchestra, the Tokyo Metropolitan Orchestra, and the Kingsport Symphony Orchestra. She has performed numerous recitals and chamber music concerts in Japan, France, and Australia. Her appearances in the U.S. include recitals at Carnegie Weill Hall, Merkin Hall, and at the Metropolitan Museum of Art. She has appeared as guest artist with the Ambrosia Trio and has performed at the East End Chamber Series in Adelaide, Australia, the Bard Music Festival, Sunday at Central, and the Banff Music Festival. She is currently a member of the Lighthouse Chamber Players. She has studied with Dominique Merlet, Jacques Rouvier, Edward Aldwell, and Carl Schachter.

\***Michael J. Malone**, Ph.D., M.M., The University of Texas at Austin; B.A., University of California, Davis. Dr. Malone teaches Instrumentation and Orchestration. He was born in San Francisco, and raised in the Bay Area, Malone previously served as the Assistant Production Manager for the Department of Music at UC Davis (producing over 100 concerts each year), and Assistant Conductor of the UC Davis Symphony Orchestra. Malone is also a master compositor of musical scores, and has typeset music examples for books published by Schirmer, Prentice Hall, Oxford University Press, and the University of California Press, and has typeset and edited scores for the music publisher J. B. Elkus. At The University of Texas at Austin, he was the recipient of the James Moeser Fellowship in Historical Musicology, was elected to the Phi Kappa Phi honor society, and received the Texas Exes Teaching Award for graduate student instructors. Malone was the first graduate student invited by the Center for Teaching Effectiveness at UT Austin to present a seminar (“Establishing Authority in the Classroom”) to incoming graduate student instructors. His dissertation (“Symbols of Transformation: Reconceptualizing the Boundaries of Organicism in the Music of Béla Bartók”) was an investigation of the ways in which historical influences and cognitive theories intersect and inform our analysis and understanding of Bartók’s *Concerto for Orchestra*. Malone has been the keynote speaker at the UC Davis Chancellor’s Club, has presented a paper on the William E. Valente Memorial Lecture Series at UC Davis, and has given papers at the Gamma-UT conference and at the Kalamazoo International Congress of Medieval Studies. He has composed music for brass quintet, string quartet, piano and voice, chorus, and orchestra, and has arranged over 40 pieces for marching band, trombone choir, and brass quintet. He currently sings with the Columbus Symphony Chorus.

\***Kenichiro Matsuda**, violist and native of Japan, Ken came to the United States in 1977 after three and a half years playing with the New Japan Philharmonic under Seiji Ozawa. He attended Northern Illinois University where he received his Bachelor and Master of Music degrees. Ken directs the Ohio Wesleyan

Chamber Orchestra. He was a member of the Grant Park Symphony, Grand Rapids Symphony, and the Buffalo Philharmonic before joining the Columbus Symphony Orchestra in 1987. Ken is also active chamber musician. He has toured in Japan with the Columbus String Quartet (1988) and Estonia with the Sonus Artis String Quartet. (1999) In January 2002, he played U.S. premiere of Kristof Penderecki's Sextet at OSU. Ken is a founding member of the "High Street Four" String Quartet. Alongside his duties with the CSO and "High Street Four", his musical interests expand to conducting and teaching. He was the conductor of the Metropolitan Chamber Orchestra of Columbus from 1989 to 1996, and is the director of the "Hanamizuki no Kai", Japanese Women's Chorus a post he's held since 1995. Ken has taught viola at Calvin College, Denison University, and the Ohio State University, and has given master classes on viola and orchestral repertoire at the College Conservatory of Music at University of Cincinnati and the Ohio State University. Currently, Ken is also visiting Assistant Professor of Viola at Ohio University, Athens. In the summer, he teaches at the "Cseh Summer School of Music" in Langhorne, PA and at the "Master Works Festival" in Winona Lake, IN. His teachers have included Nobuko Imai, Jerry Horner, and Shmuel Ashkenasi of the Vermeer Quartet. He plays a viola made by Tetsuo Matsuda of Chicago, 1998.

\*\*\***Marilyn Andrews Nims**, M.M. Ohio State University; B.M., Boston University; B.A.(Spanish), Ohio Wesleyan University. Ms. Nims teaches voice, sight singing, diction for singers, and voice methods. A mezzo-soprano, she has been opera or oratorio soloist with many orchestras and choral groups including the Columbus, Mansfield, Central Ohio, Welsh Hills, and Columbus Youth Symphony Orchestras, as well as Cantari Singers of Columbus and the Columbus Bach Ensemble. Representative works have included Rosina in Rossini's *The Barber of Seville*, Madame Flora in *The Medium* by Menotti, Berg's *Sieben frühe Lieder*, *Les nuits d'été* of Berlioz, Copland's *In the Beginning*, and Verdi's *Requiem*. She has performed with the Robert Shaw Festival Singers in Souillac, France, and at Carnegie Hall, New York City, and has sung chamber music with the Marble Cliff Chamber Players, OWU's Duvall Ensemble, MidAmerica Chamber Music Institute, and the sextet, Vocal Colour. Ms. Nims has special affection for the song recital, and her programs present a diverse repertory, often highlighting the vocal music of Spain and Latin America. With a particular interest in zarzuela (a form of Spanish musical theatre), she has served as singer and Spanish diction coach for the zarzuela theatre at Jarvis Conservatory in Napa, California, and has made singing translations of two zarzuelas, *Agua, azucarillos y aguardiente* and *Bohemios*, both of which have been produced by the Ohio Wesleyan Opera Theatre. She has studied Spanish art song and zarzuela in Madrid, Spain, with Isabel Penagos, Alejandro Zabala, and Miguel Zanetti, and Portuguese language song with Stela Brandão in New York City. Other teachers have included Mary Davenport, Ludwig Bergmann, Lois Marshall, and Hans Peter Schilly.

