

Capital University
Ask. Think. Lead.

Conservatory of Music



2020 – 2021 Student Handbook

Policies in this handbook are subject to change as deemed necessary or desirable by the Conservatory Faculty and/or Administration.

Administration & Faculty Listing

Thomas Zugger – Dean, Conservatory of Music

Heather Bemis, Administrative Assistant to the Dean • 614/236-6474 Carlee Kime, Facilities and Events Manager • 614/236-6122
 Student desk in Conservatory office • 614-236-6411 Conservatory fax • 614-236-6935

Note: Faculty Office Phone Numbers are available online at <http://www.capital.edu/directory/>

Aliyeva, Narmina (218)	Accompanying
Alonso, Orlay, (132)	Keyboard Pedagogy, Piano Literature
Archambault, Ellen (122)	Musicianship/Audiation
Baker, Chad (210)	Organ, Collaborative Artist
Barlow-Ware, Jackie (211)	Voice, Diction
Bemis, Heather (110, Con Office)	Administrative Assistant to the Dean
Bennett, Dione (206)	Class Voice, Voice
Boggs, William (223)	Orchestra Conductor
Bonardi, Tony (033)	Music Software, Jazz Piano, Class Jazz/Contemporary Keyboard
Borths, Josh (223)	Voice, Class Voice, Director - Opera/Musical Theater
Breithaupt, Robert (006)	Spectrum, Coordinator—Percussion Studios, Head—Performance Division
Cascioli, Andie	Music Technology
Cave, Lisa	Music Technology
Cherwinski, Karla (118)	TRIKE
Compston, Zach	Big Band Director
Cox, Michael (115)	Saxophone, Spectrum
Davis, Tom (111)	Guitar, Guitar ensemble, Music 210
Dowdy, James (118)	Music Education
Gershman, Jeff (133)	Director of Wind Ensembles
Gilliland, Erin (117)	Violin, Orchestra Concert Mistress
Graham, Jason (118)	Music Education
Hamilton, Ryan (117)	Jazz Trombone, Jazz Theory, Jazz Combos
Hasseler, Lynda (208)	Chapel Choir, Choral Union, Philomel Chamber Singers, Conducting
Hines, Roger (031)	Contemporary Bass, Music 423, Spectrum
Jelle, Lisa (119)	Flute, Flute Choir, Music Pedagogy, Conservatory Winds, Head-Instrumental Area
Jones, Quinton (124)	Hungary Honors, Musicianship/Audiation
Kilgore, Ryan (006)	Percussion, Concert Percussion, Ethnic Percussion
Kitchel, Laura (120)	Early Pedagogy, Music Education, Head-Music Education
Lentsner, Dina (124)	Music History, Composition
Lochstampfor, Mark (CMC 283)	Music Technology, composition, Rock Ensemble, Keyboard
Locke, Doug	String Methods
Loughrige, Chad (CMC 282)	Music Technology
Matsuda, Ken (122)	Viola
McCann, Kimberly (117)	Horn, Horn Choir, Capital Brass, Conservatory Winds
Mollenhauer, Jude	Harp
Mueller, Joseph (117)	Cello
Muth, Brian	Music Technology
Nagy, Russ (116)	Music Technology, Electronic Composition, Music Business
Neel, Doug (111)	Guitar
Nienkirchen, Red (111)	Composition, Music Business
O'Day, Zak	Worship Arts
Paton, Eric (006)	Percussion, Ethnic Percussion, World Music, Music 210
Payton, Chad (219)	Voice, Vocal Pedagogy, Diction, Head Voice Area
Pellegrino, John (031)	Double Bass
Roseberry, Lynn (207)	Voice
Ryan, Tom (113)	Musicianship/Audiation, Head—Foundations Division
Sahr, Barb (116)	Class Keyboard

Sarsany, Tim	Choral Arranging
Schmitt, Neal (CMC 281)	Head - Music Technology
Skeel, Brian	Music Technology
Stevens, Melissa (116)	Oboe
Stohrer, Sharon (215)	Vocal Pedagogy, Voice
Sturdevant, Betsy (209)	Bassoon, Conservatory Winds
Wang, Tianshu (134)	Piano, Head—Keyboard Area
Weikel, Anthony (216)	Trombone, Trombone Choir
Witty, Lance (127)	Trumpet, Trumpet Choir, Capital Brass
Zhang, Fan (204)	Piano
Zilincik, Tony (114)	Coordinator—Brass Studios, Tuba, Euphonium, Capital Brass, Musicianship/Audiation, Composition
Zugger, Gail Lehto (220)	Clarinet, Conservatory Winds, Clarinet Choir, Coordinator—Woodwind Studios
Zugger, Tom (210)	Trombone Capital Brass, Dean

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1. University Policies and Procedures

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2. Conservatory Administrative Structure

2.1. Dean – the Dean reports directly to the Provost, President and Board of Trustees. As the chief academic officer of the Conservatory, the Dean is responsible for overseeing all operations of the academic unit.

2.2. Conservatory Divisions – the Conservatory consists of four primary divisions, each of which has a division head:

- Foundational Studies Division – Thomas Ryan, Division Head
- Music Education Division – Laura Kitchel, Division Head
- Music Technology Division – Neal Schmitt, Division Head
- Performance Division – Robert Breithaupt, Division Head

The division heads report to the Dean and are responsible for the administration of the specific courses and degree plans related to the curricular subject.

2.3. Areas, Area Heads, and Coordinators – each primary curriculum is divided into areas, each of which has an area head that reports directly to the Dean. Subject and degree coordinators report to the area head and Dean as appropriate:

2.3.1 Foundational Studies Area Heads and Coordinators

- Software Coordinator – Neal Schmitt
- Class Keyboard Coordinator – Tianshu Wang
- Musicianship/Audiation Coordinator – Thomas Ryan
- Jazz/Contemporary Theory & Lab Coordinator – Bob Breithaupt
- Music History Coordinator – Dina Lentsner
 - Literature, tba
 - World Music, Eric Paton
 - Western Art Music, tba
 - Jazz and Popular Music, Bob Breithaupt

2.3.2 Music Education Area Heads and Coordinators

- Undergraduate Area Head – Laura Kitchel
 - BM Instrumental Education Curricular Coordinator, Laura Kitchel
 - BM Vocal Education Curricular Coordinator, Laura Kitchel
 - BM Inst/Vocal (Dual) Education Curricular Coordinator, Laura Kitchel
 - BM Keyboard Pedagogy Curricular Coordinator, Tianshu Wang
- Graduate Area Head – Laura Kitchel
 - MM Kodály Emphasis Curricular Coordinator, Karla Cherwinski
 - MM Instrumental Emphasis Curricular Coordinator, Laura Kitchel
 - MM Jazz Pedagogy Curricular Coordinator, Robert Breithaupt

2.3.3 Music Technology Area Heads and Coordinators

- Music Technology Area Head & Curricular Coordinator – Neal Schmitt
- Music Industry Area Head – Robert Breithaupt
- BA in Music Undecided Curricular Coordinator – Eric Paton, Dina Lentsner

