

# OBERLIN CONSERVATORY FACULTY HANDBOOK

## 2023-2024

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## **PROFESSIONAL CONDUCT FOR A SAFE AND INCLUSIVE LEARNING ENVIRONMENT**

Oberlin Conservatory is committed to creating a safe and inclusive learning environment. All faculty and other employees are expected to follow the policy guidelines adopted by Oberlin Conservatory regarding professional conduct standards. To this end:

- Faculty and other employees are prohibited from initiating, reciprocating, or otherwise engaging in romantic or sexual behavior with a student, defined as any person currently enrolled in a degree or diploma program offered by Oberlin College and Conservatory. For more information, see Oberlin’s Sexual Misconduct Policy, available on the website of the Office of Equity, Diversity, and Inclusion.
- Faculty and other employees are prohibited from initiating, reciprocating, or otherwise engaging in romantic or sexual overtures, invitations, or queries initiated by either student or faculty/employee over social media, direct messaging applications, or any other form of electronic communication. For more information, see Oberlin’s Sexual Misconduct Policy, available on the website of the Office of Equity, Diversity, and Inclusion.
- Faculty and other employees are prohibited from sharing sleeping accommodations with students. Examples of prohibited behavior include sharing a hotel room at a conference or while on a performance tour or Winter Term trip.
- Faculty and other employees are prohibited from drinking alcoholic beverages with, or providing alcoholic beverages to, students who are under the age at which they are legally allowed to consume alcohol unaccompanied. Within the United States, this age is 21. Furthermore, faculty and other employees are urged to exercise discretion in any and all situations where students, including ones of legal age, might consume alcohol.
- Faculty and other employees are expected to observe all state and federal laws regarding controlled substances and are expressly prohibited from engaging in the use of illegal controlled substances in the presence of students.
- Faculty and other employees are expected to adopt best practices for gender inclusion. On the first day of classes, and throughout the semester as relevant, faculty are encouraged to ask students to share their preferred name and preferred gender pronouns or gendered honorifics, and model best practices by sharing your own preferences. For best practices around gender inclusion in the classroom, contact the Office of Equity, Diversity, and Inclusion.
- The Conservatory Faculty has adopted a policy requiring an unobstructed view through all Conservatory office/studio door windows. While this policy does not require that windows be completely devoid of covering, it does mandate a clear and unobstructed view into each room with a door window, in all buildings of the

Conservatory complex. Contact the Associate Dean for Operations for further information.

If faculty or other employees become aware that a colleague is in violation of any of the above professional expectations, it is the responsibility of the faculty member or employee to report the behavior to the Office of the Dean or the Office of Equity, Diversity, and Inclusion. Reports to the Office of Equity, Diversity, and Inclusion can be made online (with the option to remain anonymous), by email, or by phone; see their website for further information.

Failure to abide by the above agreed upon professional expectations could result in professional misconduct charges being brought to the appropriate hearing body.

*Approved by the Conservatory Faculty on May 14, 2019.*

#### **OBERLIN CONSERVATORY ALCOHOL POLICY AT RECITALS AND OTHER EVENTS**

Oberlin College and Conservatory's alcohol policy prohibits the serving of alcohol in public spaces including the Con lounge, Warner and Stull Hall lobbies, or the Skybar except by a trained bartender hired through Oberlin's Campus Dining Services. To contact Campus Dining Services for assistance, please email [dcaterin@oberlin.edu](mailto:dcaterin@oberlin.edu).

## TITLE IX AND EQUITY AND DIVERSITY AT OBERLIN CONSERVATORY

### **Staff**

Rebecca Mosely, Director of Equity, Diversity, and Inclusion & Title IX Coordinator – Section 504/ADA [rmosely@oberlin.edu](mailto:rmosely@oberlin.edu); Ext. 58555; Carnegie 204

Erica Rau, Assistant Athletics Director, Senior Woman Administrator, Deputy Title IX Coordinator for Athletics- [erau@oberlin.edu](mailto:erau@oberlin.edu); Ext. 58505; Phillips Gym

Melanie Hawkins, Director, Residential Education Training and Curriculum, Deputy Title IX Coordinator [mhawkins@oberlin.edu](mailto:mhawkins@oberlin.edu); Ext. 58472; Stevenson/Griswold