**\*John Pellegrino**, M.M., The Juilliard School; B.M., Manhattan School of Music, Assistant Principal Bass of the Columbus Symphony Orchestra. Since joining the CSO in 1989, John has performed regularly in the Grand Teton Music Festival (WY) and in the Peninsula Music Festival (WI). Frequent calls from the Detroit Symphony Orchestra, Minnesota Orchestra, St. Paul Chamber Orchestra and Cincinnati Symphony have allowed Mr. Pellegrino to play, tour and record with those ensembles. Other past orchestral appearances have included concerts with the Pittsburgh Symphony, ProMusica Chamber Orchestra (OH), the New Jersey Symphony, the North Carolina Symphony, the Lake Placid Symphonietta, the New York Virtuosi and the Philharmonia Virtuosi (NY). Before moving to Ohio, John was a section member of the New Orleans Symphony Orchestra. In second grade, John was introduced to the mono-lin by the instrument's inventor, Rhode Island College professor Robert Currier. After teaching a classroom full of youngsters on this one-string instrument, Currier assigned the cello to John. Private instruction began shortly after beginning the cello with his aunt, Carol Pellegrino. With guidance and support from his parents and aunt, a deep love and appreciation for music and teaching began--ultimately leading to discovering the double bass in high school. After a few years of hard work, and strong encouragement from Rhode Island Philharmonic Youth Orchestra conductor Nedo Pandolfi, John moved to New York to earn an undergraduate degree from Manhattan School of Music and a masters degree from the Juilliard School of Music. John has enjoyed teaching on the faculties of Ohio Wesleyan University, the Warwick Music Festival (RI), Kinhaven Music Camp (VT) and Worthington's Chamber Music Connection (OH). Some of Mr. Pellegrino's top students have gone on to win and place in competitions held by the International Society of Bassists, Columbus Symphony Orchestra, Aspen Music Festival, Interlochen Arts Camp and Philadelphia Orchestra. As of June, 2007, Mr. Pellegrino became a performing member and board member of the East Greenwich, RI based chamber music organization, Music On The Hill.

**Timothy J. Roden**, Ph.D. (Musicology), M.M., Northwestern University; B.M., Houghton College. Dr. Roden teaches music history, world music, survey of music literature, music appreciation, and occasional honors courses on musicological topics. Grants from Northwestern University and the Deutscher Akademischer Austauschdienst made it possible to spend a year in Berlin, Germany researching material for his dissertation on German orchestral lieder. Since that time he has contributed an article on Schumann's lieder to the *NATS JOURNAL*, published an edition of orchestral lieder (A-R Editions, 2007), has prepared ancillaries (study guides and CD-ROMs, Instructor's Manuals, and text banks) to accompany the past four editions of the music appreciation text *LISTENING TO MUSIC* (Thomson-Schirmer) by Craig Wright. Dr. Roden has also co-authored the anthologies that accompany *MUSIC IN WESTERN CIVILIZATION* (Thomson-Schirmer) by Craig Wright (Yale) and Bryan Simms (USC). He also serves as the Director of Graduate Fellowships and Scholarships for Ohio Wesleyan.

**Peter Szabo** is the OWU music librarian. He earned his Master of Library Science degree from the University at Buffalo, and has two degrees in music (an M.A. from Eastern Illinois University, and a B.A. from Rutgers University). In addition to his duties as the music librarian, he is also library liaison to three other academic departments at the university (Black World Studies; Fine Arts; Ancient, Medieval, and Renaissance Studies).

\***Daryl Yoder**, M.M. (Boston University); B.M. (Oberlin Conservatory). His teachers have included William Sharp, Susan Clickner and Gerald Crawford. He has performed in a wide range of repertoire, from the 15<sup>th</sup> century to new music premieres, appearing as soloist with such groups as Apollo's Fire (the Cleveland Baroque Orchestra), with whom he has recorded music by Handel and Praetorius, the Columbus Bach Ensemble, Boston's Cantata Singers, the Waltham Philharmonic, Longwood Opera, the South Coast Community Chorale, the Boston University Opera Theatre and the Cincinnati Camerata. As a recitalist, he appeared regularly on the Cantata Singers Chamber Series in Boston and his work was broadcast on WGBH Radio. An active performer of early music, he was a Fellow at Tanglewood's Bach Cantata Institute under the direction of Craig Smith and has been a member of such noted ensembles as the Handel & Haydn Society, Emmanuel Music and the Boston Early Music Festival.

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\*Part-Time

\*\*Ensemble-In-Residence

\*\*\*Continuing Part-Time

**OHIO WESLEYAN UNIVERSITY**

**DEPARTMENT OF MUSIC**

**SANBORN HALL**

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