2.3.4 Performance Area Heads and Coordinators

- Instrumental Area Head – Lisa Jelle
 - BM Instrumental Performance Curricular Coordinator, Lisa Jelle
 - Woodwinds Coordinator, Gail Zuger
 - Brass Coordinator, Tony Zilincik
 - Percussion Coordinator, Robert Breithaupt
 - String Coordinator, TBA
- Vocal Area Head – Chad Payton
 - BM Vocal Performance Curricular Coordinator, Chad Payton
 - Opera/Musical Theater Emphasis Curricular Coordinator, Josh Borths
- Keyboard Area Head – Tianshu Wang
 - BM Piano Performance Curricular Coordinator, Tianshu Wang
 - BM Organ Performance Curricular Coordinator, Tianshu Wang
- Jazz Area Head & Curricular Coordinator, Bob Breithaupt, Eric Paton, Ryan Hamilton
- Composition Area Head & Curricular Coordinator, Mark Lochstampfor

2.4. Faculty – The Conservatory faculty includes all Full-time and Part-time instructional staff. This extremely diverse body of educators is in charge of designing, updating, approving, and delivering the Conservatory curriculum. Faculty members serve as classroom instructors, studio teachers, ensemble conductors and coaches, student advisors, and provide a number of administrative and additional duties. Many faculty members are involved in multiple Conservatory areas and, in many cases, two or more areas.

2.5. Academic Advisors – Full-time faculty serve as academic advisors. Each student is assigned an academic advisor based on the student's degree program. A student may request a change of advisor whenever desired. If a faculty member leaves Capital for any reason, that faculty member's advisees will be reassigned to a new advisor to assure advising is readily available to the student.

2.6. Academic Protocol – When problems arise for a student, appropriate protocol indicates that the student should begin discussions with the most appropriate person in the following order:

- Academic Advisor – Discussing an issue with your advisor is always a great place to start. The advisor has years of experience working with situations that come up in the academic environment and has a mature understanding of the circumstances that most music students face on a regular basis. Your advisor can help you to make wise decisions and/or point you in the right direction to solve the issue at hand.
- Classroom Instructor, Studio Teacher, or Ensemble Conductor/Coach as appropriate
- Subject Coordinator, Degree Coordinator, or Area head as appropriate
- Division Head
- Dean
- Associate Provost
- Provost
- President

For example, if an issue arises between you and your classroom instructor, begin by either talking to your advisor, the instructor, or both. If the issue cannot be solved, talk to the area head. If the issue still cannot be solved, talk to the curricular coordinator. If the issue remains unresolved, talk to the Dean. However, it is not recommended that you begin by talking to the Area Head, Department Chair, Dean, Provost, or President.

3. Academic Issues, Policies, and Procedures

3.1. Academic Integrity Policy – see the Capital University *Student Handbook* ([Student Handbook 2019-2020](#)).

3.2. Degree Four-Year Plans – Four-Year Plans (all required courses laid out in a normal semester format) for each conservatory degree are found in the Appendix of this handbook. It is each student's sole responsibility to understand and complete the curricular requirements of his/her chosen degree program. If courses are taken out of sequence, it is your responsibility to understand the potential consequences of doing so. If you fail to meet the minimum grade requirement of one or more required classes, it is your responsibility to understand the consequences of that reality, how you will fulfill that requirement, and how your future schedule will be affected.

3.3. Conservatory Grading Scale – In courses where the percentage system is used, the following equivalents are applied as the Conservatory standard:

	Grade % Ranges	Grade Symbol	Numeric Equivalent	Grade Point Equivalent
Superior	---	A+	100	---
	96-100	A	97	4.00
	92-95	A-	93	3.67
Above Average	88-91	B+	89	3.33
	84-87	B	85	3.00
	80-83	B-	81	2.67
Average	76-79	C+	77	2.33
	72-75	C	73	2.00
	68-71	C-	69	1.67
Marginally Passing	64-67	D+	65	1.33
	60-63	D	60	1.00
Failing	0-59	F	0-59	0.00
Excessive Absences	---	FX	---	0.00

It is important to note that some courses require a higher standard to meet the required proficiency (e.g., a grade lower than C results in a requirement to repeat the course and, in some cases, its prerequisite course). This standard is enforced through prerequisites to a subsequent course or via departmental policy as indicated on the degree four-year plans.

3.4 Foundational Studies Course Tutors – Any student experiencing difficulties in Conservatory Foundational Studies courses (theory, class keyboard, literature, world music, history, beginning conducting) should contact his/her course instructor to arrange for special help during the instructor's office hours or by appointment. In addition, it is generally possible to obtain the help of an approved Student Tutor for Foundational Studies courses free of charge. To receive this benefit...

1. Consult your course instructor, who will give you a Foundational Studies Tutor Form and recommend a peer tutor.
2. You are solely responsible for contacting the tutor and scheduling the tutoring sessions.

3.5. Course by Contract – When a student desires instruction for an established university course outside of the normal schedule for such a class, a *Course by Contract Form* ([Course by Contract Form](#)) must be completed, including all required signatures. Students will not be permitted to register for a Course by Contract without receipt of the completed form by the Registrar. All Course-by-Contract agreements require the approval of the administration. An explanation of the special circumstances that have caused the student to not be able to register for the course during its normal time of offering is required.

3.6. Exceptional Consideration to Conservatory Policy and Procedures (approved by Con. Faculty 11/1/95)

Any student may request that an exception be made to Conservatory standing policies and procedures (e.g., course prerequisites, departmental requirements, degree requirements, etc.) provided that clearly documented exceptional conditions are provided by the student and his/her advocate as outlined below.

When completed, Exceptional Consideration provides documentation of an understanding and agreement of what the student and faculty responsibilities and consequences are pertaining to the requested action.

The student must begin by consulting the student advisor and/or the course instructor. (NOTE: Course credit, proficiency, or waiver by examination does not constitute Exceptional Consideration – consult the *Capital University Undergraduate Bulletin* ([Course Bulletin](#)). This type of exemption must be documented by the course instructor and distributed to the student, student advisor, appropriate department chair(s), and the permanent student file in the Conservatory office.)

Any faculty member wishing to advocate action to waive, substitute, exempt, or in any way alter standing policies and procedures as they apply the students must provide the following to all persons listed on the *Exceptional Consideration Form*: (see Appendix of this handbook):

- A clear statement the nature of the adjustment
- A detailed rationale for the action requested

The Dean, in the case of inability to reach a contractual agreement, has final authority. The signed contract is distributed to:

- The Permanent Student Folder
- All persons signing the contract

NOTE: Appeal of any decision can be made to the Dean.

3.7. Independent Study (MUSIC 491) – the intent of Independent Study is to allow for academic study beyond normal course offerings. Any student requesting this course must fill out an Independent Study form in consultation with the intended instructor. Courses listed in the bulletin will not be approved for Independent Study. Faculty are not compensated for the load required to teach Music 491 and, as such, their approval is required. Permission of the Provost's Office is also required prior to registration.