Tony Traska, Director of Safety & Security – [atraska@oberlin.edu](mailto:atraska@oberlin.edu); Ext. 55782; Office of Safety & Security (Dascomb Hall)

Suzanne Denneen, Program Coordinator for Equity, Diversity, and Inclusion – [sdenneen@oberlin.edu](mailto:sdenneen@oberlin.edu); Ext. 58555; Carnegie 204

### **General**

Oberlin College & Conservatory works to create a diverse and inclusive campus community where students, staff, and faculty can participate in a free and respectful exchange of ideas without having to overcome barriers of discrimination or harassment. The Office of Equity, Diversity, and Inclusion supports that goal by recommending non-discrimination policies that reflect campus culture and federal guidelines, responding to discrimination and harassment reports with a clear review process, and offering support and information to any members of our community who are involved in discrimination or harassment reports. Students, staff, and faculty are protected by law and policy against discrimination and harassment based on race, color, sex, religion, national origin, disability, age, genetic information, military or veteran status, ancestry, marital status, sexual orientation, gender identity, or gender expression.

### **Policy on Discrimination and Harassment**

Discrimination and harassment jeopardize the mental, physical, and emotional welfare of community members, as well as the physical safety of our community. Discrimination and harassment diminish an individual's dignity and impedes their access to educational, social, and employment opportunities. It can permanently impact lives and may cause lasting physical and psychological harm. Discrimination and harassment violate our institutional values and their presence in the community presents a barrier to fulfilling the College's scholarly, research, educational, artistic, and service missions. Discrimination and harassment, therefore, will not be tolerated at Oberlin College and is expressly prohibited. Anyone who is aware of discrimination or harassment by a College employee, student, trustee, volunteer, or contractor should promptly report such misconduct to the Director of the Office of Equity Diversity and Inclusion ("OEDI") or a Deputy Title IX & Equity Coordinator. Upon receiving a formal complaint to the OEDI Director or a Deputy Title IX & Equity Coordinator, the College will promptly respond by taking the appropriate steps to

eliminate discrimination or harassment, prevent its recurrence, and address its effects. You can find the full [Non-discrimination and Anti-Harassment Policy](#) online.

It is possible to use an online system to file a report of a potential policy violation at [go.oberlin.edu/EDI](http://go.oberlin.edu/EDI). Reports may be filed anonymously. Any member of our campus community who feels they've been involved with an incident of discrimination or harassment is encouraged to contact Rebecca Mosely for help determining an appropriate course of action.

### **Policy on Title IX Sexual Harassment**

Oberlin College and Conservatory of Music students, employees, alumni, guests, and visitors have the right to study, work, live, and participate in college programs and activities without having to overcome barriers of sexual or gender-based harassment, discrimination or violence. This right is protected by law and by the college's sexual misconduct policy which prohibits any form of sexual violence, sexual harassment, stalking, dating violence, domestic violence as well as discrimination or harassment based on sex, marital status, sexual orientation, gender identity and expression, or discrimination in athletics that's based on sex. Oberlin College & Conservatory's Title IX Sexual Harassment Policy can be found [here](#). It is possible to use an online system to file a report of a potential policy violation at [go.oberlin.edu/EDI](http://go.oberlin.edu/EDI). Reports may be filed anonymously. Any member of our campus community who feels they've been involved with an incident of sexual misconduct is encouraged to contact Rebecca Mosely for help determining an appropriate course of action, or they may visit [go.oberlin.edu/sexual-misconduct](http://go.oberlin.edu/sexual-misconduct) for information about reporting options. -

### **Responsible Employees under the Sexual Misconduct Policy**

While all members of the campus community are expected to report incidents of sexual misconduct to the Title IX Coordinator, Responsible Employees who become aware of potential misconduct are required to make reports promptly as a condition of employment. At Oberlin, with very few exceptions, all faculty and staff are considered to be Responsible Employees, including:

- All employees who serve in supervisory positions, whether paid or unpaid;
- Anyone who has the authority to hire, promote, discipline, evaluate, grade or direct faculty, staff or students;
- Everyone who manages or supervises others, including (but not limited to) faculty department program chairs, teaching faculty, resident advisors, coaches;
- Anyone who leads, administers, advises or directs college programs;
- Student employees or student volunteers who have the responsibility for the welfare of other students.