3.8. Internships – Internship opportunities are open to all Conservatory students who meet the standards set forth by the Music Industry and Music Technology Department and Keyboard Area as outlined below:

3.8.1 Music Industry and Music Technology

- **OBJECTIVE:** To provide on-site learning experience at a recording studio, media production facility, music retail outlet, manufacturer, agency, arts organization, or other music-related organization under the supervision of a recognized professional in the field.
- **CREDIT HOURS:** Music Industry Internships are 6 or 12, and Music Technology are 3-12 as required by the degree program curriculum. The student is required to spend a minimum of 35 clock hours for each credit hour registered. The period of time for the internship is subject to the availability and schedule of internship locations. Firms, which provide internship experiences, may be willing to provide the internship only at certain times in the academic year. Summer internships may also be available, to coincide with the summer semester.
- **ELIGIBILITY:** Is open to students at the junior or senior level who have completed an adequate number of courses in the major and supporting areas to be prepared to meet the requirements of the internship. Students must have attained a minimum cumulative GPA of 2.5. Each student must apply for the internship coordinator. Following the internship or as an ongoing part of the internship by filling out all paperwork required by the area (see Appendix of this document).

- **REQUIREMENTS OF STUDENTS:** Once the internship application has been approved and an internship location has been identified, a daily log must be maintained and periodic communications are expected with the faculty internship coordinator. Following the internship or as an ongoing part of the internship, written reports/evaluations will be submitted.
- **REQUIREMENTS OF LOCATION:** To provide meaningful professional learning opportunities under the guidance of a supervisor, the internship should include both observation and participation. Internships require ease of communication between the faculty advisor and the internship location.
- **DETAILS:** Telephone contact with the supervisor determines internship availability. The recommended student arranges a personal interview with the supervisor, at which the student, supervisor and faculty advisor (if local) may be present. This meeting will serve to review the schedule, the responsibilities of the interning student and the evaluation procedures. An Internship Agreement Form (see Appendix of this document) provided by the university is completed and signed by the student, the supervisor and the university representative. An Internship Evaluation Form (see Appendix) is also provided for use at the conclusion of the internship, with the completed form submitted to the university representative.

3.8.2. Keyboard Pedagogy

- **OBJECTIVE:** To provide a “hands-on” learning experience in a group and private piano studio situation, under the supervision of a trained professional teacher.
- **CREDIT HOURS:** 1 credit hour.
- **ELIGIBILITY:** Typically this internship is taken concurrent with the Pedagogy 381 and 383 series during the sophomore and/or junior year.
- **REQUIREMENTS OF STUDENTS:** Each student is assigned one or two beginning piano students, and meets with the students once a week for a 30-minute private lesson. Additionally, all the interns meet once a week to plan a group lesson, and then teach a one-hour group lesson each week. Each intern will submit a written journal entry for each private lesson and will also submit four, 30-minute videos of each student’s lessons for evaluation by the professor. The intern and professor will meet after the submission of each video for a verbal and written evaluation. The intern continues to teach the assigned students for a second year of private lessons, either for credit (with continued supervision by the professor) or for zero credit, as a paid student teacher (without continued supervision). The supervising professor decides whether the intern will teach the second year for credit or pay.

3.9. Keyboard Competency

- Competency in keyboard skills are integrated into the keyboard curriculum required by the individual degree programs. These classes include Class Keyboard I & II, Class Keyboard III for some degrees, and Jazz/Contemporary Keyboard I & II for some degrees.

3.10. Recital Attendance Requirements

A. MUSIC R101, RECITAL ATTENDANCE – 0 credit; Friday mornings at 10:00 A.M.
See course syllabus for additional details! In all cases, the syllabus is the official document.

1. Successful completion of Recital Attendance is required for each semester of full-time enrollment as a Conservatory major – normally 8 semesters, 7 semesters for degrees that include a Professional Semester (during which time the student is excused) or during a semester of international study (during which time a similar experience is required). For music majors in excess of 8 full time semesters this requirement is waived.
2. Attendance is required at all scheduled General and Area recitals, with more than two absences resulting in failure of the course. The only exception is absence due to Conservatory- or University-approved absences or documented illness or family emergency.

3. Additional requirements each semester for all Bachelor of Music degree students include the attendance of a minimum of 10 Conservatory and/or non-Conservatory concerts or recitals during the current semester, in which the enrolled student is *not* a primary participant. At the conclusion of each event (i.e., *not* at a later time), the student must have the program signed by the applied teacher, faculty member, or degree coordinator to signify acceptance of the program content before it is turned in to the **APPLIED INSTRUCTOR**, who then submits this to the Conservatory Office. If an event has no programs, or runs out of programs, a data sheet (including event date, time, place, performers, and repertoire performed) must be compiled by the student, signed by faculty applied teacher or division head to signify acceptance of the program content before it is submitted.
4. Grading will fall into two categories
 - 10 programs and 2 or fewer unexcused Recital hour absences = **PASS**
 - 10 programs and 3 or more unexcused Recital hour absences = **FAIL**
 - fewer than 10 programs and 2 or fewer unexcused Recital hour absences = **FAIL**

Failure of Recital Attendance requires that a student meet with the Dean and enter into a signed agreement to make up the course by submitting 15 signed programs that cannot be used to complete any other Recital Attendance requirement.

B. MUSIC R498: 16 REQUIRED CONCERTS – 0 credit (required only in BM degrees)

1. A minimum of sixteen professional and collegiate level performances (which can be included in A.3. above), as outlined in the table that follows. Students must submit a program or ticket stub, with their name written on it, to the Conservatory Office *at any time starting with your first year here*, (i.e., no need to procrastinate until the week before graduation) to show evidence of attendance at these events. A folder of your programs will be kept in the Con office. Check your 4-year plan for the suggested semester of registration. This must be completed the semester for which you have registered and before graduation.

Table of Outside Performance Requirements:

<p>Required Professional-Level Categories</p> <p>Ancient/Early Music Ballet Company Chamber Music Opera Company Large Jazz Ensemble Full Orchestra Chamber Orchestra Plus 4 additional performances by any professional ensemble</p> <p>Required University-Level Categories</p> <p>Large Jazz Ensemble Large Mixed Choir Band Orchestra Faculty or Guest Recitalist</p>	<p>Example of Columbus Organizations</p> <p>Early Music of Columbus BalletMet Chamber Music Society of Columbus Opera Columbus Columbus Jazz Orchestra Columbus Symphony Orchestra Pro Musica Chamber Orchestra</p> <p>Example of Capital Organizations</p> <p>Capital University Big Band Capital University Chapel Choir or Choral Union Capital University Symphonic Winds or Wind Symphony Capital University Orchestra Numerous recitals are given each year on campus</p>
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3.11. Student Status and Status Categories –

The Unified College Academic Standing and Student Affairs (ASSA) Committee is charged to review the grades and GPA of each student at the end of each semester. Each student is then assigned one of the following levels of Student Status, based on the criteria listed below:

A. **ACADEMIC DISTINCTION** (determined by the College: see details at [Academic Sanctions](#))

B. **NORMAL PROGRESS**

- cumulative GPA of 2.00 or higher and promotion to next performance level each semester of study (as required by the student's degree program)

- C. ACADEMIC PROBATION (determined by the College: see details at [Academic Sanctions](#))
- D. ACADEMIC SUSPENSION (determined by the College: see details at [Academic Sanctions](#))
- E. ACADEMIC DISMISSAL (determined by the College: see details at [Academic Sanctions](#))
- F. CONSERVATORY PROBATION & PENDING DISMISSAL (determined by the Conservatory)
 1. The status of any student who fails to meet the minimum required grade in any foundational course will be changed to *Probation* for one semester followed by one semester of *Pending Dismissal*. During the semester of *Probation*, the student is required to repeat the course that caused the change of status.

Rationale: A student who fails Audiation III benefits from repeating Audiation II, which both strengthens the student's skills and avoids the problem of an eight-month hiatus from the subject in question.*

A subsequent failure to meet the minimum required grade in either of the repeated courses will result in *Dismissal* from the Conservatory. In order to be readmitted to the Conservatory, the student must successfully pass the required sequence including the class that started the re-take process, prior to re-auditioning on their primary instrument.

*NOTE: University policy allows repetition of courses previously passed. The grade of any repeated course replaces the previous grade earned in that course, whether higher or lower, on the student's academic transcript.

2. For a foundational course that includes no prerequisite course (e.g., Musicianship I, Audiation I), a student who does not earn the minimum required grade is given one semester of Conservatory *Probation* during which they are required to work with a Conservatory Foundational Studies Tutor, plus one semester of *Pending Dismissal* during the subsequent semester in which the course must be repeated. The consequences remain the same as those in F.1. above.
 3. A student who fails to meet a required applied level standard is given one semester of Conservatory *Pending Dismissal*, during which the level is repeated. A second sequential failure of the same level will result in *Dismissal* from the Conservatory. To be readmitted to the Conservatory, the student must re-audition and be accepted by the Area/Division Jury Board at the level *above* the failed level (e.g., twice failing applied level 201 requires re-audition and acceptance at the 202 level).
 4. When students meet the expectations at the end of a semester of *Pending Dismissal*, a return to regular matriculation is presumed and the student's status is changed to *Normal Progress*.
- G. CONSERVATORY DISMISSAL (determined by the Conservatory)
 1. Failure to meet the expectation at the end of a semester of *Pending Dismissal* will result in *Dismissal* from the Conservatory. An exception will be made if the student elects to change his/her degree major to any Conservatory major in which the curricular requirements do not include the course(s) that led to the dismissal. Otherwise, a student may change his/her major to any other department/school in the College as long as he/she has a cumulative GPA of 2.00 or higher.
 2. Students who change their major to a non-Conservatory degree within the university, either voluntarily or following dismissal, will be allowed to enroll in any Conservatory courses that either have no prerequisite(s) or in those for which they have previously attained the prerequisite(s).
 3. Students who leave the Conservatory either by election or dismissal, and who subsequently desire consideration to return to the Conservatory as degree-seeking majors, must reapply and/or re-audition as indicated in section F. 3. above. The application will be reviewed by

the appropriate Area Head, Dean, and all appropriate faculty. Subsequent readmission, if granted, will be subject to any stipulations assigned by the reviewers.

4. In addition to the sanctions above, a student who displays a fundamental lack of ability or motivation to achieve a baccalaureate degree in music may be dismissed. In such cases, a faculty member may recommend a student for review to the Area Head or Curricular Coordinator. The Area Head then recommends student dismissal to the Dean, who determines whether or not the student will be dismissed from the Conservatory.

3.12. Student Status Appeal Process

Students have the right to appeal their Student Status.

- The appeal must include exceptional reasons that support the student's belief that the assigned status is inappropriate.
- The appeal must be filed within two weeks of the date of notification to the Dean of the Conservatory. Failure to meet this deadline will result in forfeiture of the appeal process.
- If the Dean denies the appeal, the student may appeal to the Office of the Provost.

A student who is dismissed by the Dean may appeal to the Provost of the College. Once dismissal becomes official, the student will not ordinarily be readmitted to the Conservatory. Dismissal status is recorded on the student's academic record. Further details regarding dismissal and subsequent appeals can be found in the Capital University *Student Handbook* ([Student Handbook 2019-2020](#)) and the Capital University *Undergraduate Bulletin* ([Course Bulletin](#)).

1. 3.13. Student Teaching Policies and Procedures

1. The Professional Semester in Music Education is the final semester of the Music Education curriculum at Capital University. Students attend seminar classes for one week and then enter the field for student teaching experience.
2. Information on student teaching is found in the Capital University *Undergraduate Bulletin* ([Course Bulletin](#)). Students are *urged* to read the information and be familiar with it.
3. A student must fill out an "Application for Admission to Teacher Education" through TaskStream and must meet the requirements for student teaching as described in the Teacher Education Handbook. Note that a student must have a cumulative grade point average of 2.75 or above at the time of acceptance into student teaching. If a student drops below 2.75 after being accepted, the student must re-apply and fill out a new Application.
4. Additional Prerequisites for Music Education Majors
 1. Class Keyboard sequence (Keyboard I, II, and III) completed and passed with a grade of B in each class
 2. Graduation Recital completed and passed
 3. All course work completed and passed with minimum required grades, including a C or better in general education goals 1, 2, and 3; a C or better in MUS 242 and MUS 340, and all other requirements described in the Teacher Education Handbook.
5. Ensemble participation during student teaching is limited to one ensemble unless otherwise approved by the music education area head, and ensemble rehearsals must not conflict with student teaching duties.
6. Music Education Qualifications Form (see Appendix of this handbook)

3.14. Writing Policy

The faculty of the Conservatory of Music believes that the ability to write according to the rules of English is an integral component of undergraduate academic education. Congruent with this belief, the faculty expects

students to continue to improve their ability to write, both formally and informally, throughout their undergraduate education.

The faculty believes it is the student's responsibility to learn to conform to the rules of spelling, grammar, syntax, neatness and legibility. Faculty will monitor student progress in these areas during each course. Students having difficulty in any of these areas are expected to take personal responsibility to correct their deficiencies. Capital University provides opportunities to improve writing skills through English courses, University sponsored workshops and the office of Student Success. Students may also elect to initiate private tutoring.

Faculty members reserve the right to return papers to be redone and/or to lower course grades if proper writing guidelines are not followed. Writing deficiencies will be noted also on student evaluations. The faculty expects proper writing skills to be mastered by graduation.

3.15. Off-Campus Study – the Conservatory offers two types of Off-Campus Study INTERNATIONAL:

3.15.2. Capital in Hungary Program – a one-semester, intensive Fall semester experience for Conservatory majors at the Zoltán Kodály Pedagogical Institute of Music in Kecskemét, Hungary. The program is based on the Kodály music pedagogy. Although designed for music education and performance majors, the curriculum is somewhat flexible and can be adapted to most curricular needs. All courses are taught in English and they fulfill the normal Capital Junior Year, Fall curriculum. Participants must apply to the program.