All employees are required to complete bi-annual education related to the Title IX Sexual Harassment Policy and employee obligations under federal law and Oberlin College & Conservatory policy. The office will contact employees by email when they are due for training. For more information about your responsibility as a Responsible Employee, contact Rebecca Mosely.

### **Guidance on Use of Personal Pronouns**

At Oberlin College & Conservatory, faculty and staff are invited to solicit and employ the personal pronouns of students and colleagues when possible. For best practices around, personal pronoun uses in and outside of the classroom, please contact Rebecca Mosely or Chris Jenkins.

### **Policy on Facilities and Gender-Neutral Restrooms**

As of Fall 2019, Oberlin Conservatory's layout for all-gender restrooms is as follows:

- 2x – Second Floor of Kohl
- 1x – Third Floor of Kohl
- 1x – Third Floor of Robertson
- 1x – First Floor of Bibbins
- 1x – Third Floor of Bibbins
- 3x – Single Use All-Gender Stalls in Birenbaum
- 1x – Single Use Warner Concert Hall Green Room
- 2x – Second Floor of Conservatory Library
- 1x – Conservatory Annex

It is Oberlin College and Conservatory's policy that all persons are at liberty to use bathrooms consistent with their gender identity.

## **LEARNING GOALS AND OUTCOMES**

The Oberlin Conservatory of Music aspires to provide its students a transformative educational experience that expands their intellectual and artistic capacities and fosters individual growth, thereby preparing them to lead fully engaged lives. As a professional school, the Conservatory offers a curriculum that embraces a variety of modalities, from the disciplined acquisition of technical skill and the academic foundations of formalized music study to the nurture of exploration, experimentation, and discovery, both creative and intellectual. In sum, study in the Conservatory is designed to inspire artistic achievement of the highest order, educate students who can shape and create the musical profession anew, and animate lifelong work of breadth, significance, and impact.

In particular, students who attend the Conservatory should:

- (1) achieve a degree of professional competency in their major fields, a competency that in performance majors embraces both artistic attainment and mature technique, as well as entrepreneurial awareness.

*The training of professional musicians is foundational to the Conservatory's mission, and the attainment of a high level of vocational competency lies at the heart of much of its instruction. Though focused and often specialized, this competency is not narrow in its application, but rather reflects the requirements and opportunities of a dynamic professional world.*



- (2) achieve a fluency in engaging music historically, theoretically, critically, and culturally.

*The paths towards understanding music are varied, and the cultivation of this understanding has traditionally been an important aspiration for students, both professionally and personally. Accordingly, the Conservatory curriculum grounds students in diverse historical, theoretical, and critical approaches to music to broaden perspective, foster creative and analytical thinking, and inspire and enable dialogue. Effective written and oral discourse is essential, and the development of this fluency a robust aspect of the curriculum. Historical, theoretical, and critical work in part involves exploring a diverse range of music in different stylistic, geographic, and social contexts. This not only dramatically shapes perspective, but also increases professional flexibility.*

- (3) achieve a mature perspective on music's place in the world and develop a reflective consideration of their role in this cultural matrix.

*The complexity and fluidity of today's musical world requires perhaps more than ever before an openness to possibility, a re-evaluation of traditional roles, and a reflective capacity to guide one's path to societal and personal fulfillment and to professional viability. While not rooted in any one experience or course of study, the perspective necessary to discern and enact one's role is formed in the cumulative experience of study and the broader experiences of Oberlin itself.*

The Conservatory of Music thus envisions its graduates as creative and imaginative individuals of high professional attainment and personal depth. A multi-faceted curriculum helps shepherd students toward these outcomes. And, it is in the intertwining of these curricular strands—their counterpoint one with the other—that the richness of the study becomes most distinctively Oberlinian.

*Updated and affirmed by the Conservatory Faculty in October 2017.*

## CONSERVATORY MISSION & GOALS

It is the purpose of the Conservatory of Music at Oberlin College to provide the most talented and motivated musicians with an education in music primarily at the undergraduate level that combines professional training with broader intellectual pursuits.