3.15.3. Capital in Dresden is a one-semester, intensive Spring semester experience for Conservatory majors at the Hochschule für Musik "Carl Marie von Weber" in Dresden, Germany. The Hochschule has programs in both classical and jazz/popular studies. All courses are taught in German, so it is essential that students considering this program obtain a level of comfort with the German language. Participants must apply to the program. Details may be obtained by contacting the Conservatory IDean, as well as the Office of International Studies.

4. Performance Standards, Policies, and Procedures

4.1. Level Assignment – Students are admitted to the Conservatory by audition. At the time of audition, Area/Division faculty members determine the incoming level of each student on the primary instrument.

4.2. Level/Lesson Classifications – Private studio lessons are offered to both music majors and non-majors. Lessons are categorized by a “level” system and assigned course numbers that correlate with the various types and performance levels of lessons. These numbers are followed by a section number that designate the performance medium studied.

4.2.1. Course level numbers

- 098-xx – remedial 50 minute lessons (1 cr. – does not apply towards degree credit)
- 099-xx – 25 minute lessons for non-majors or majors studying a secondary instrument (0.5 cr.)
- 100-xx – 50 minute lessons for non-majors or majors studying a secondary instrument (1 cr.)
- 101-xx, 102-xx – first year 50 minute lessons for majors (1 cr.)
- 201-xx, 202-xx, 301-xx, 302-xx, 401-xx, 402-xx – 50 minute lessons for majors in non-performance degrees (1 cr.)
- 201P-xx, 202P-xx, 301P-xx, 302P-xx, 401P-xx, 402P-xx – 50 minute lessons for performance degree majors, and music majors who successfully audition to be accepted into performance level lessons (2 cr.)
- 403P-xx, 404P-xx – advanced performance lessons

4.2.2. Section numbers for lessons

- 01 – voice
- 02 – woodwind
- 03 – brass
- 04 – percussion
- 05 – keyboard
- 06 – string
- 07 – guitar
- 08 – composition
- 09 – organ

4.3. Normal Progress – Normal Progress on the primary instrument is defined as promotion to the next level at the end of each semester of study. (See section 3.10. for other circumstances)

4.4. Minimum Study – Students must study the primary instrument for the prescribed number of semesters in their degree program regardless of the entrance level.

4.5. Lessons for Conservatory Majors

- A. Five standard lesson types are available during a normal semester
 1. Primary: 1 credit, Private (one-on-one), 50 minutes/week
 2. Performance Level Primary: 2 credits; 50 minutes/week, Private (one-on-one)
 3. Secondary: 0.5 credit; 25 minutes/week, Private (one-on-one)
 4. Secondary: 1 credit; 50 minutes/week, Private (one-on-one)
 5. Group: 1 credit, weekly delivery to a relatively small number of students by one instructor; in most cases, the group meets as a whole for approx. 15 minutes per student
- B. Due to reduced number of class weeks, longer lesson times should be expected during summer study.
- C. If you wish to change your private lesson instructor discuss the requested change with your academic advisor and the Area/Division head.
- D. Each student should receive 14 lessons each semester, regardless of the lesson type.

4.6. Lesson Juries

- A. SEMESTER REQUIREMENTS – All bachelor of music degree majors will perform for a jury each semester on the primary area of applied study (composition, instrumental, jazz, keyboard, and voice) as required by the degree program. The performance area will determine the jury procedure. A list of expectations appropriate for the current level of study will be given to the student at the first studio lesson of the semester.
- B. SCHEDULE – The Division Head, Area Head, or Curriculum Coordinator will post a jury schedule a minimum of one week in advance of juries with time slots allowing adequate time for each jury.
- C. JURY FORM – Each student will fill out a jury form which will include the name, area of study, and level, plus a list of the semester's work and performances.
- D. HEARING BOARD – All juries will be heard by a minimum of three faculty members. If at all possible, all juries for a given area will be heard by all Area/Division faculty. Jury members will write comments, assign a jury grad, recommend an appropriate level for the next semester of study, and sign the evaluation form.
- E. JURY GRADE – The jury grade will be an average of the jurors' grades. A student's semester studio grade represents the work accomplished in the studio, as determined by the studio instructor, but may be no more than one letter grade higher than the averaged jury grade earned at the completion of that semester (e.g., an earned jury grade of C+ will result in an earned studio grade of F to B+)
- F. JURY ABSENCES – Juries missed due to illness, international study, or other excused absence, must be made up at the earliest possible time. Unexcused absences from a jury will result in a jury grade of F.
- G. EXEMPTIONS – Students performing a recital after mid-term are exempted from a jury for that semester with the permission of the Recital Jury Board.

4.7. Campus Performances and Recitals

- A. STUDIO/AREA RECITALS – Students are encouraged to perform often in Studio Master Classes (if offered by the studio instructor) and on Area Recitals (when recommended by the studio instructor) to gain experience performing as a soloist. Chamber ensemble performances are also highly encouraged.
- B. GENERAL RECITALS – Prior to performing on a general recital, a student soloist or ensemble must perform on an area recital or the equivalent as determined by the studio instructor.
- C. SOLO RECITALS – there are two primary types of solo recitals:
 1. Half Recital – consists of 20-25 minutes of music; should be in conjunction with another Half Recital
 2. Full Recital – consists of 45-50 minutes of music.

Both recital types require concurrent study at the 301 level or higher and that the student perform prior to the recital performance as a soloist on at least two general recitals or the equivalent as determined by the studio instructor.

List of equivalent choices for **PERFORMERS** include:

- *Studio master classes, studio recitals, concerto competition, roles in musicals, or opera productions, scholarship competition, honors recital, Greek recitals (Tau Beta Sigma, Phi Beta, Phi Mu Alpha, Sigma Alpha Iota), solo performances with small ensembles, off campus solo performances*

List of equivalent choices for **COMPOSERS** includes but is not limited to:

- *Works selected to be performed on juried on-campus honors events/concerts (e.g. NOW MUSIC Festival, Concerto/Conductor/Composer Competition, Honors Recital, faculty-led ensemble concerts, etc.) or off-campus juried composition festivals/events*

- D. Bachelor of Music Degree Recital Requirements are as follows:

Major	Half-Hour Recital (R399)	Full-Hour Recital (R499)
Composition	Required	Required
Jazz Studies	Required	Required
Keyboard Pedagogy	Not required	Required
Music Education	Not required	Required
Music Industry	Required	Not required
Performance	Required	Required
B.M. Music Technology	Required	Not required

NOTE: In addition, a “Non-Degree Recital” may be given if approved via Exceptional Consideration

E. Grading for solo recital performances is Pass/Fail by unanimous vote of the Recital Jury Board, which consists of a minimum of three faculty members (one being the private studio instructor, the other two being identified by the student as the recital adjudicators when requesting approval for a recital. At least two of the adjudicators should be full-time or three-quarter faculty members.

F. Recital Times – The following times are available for student recitals:

Tuesday, Wednesday, Thursday at either 6:00 P.M. or 8:00 P.M.

NOTE: Other times are available with permission

1. Student Recitals are held in Huntington Recital Hall with the exception of organ recitals, which will be in Mees Auditorium on the Hugus Organ. Exceptions must be approved.
2. Juniors may reserve dates for Senior-year recitals during the last two weeks of spring semester.
3. Every attempt will be made to ensure that two Conservatory events are not scheduled simultaneously.

G. Pre-Recital Jury Hearings

1. A Pre-Recital Jury Hearing by the student’s recital committee is required of all majors on their primary instrument.
2. Hearings must take place a minimum of 14 days prior to the actual recital.
3. The Hearing date must be scheduled by the student in consultation with their studio teacher.
4. All hearings must be attended by at least one member of the student’s panel, or need to be recorded by Conservatory Event Staff.
 - a. To request Conservatory Event Staff to record a recital hearing, the online Rehearsal/Recording Request form must be submitted no later than 10 days before the requested recording date.
 - b. All hearings recorded by Conservatory Event Staff will be sent to the student and their panel within 1-2 business days. Recordings will not be edited or altered in any way.

H. Recital Scheduling Check List:

1. Fill out the online Recital Request form. The link to this form will be provided by the Conservatory Facilities and Events Manager. Students request their date, time, and submit all other necessary information through this form.
2. After the form is submitted, the Conservatory Facilities and Events Manager will email the student’s studio professor and requested reviewers to get approval of their willingness and ability to serve on the student’s panel. The student’s chosen date is tentatively held for them until their panel replies with approval. If the panel does not approve within 2 weeks of the request, the student’s date will be released.

NOTE: Official approval by the Conservatory Facilities and Events Manager is required whether or not the recital is required for degree completion.

- I. Program Preparation – Programs must be prepared following the template found in this handbook.
 - 1. Deliver the following electronically to the Facilities and Events Manager at least one week before your recital:
 - a. Program & Program notes following the program guidelines handout.
 - b. Any and all additional video content needed for the recital presentation.
 - 2. Your program will be prepared and duplicated to conform to the Conservatory's approved format.
 - 3. Programs will be printed the day of the student's recital and can be picked up from the Conservatory Facilities and Events office during office hours.
 - J. Recital Recording Policy
 - 1. The Conservatory Facilities and Events Manager will schedule Conservatory Event Staff to record Conservatory performances located in Huntington and Mees Halls, including student recitals, faculty recitals, and ensemble concerts. Every attempt will be made to record programs held elsewhere on campus as well (e.g., Kerns Religious Life Center, etc.). Generally, events are recorded to HD video. They will be uploaded to a private YouTube account.
 - 2. If conflicts exist in the performance schedule, every attempt will be made to record multiple events. If all events cannot be recorded, priority will be given to events in the order they were scheduled or as decided by the Facilities Coordinator.
- NOTE: Copyright law allows the Conservatory to record a single archive copy. The Conservatory can neither endorse nor prohibit individuals from duplicating archives.
- K. Other Policies
 - 1. Flash cameras are not allowed
 - 2. Audio and video recording should be unobtrusive and confined to the back of the hall.

4.8. Off-Campus Performances

Because public performances outside of the Conservatory provide a valuable opportunity for personal learning and professional growth, the student is encouraged to consult with his or her applied instructor in planning such performances.

4.9. Payment for Student Performances

As a Conservatory of Music, we are in the delicate position of needing to provide performance experience for students without undercutting or competing with professional musicians (many of whom are our graduates). This policy is intended to clarify the differences and to encourage an appropriate level of remuneration for professionals when they are employed.

For the purposes of this policy, "professional" is defined as an individual who receives compensation for services rendered; "student ensemble" is defined as a university ensemble conducted or coached by a faculty member.

The Conservatory does not consider students to be professionals. As a result, the following is the policy:

- A. Student ensembles will perform on campus for no fee.
- B. Student ensembles may perform OFF campus for no fee at the discretion of the instructor. Sometimes a fee to defray costs of travel is charged, but the income always goes to Capital University, never to faculty members or students.
- C. Students may not use the Capital University name when performing off campus for compensation.
- D. Student's private arrangements under their own name are their own business. Income received must be declared for tax and financial aid purposes.

4.9.1. Related Guidelines for University Personnel

HOW DO YOU KNOW WHETHER STUDENTS OR PROFESSIONALS ARE APPROPRIATE? The following are guidelines, but if in doubt, pay the professional or talk to a Musicians Union official or a Music Industry faculty member for guidance.

- A. Students
 - 1. Chapel
 - 2. Open house/audition days
 - 3. Other special events where students should be showcased (e.g., Foundation banquet, special music, etc.)
- B. Professionals
 - 1. Background music for receptions, dinners, etc.
 - 2. Entertainment function

Procedure for Requesting Student Performers

- A. When students are appropriate for an event: *plan at least a semester ahead!*
- B. Do not contact a student directly – contact the appropriate Area Head, Program Coordinator, or Ensemble Director to make arrangements.
- C. When students are unavailable or inappropriate for the occasion:
 - 1. Consider faculty professionals first
 - 2. Hire outside professionals at no lower than union scale
- D. When outside organizations request music from Capital:
 - 1. Refer them to professional organizations in the community
 - 2. Do not serve as a “booking agent” for students

5. Conservatory Scholarships, Awards, and Honors

5.1. Scholarships and Awards – four types are available

5.1.1. Performance Awards

- A. Performance Awards are awarded at the Entrance Audition, and are based on recommendations made by conservatory faculty to the Dean. They are based on the quality of performance on the primary instrument and/or a composition as a major.
- B. Should a Conservatory student wish to change their primary instrument, a new award may be determined on the basis of performance of the new primary instrument.
- C. Normal awards are \$2,000-\$5,000 per year.

5.1.2. Endowed Music Scholarships

- A. Endowed Music Scholarships come from funds that have been donated to the university for the specific purpose of funding the tuition of outstanding Conservatory students.
- B. Two categories of endowed scholarships exist:
 1. Medium-Specific (a particular instrument or major, may be need or no-need)
 2. Non-Medium Specific (may be need or no-need)
- C. For additional information, see “Honors Concerts/Competitions below.

5.2. Honors Concerts/Competitions

One or more public concerts will be produced in the Spring to showcase outstanding Conservatory student performers. From this showcase, the outstanding Freshman, Sophomore, and Junior performers will be chosen and recognized.

The event(s) serve two purposes:

1. To provide the Conservatory Area faculty the opportunity to honor those full-time students who are among the most talented of their peers with regard to both academics and performance.
2. To provide a competition, evaluated by off-campus professional musicians, for many of the Conservatory’s endowed music scholarships.

The details of these events are administered by the Office of the Dean and are held in the spring semester annually. Complete details regarding the current year’s events are distributed to Conservatory faculty each December and are made available to students on bulletin boards and in the Conservatory Office.

5.3. Society of Pi Kappa Lambda, National Music Honor Society (PKL)

The primary objective of the Society of Pi Kappa Lambda is the recognition and encouragement of the highest level of musical achievement and academic scholarship. The Society is convinced that, recognizing and honoring persons who have enhanced their talents by serious, diligent and intelligent study will stimulate others stimulated to do the same. Consideration for membership is based on these regulations: seniors must be in the upper one-fifth of their class; juniors in the upper one-tenth of their class. Membership is open to men and women who are recommended by current Conservatory faculty PKL members. Member selection and induction is held during spring semester. The Conservatory chapter is the Zeta Lambda chapter.