To this end, the Conservatory of Music strives to achieve the following goals:

- to provide students with intensive training in the discipline of music;
- to acquaint students with the growing scope and substance of musical thought and practice;
- to advance the historical, theoretical, and critical study of music;
- to equip students with the technical, cognitive, and creative skills that will enable them to use musical knowledge effectively;
- to provide an environment in which musical excellence can flourish;
- to foster students' understanding of both the creative process in music and the products of musical creation;
- to ready students for advanced musical study beyond the college years;
- to prepare students for professional careers in music;
- to acquaint students with knowledge and modes of inquiry characteristic of other disciplines; and
- to cultivate in students the desire for continued musical and intellectual growth throughout their lives.

As a professional school in a college setting, the Conservatory strives also:

- to provide students in the College of Arts and Sciences with a variety of opportunities to develop musical skills and knowledge; and
- to encourage students' active involvement as listeners and performers of music.

The Conservatory's goals are consistent with the broader mission of Oberlin College as articulated in two documents: the "Statement of Goals and Objectives for Oberlin College," which was adopted by the General Faculty on November 15, 1977 and which opens the Oberlin College Course Catalog, and the expression of mission incorporated in the Strategic Plan that was adopted by Oberlin's General Faculty on March 4, 2005 and its Board of Trustees on March 5, 2005. Although written almost thirty years apart, both documents ratify Oberlin College's commitments: academic, artistic, and musical excellence; diversity and access; and social engagement.

*Updated and affirmed by the Conservatory Faculty in October 2007.*

## CONSERVATORY ADMINISTRATION

### Administrative Structure

Oberlin Conservatory functions within the greater administrative and educational context of Oberlin College. As Chief Academic Officer of the Conservatory, the Dean holds responsibility for establishing and implementing the educational vision and priorities of the Conservatory. The Dean is supported by a team of professional staff charged with oversight of specific areas of the Conservatory's operations and programming:

- **Senior Associate Dean for Academic Affairs** oversees matters pertaining to the Conservatory's academic programs and curricula, including degree and diploma programs. The Associate Dean normally chairs the Educational Policy/Division Directors Committee and oversees the preparation of Conservatory portions of the Oberlin Course Catalog and degree-audit software.
- **The Associate Dean for Student Academic Affairs** oversees and administers all aspects of academic advising and student progress within the Conservatory, as well as the Individual Major and Double Degree Programs, and organizes new-student orientation within the Conservatory.
- **The Associate Dean for Academic Support** is responsible for programming related to fostering student achievement and academic success, including wellness. The Associate Dean works alongside the Associate Dean for Student Academic Affairs on matters related to student advising, new-student orientation, and academic-support programming, as well as serving as a resource for Conservatory students and faculty on matters related to diversity and inclusion and serving as the Conservatory liaison for the Multicultural Resource Center.
- **The Associate Dean for Artistic Administration and Operations** is responsible for the management and oversight of the Conservatory's technological resources, instrument collections, recording label, performance venues, security, and facilities, and oversees the Conservatory Audio and Concert Production departments, the Ensemble Librarian, and the Operations and Ensembles Personnel Manager.
- **The Associate Dean for Artistic Programming and External Outreach** oversees a wide array of performance activities and special projects at Oberlin, including the Artist Recital Series, other high-profile guest-artist visits, and regional, national, and international tours; enhances the current artistic operations and implementing new projects that are aligned with Oberlin's strategic vision; represents Oberlin in the broader professional community, both nationally and internationally; manages routine performance series and events, both on and off campus; collaborates with Advancement in a wide swath of development-related activities; and supports the Conservatory in building and deepening relationships with donors and other key constituents.

- **The Manager of Academic Operations** is a key member of the Dean's staff, responsible for the central coordination of all operational activities of the Office the Dean and the execution of the business of the office. The Manager of Academic Operations is responsible for workflow and staffing with the Office of the Dean and serves as the primary liaison for internal and external activities. The Manager also provides effective management of staffing, administration, and project coordination, and works closely with the Dean in all areas of administration.

### **Administrative Policy**

Personnel decisions within the Conservatory are approved by the Conservatory Faculty Council, a body chaired by the Dean of the Conservatory that includes the President of the College and seven faculty members elected by the Conservatory faculty. The executive committee of the Conservatory, the Council is charged with making recommendations to the College's General Faculty Council concerning faculty appointments, tenure, promotion, and faculty merit and salary increases. The Council also determines committee appointments within the Conservatory. All Council discussions are held in confidence, and only the Dean of the Conservatory may speak on Council's behalf.