6. Conservatory Facilities and Equipment

- 6.1. Copy Machine Policy** – Students are not permitted to use the Conservatory office copy machine for personal copies. This includes music, class projects, recital posters, job notices, etc. Only office staff will copy recital programs.
- 6.2. Liability (Loss/Damage)** – Capital University assumes no liability for the loss or damage of personal and/or organizational property that occurs during the rental or use of its facilities. It is recommended that students insure valuable instruments and equipment through personal homeowners or renter’s policies. For further information, consult the Capital University *Student Handbook* ([Student Handbook 2019-2020](#)).
- 6.3. Smoking Policy** – Capital University campus has been designated “smoke free.” **ALL** areas of the Conservatory of Music are “smoke free” and smoking is not allowed in the Conservatory Complex or **WITHIN 50 FEET** of any Conservatory entrance.

6.4. Facility Use

6.4.1. Facility Management

- A. The Conservatory Facilities and Events Manager is responsible for all issues regarding the use of all Conservatory facilities, including classrooms, practice rooms, rehearsal areas, performance spaces, and related equipment.
- B. The Office of the Facilities and Events Manager is in Room 110 in Leonard Hall.
- C. Contact: Eric Frisch – 614-236-6122 – efrisch@capital.edu

6.4.2. Facility Hours of Operation

- A. Daily 7:00 A.M. – 10:00 PM, Card access 10:00PM-1:30AM
- B. All Facilities are closed during University observed holidays when the University is officially closed
- C. “After-Hours” use is *not* permitted. Students utilizing the facilities must leave by 2:00 A.M. The only exception is to load or unload equipment under the supervision of Campus Police (236.6666). A current Student I.D. will be required.

6.4.3 Room Equipment

- A. Equipment kept in rooms (chairs, stands, pianos, etc.) must not be removed by students
- B. After use, the equipment must be returned to the normal location for the room
- C. Pianos must be closed and covered at all times when not in use
- D. Nothing should be stored in facilities used for performances
- E. Absolutely no Conservatory equipment can be removed from the facility without the express permission of a faculty member or administrator and proper documentation of such removal.

6.4.4. Facilities Reservation Form – This form is required for all student recitals *prior* to final approval and scheduling of the recital. The form is available in the Office of the Facilities and Events Manager. (For additional details on recital scheduling, see “Student Recital: Authorization Procedure” in this handbook.)

6.4.5. Performance Hall Access

- A. Performance halls may not be used for practice except for officially scheduled rehearsals for recitals or unless approved by the Facilities and Events Manger.
- B. Student Equipment or belongings should *not* be stored in performance halls.

6.4.6. Green Room – The Perrini Green Room is reserved strictly for the use of performers immediately prior to and following an officially scheduled performance. The Green Room may not be used for rehearsals or storage of any kind, and the contents of the room are not to be changed by students in any way. The Conservatory Facilities Manager should be consulted for any request beyond these limitations.

6.4.7. Practice Rooms

- A. Practice rooms are provided for the use of Capital University students taking private lessons through the Conservatory.
- B. Some practice rooms require keys to obtain access (see ROOM KEYS below).
- C. Grand Pianos must be closed and covered at all times when not in use.
- D. Student equipment or belongings should *not* be stored in practice rooms.
- E. With regard to all practice facilities:
 1. Do not move chairs or stands from room to room.
 2. Report the presence of strangers or undesirable situations (Campus Security: 236-6666).
 3. Please be considerate of those using the room after you **by cleaning up**.

6.4.8. Private Teaching Policy – Under no circumstance will students be allowed to use university facilities to teach income-producing private lessons unless contracted to do so by the Conservatory Preparatory Division. (For more information, contact the Dean.)

6.4.9. Room Keys

- A. Keys will be requested for the student by a faculty member through the Facilities Coordinator's office
- B. All keys must be returned in person to the Facilities office when they are no longer needed, or when the Facilities Coordinator requests them to be returned.
- C. Loss of one or more keys will result in a charge as determined by university policy. If a lock change is required, additional charges will be incurred. These charges will be added to the student's bill.

6.4.10. Lockers and Locks (Combination or Keyed)

- A. Lockers and locks are assigned for a student's primary instrument through the Conservatory Facilities Management Office free of charge
- B. Large lockers will be assigned to students with large instruments; seniors will receive first priority; Percussion students will be provided lockers in the Percussion Area
- C. You are not permitted to use your own lock
- D. Your locker assignment is permanent until you graduate or are no longer a Conservatory student
- E. Before graduation or your departure, you are required to return any lock or key assigned to you and clean out your locker.
- F. If a lock assigned to you is lost or broken, you will be charged \$12.00 for its replacement.
- G. If the key assigned to you is lost or broke, you will be charge \$5.00 for its replacement.
- H. One month after graduation, lockers of graduated or departed students will be cleaned and reassigned. All materials left in lockers become property of the Conservatory.

6.4.11. Faculty Studios – Faculty Studios may only be used by students with the permission of a faculty member assigned to the room and never after hours.

6.4.12. Conservatory Instruments and Equipment

- A. Students are responsible for any damage to instruments, equipment, or attire assigned to them.
- B. Wind, Brass, and String Instruments are under the administration of the Instrumental Area Chair or the Chair's designate. Permission to use any of this equipment must be obtained and an "issuance card" must be signed indicating permission has been granted.
- C. Percussion Instruments are under the administration of the Head of the Percussion Area. Under no circumstances may this equipment be used, moved, or removed without the knowledge and approval of the Head or the Head's designate.
- D. MIDI Instruments, Sound Equipment, Recording Equipment, and Computers are under the administration of the Conservatory Technology Manager. Under no circumstances may any of this equipment be removed without the knowledge and approval of the Technology Manager or his/her designate.
- E. Methods Class Instruments are assigned by the course instructor and the instruments used by more than one student must be signed out by each student. Instruments cannot be taken out of the building. Special permission may be granted from the Instrumental Area Chair to use an instrument during vacation periods.
- F. All equipment approved to be moved or taken from its designated area must be documented appropriately.

6.4.13. Conservatory Owned Attire – All Conservatory owned ensemble attire (robe, tuxedo, shirt, etc.) will be assigned by the ensemble's Wardrobe Manager. Once assigned, the attire is the sole responsibility of the student to whom it is assigned.

6.4.14. Technology Spaces (TechSpaces) – The Conservatory has the following technology spaces:

038/040 – Studio B: Electronic Music/Recording Studio and Recording Production Rooms:
Class/Knowledge-Dependent access; requires permission of technology faculty.