### **Educational Policy**

Educational policy within the Conservatory is determined by Conservatory faculty and overseen by the Conservatory's Educational Policy Committee (EPC). EPC is a group comprising of eleven Division and Program Directors, the Dean of the Conservatory, the Senior Associate Dean for Academic Affairs, the Associate Dean for Student Academic Affairs (voting members), the Associate Dean for Academic Support (non-voting member), the Associate Dean for Artistic Administration and Operations (non-voting member), the Associate Dean for Artistic Planning and External Relations (non-voting member), the Director of Conservatory Admissions (non-voting guest), the Conservatory Librarian (non-voting guest), and two students appointed by the Oberlin College Student Senate.

EPC considers policy and curricular proposals submitted by the Dean or faculty members who represent their respective Divisions or Programs, forwarding approved proposals to the full Conservatory faculty for final consideration and approval. EPC also oversees Conservatory assessment activities, including the assessment of student learning and the Division and Program review processes. Faculty and administrative members of EPC also serve as a council of Directors and deans to consider matters relevant to Conservatory operations, long-range planning, non-curricular policies, and student honors and awards. Members of EPC/Division Directors serve as communication liaisons among Divisions/Programs and the Conservatory's administrative team.

The curriculum of the Double-Degree Program combines the major requirements of the Bachelor of Music, overseen by the Conservatory's EPC, and the Bachelor of Arts, overseen by the College of Arts and Sciences' Educational Plans and Policies Committee (EPPC). A

joint subcommittee of Oberlin's two educational policies committees is called to meet as necessary to review issues of relevance to both divisions.

### **Division/Program Directors' Responsibilities**

Conservatory Division and Program directors are appointed by the Conservatory Faculty Council upon recommendation of the Dean, and following consultation by the Dean with members of the Division or Program in question.

Division/Program directors are responsible for general supervision of the programmatic affairs of the Division or Program, coordinating departments within the Division, and convening Division or Program meetings. They represent the Division or Program at regular weekly meetings of the Division Directors and Educational Policy Committee. They are responsible, each Spring, for submitting to the Dean an annual report (not to exceed three pages) on the activities of the Division or Program for the year just concluded and goals for the coming year. Division/Program directors are also responsible for the budget of the division and for the timely forwarding of annual budget requests to the Dean.

Division directors supervise the administrative and technical employees of their division. Ultimate responsibility for the following matters also rests with the Division/Program directors, but the detailed work may be delegated as possible:

1. Curriculum, course scheduling, assignment of advisors to majors;
2. Arranging applied music examinations, etc.;
3. Responsibility for departmentally owned or leased equipment (instruments, audio equipment, computers, secretarial equipment, etc.);
4. Maintenance of files and records;
5. Requests for new positions and leave replacements, job descriptions, search-and-screen, etc., for hiring new faculty.

Together with the Dean of the Conservatory, the Associate Deans, the Division/Program directors serve as the Educational Policy Committee (EPC) of the Conservatory.

*From the Oberlin College Faculty Guide (rev. May 2017), p. 10.*

### **Faculty Mentorship**

The Director of a Conservatory Division or Program serves as the primary source of information for new faculty members during their first years of service at Oberlin. New faculty members should expect to be in close contact with their respective Division or Program director throughout each semester leading to reappointment or tenure. It is the joint responsibility of the Division Director and the new faculty member to initiate the following activities:

- The Division Director should meet with each member of faculty at least once each semester until the reappointment or tenure process is completed. At the end of the first semester of each year, the Director should provide informal

- feedback regarding progress during the semester. At the end of each year, the Division Director should collaborate with the Dean of the Conservatory to provide a letter of review including expectations for the following year.
- The Division Director should also meet with the new faculty member informally throughout the semester as needed. Expenses for lunch will be reimbursed within reason, up to a total of three requests per semester.
  - The Director should provide assistance, as necessary or requested, in all areas of faculty development, including but not limited to: advising; grading; committee/jury and recital preparation; course and syllabus preparation; instruction; recruitment of students; publications; information on committee and governance structures; professional activities; and the cultivation of a tenure portfolio.
  - Division Directors should observe new faculty within the Division at least once each semester leading to reappointment or tenure. For faculty in applied areas, Division Directors may wish to visit a studio class or simply respond based on observation of student progress through committees/juries or recitals.
  - Division Directors may also seek assistance from the Dean or Associate Dean in any of the above areas and should contact the Dean's office if they are having difficulty facilitating this process within their division. Division Directors should engage other senior colleagues and/or department chairs in the above duties throughout the semester.