043/045/047 – Studios C & D: Electronic Music/Recording Studio and Recording Production Rooms: Class/Knowledge-Dependent access; requires permission of technology faculty

101 – Studio E: Electronic Music/Recording Studio and Recording Production Rooms:
Class/Knowledge-Dependent access; requires permission of technology faculty

123 – Keyboard Lab: 18 electronic keyboards

138 – Computer Lab: Class/Knowledge-Dependent access; requires a course professor's permission; otherwise open to all Conservatory students during posted Open Lab Hours

146 – Studio A Complex: Electronic Music/Recording Studio and Recording Production Rooms:
Class/Knowledge-Dependent access; requires permission of technology faculty

- A. **TECHNOLOGY MANAGEMENT** – The Music Technology Area Head is responsible for all matters pertaining to music technology equipment. The Area Head, in collaboration with The Conservatory Technology Committee (CTC), oversees all technology-related issues. TechAssistants are hired by the Area Head to manage the lab during open hours and attend to student user needs. Consider the TechAssistant a resource person who can help you to use the hardware and software correctly.
- B. **HARDWARE** – The Conservatory is Macintosh based. We strive to keep both the hardware and the software as current as is financially possible. Workstation hardware generally consists of Apple iMac or G5 CPUs, each with a CD-ROM drive, MIDI interface and cables, MIDI keyboard, and access to a digital printer.
- C. **HARD DRIVE ACCESS** – Students may *not* install software or save documents on Conservatory hard drives. Any such documents will be immediately removed upon discovery by the Conservatory technical staff.

- D. DIGITAL PRINTER POLICY – It is important that the lab printers provided by the Conservatory be used *only* for final products. Currently, there is no charge for printing music documents in the Conservatory.
- E. SOFTWARE – The technology faculty, in collaboration with the Dean and Capital's IT department, is responsible for determining what will be available in tech spaces.
- F. STUDENT RESPONSIBILITIES – While the Tech Spaces will be overseen by the appropriate faculty and Tech Assistants, it is important that each student take responsibility for reporting any missing or broken equipment. Missing equipment should be reported to technology faculty or a Tech Assistant immediately.
- G. COMPUTER & TECHSPACE ETIQUETTE – Please quit all programs after use and dispose of all trash in the workstation area, including the table, floor and keyboard area.

NOTE: Tech Spaces are used by numerous students and faculty members with various levels of expertise, and because of this, it is important that you be patient and understanding when problems occur. Tech Assistants will attempt to fix problems as they occur, but may not have the ability or authority to fix all problems. In this case, the problem will be reported and fixed as soon as possible by appropriate personnel.

7. Appendices: Conservatory Forms

7.1. Exceptional Consideration Form

7.2. Music Technology Internship Agreement Form

7.3. Music Industry Internship Agreement Form

7.4. Degree Four-Year Plans

Request for Exceptional Consideration to Conservatory Standing Policy/Procedure

(Approved by the Conservatory Academic Affairs Committee 7/99 • Last Revised 8/02)

Current Date: _____ Student Signature: _____
 Student Name: _____ Advocate Signature: _____
 Student's Advocate: _____
 (Must be a Faculty Member)

To the student: You are responsible for reading and understanding the "Exceptional Consideration Policy" in the most current version of the Conservatory of Music *Student Handbook*. Complete information MUST be supplied as requested below. The back of this form or additional paper may be used if needed.

Exception Requested:

Rationale:

Exceptional Circumstances to be Considered:

- Attach to this form all other documentation to be considered (e.g., official course description of substitute course)
- The student is responsible for discussing this request with and obtaining the signatures of the following faculty members prior to presenting the document to the Conservatory dean.

By signing, each party indicates an understanding of an agreement with this request in full.

Signature of Student's Advisor: _____ Signature
 of Area Head of Student's degree program: _____
 If this request is in regard to a course prerequisite or substitution:
 Signature of Instructor: _____ Course Number: _____
 Signature of Department Chair: _____

Signature of Conservatory Dean: _____ Date: _____

Capital University Music Technology Internship Agreement Form

Updated 11/3/17

Name of Student:

Capital ID#:

Student EMAIL:

Capital Advisor:

Student Address:

Student Cell Phone (or other telephone):

Semester of Internship: Fall Spring Summer Year:

Internship Studio/Company/Agency Name:

Agency Web Site: Agency

Address:

Agency Internship Supervisor:

Supervisor's Title: Supervisor's

Telephone: Supervisor's EMAIL:

Student Job Title:

Internship Start Date:

Internship End Date:

Total Weeks:

Anticipated Hours of Work per Week:

Anticipated Work Schedule (e.g., 11am – 6pm):

Mon:

Tue:

Wed:

Thur:

Fri:

Sat:

Is This a Paid Internship? Yes No

If Yes, Rate of Pay: \$ per Hour Week Other:

Units of Academic Credit to be Earned: 12 6 5 4 3 2 1

NOTE: minimum expectation = 35 clock hours for each academic credit (e.g., 6 credits = 210 clock hours required).

continues...

Internship Form Continued...

Provide a narrative or list for each of the following:

- Nature of Work to be Performed by Student:

- Specific Products to be Completed by the Student as Part of the Internship:

- Special Conditions (if applicable):

Signature of Student: _____	Date: _____
Signature of Agency Supervisor: _____	Date: _____
Signature of Conservatory Internship Supervisor: _____	Date: _____

Signed copies of this agreement are to be maintained by all parties and placed in the student's permanent file in the Conservatory Office.

Please return form to:

Neal Schmitt
Conservatory of Music Capital
University
1 College and Main Columbus,
OH 43209-2394

nschmitt@capital.edu
FAX 614-236-6935

Capital University Music Industry Agency Internship Agreement Form

Updated 11/3/17

Name of Student:

Capital ID#:

Student EMAIL:

Capital Advisor:

Student Address:

Student Cell Phone (or other telephone):

Semester of Internship: Fall Spring Summer Year:

Internship Studio/Company/Agency Name:

Agency Web Site: Agency

Address:

Agency Internship Supervisor:

Supervisor's Title: Supervisor's

Telephone: Supervisor's EMAIL:

Student Job Title:

Internship Start Date:

Internship End Date:

Total Weeks:

Anticipated Hours of Work per Week:

Anticipated Work Schedule (e.g., 11am – 6pm):

Mon:

Tue:

Wed:

Thur:

Fri:

Sat:

Is This a Paid Internship?(circle one)

Yes

No

If Yes, Rate of Pay:

\$

per

Hour

Week

Other:

Units of Academic Credit to be Earned:

6

12

NOTE: minimum expectation = 35 clock hours for each academic credit (e.g., 6 credits = 210 clock hours required).

continues...

Internship Form Continued...

Provide a narrative or list for each of the following:

- Nature of Work to be Performed by Student:

- Specific Products to be Completed by the Student as Part of the Internship:

- Special Conditions (if applicable):

Signature of Student: _____ Date: _____
Signature of Agency Supervisor: _____ Date: _____
Signature of Conservatory Internship Supervisor: _____ Date: _____

Signed copies of this agreement are to be maintained by all parties and placed in the student's permanent file in the Conservatory Office.

Please return form to:

Professor Robert Breithaupt
Conservatory of Music
Capital University
1 College and Main Columbus,
OH 43209-2394

bbreit@aol.com FAX
614-236-6935