## Conservatory Divisions

2023-2024

As of 6/29/2023

### Conducting and Ensembles

**Raphael Jiménez, Director**  
**Brittany Workman, Administrative Assistant**

#### Orchestra

Raphael Jiménez  
Robert Spano (OL Sem I & II)

#### Contemporary Ensemble and Sinfonietta

Timothy Weiss

### Contemporary Music

**Stephen Hartke, Director**  
**Jeanne Rosecrans, Administrative Assistant**

#### Composition

Michael Frazier  
Stephen Hartke, chair  
Jesse Jones

#### TIMARA

Abby Aresty  
Steven Kemper  
Aurie Hsu (OL Sem I, II)  
Tom Lopez, chair  
Heather Mease  
Francis Wilson

#### Contemporary Music Ensemble

Timothy Weiss

#### Contemporary Music and Improvisation

Dana Jessen

### Historical Performance Program

**Mark Edwards, Director**  
**Brittany Workman, Administrative Assistant**

David Breitman, fortepiano  
Mark Edwards, harpsichord (OL Sem I, II)  
Lillian Gordis, harpsichord (Sem I, II)  
Michael Lynn, recorder  
Edwin Huizinga, baroque violin  
Kathryn Montoya, recorder/baroque oboe  
Jonathan Moyer, organ  
S.E. Plank, musicology/collegium  
Christa Rakich, organ  
Rebecca Reed, baroque cello

### Jazz Studies

**Jay Ashby, Director**  
**Julie Baker, Administrative Assistant**

Chris Anderson, OJE  
Jay Ashby, arranging/composition/trombone  
Gary Bartz, saxophone (OL Sem I, II)  
Gerald Cannon, bass  
Chris Coles, small groups  
Bobby Ferrazza, guitar  
Jamey Haddad, advanced improv/PI  
La Tanya Hall, voice  
Billy Hart, drums (OL Sem I)  
Eddie Henderson, trumpet  
John Petrucelli, fellow  
Paul Samuels, small groups  
Dan Wall, piano

### Keyboard Studies

**James Howsmon, Director**  
**Brittany Workman, Administrative Assistant**

#### Piano

Angela Cheng  
Alvin Chow, chair  
Thai Son Dang  
Stanislav Ioudenitch  
Robert Shannon  
Haewon Song  
Peter Takács

#### Piano Literature

Anthony Weinstein

#### Organ

Jonathan Moyer, chair  
Christa Rakich

#### Fortepiano

David Breitman

#### Harpsichord

Mark Edwards (OL Sem I, II)  
Lillian Gordis, harpsichord (Sem I, II)

#### Class Piano and Pedagogy

Yulia Fedoseeva  
Andrea McAlister  
Tony Weinstein

#### Accompanying and Coaching

Thomas Bandy  
Javier González  
James Howsmon (OL Sem II)  
Hyunsoo Kim  
Tatiana Lokhina  
Elena Loskova  
Daniel Michalak  
Kyung-Eun Na

### Music Theory

**Jared Hartt, Director**  
**Jeanne Rosecrans, Administrative Assistant**

Brian Alegant  
Christa Cole  
Samuel Gardner  
Jared Hartt  
Rebecca Leydon  
Megan Kaes Long  
Joseph Lubben  
Jan Miyake  
Bryan Parkhurst  
Andrew Pau  
Eron Smith

### Musicology

**Charles McGuire, Director**  
**Jeanne Rosecrans, Administrative Assistant**

Courtney-Savali Andrews  
David Breitman  
Jennifer Fraser  
Emily Laurance  
Charles McGuire  
James O'Leary  
John Petrucelli  
S.E. Plank



**Pedagogy, Advocacy, and Community Engagement**

**Andrea McAlister, Director**

**Jeanne Rosecrans, Administrative Assistant**

Susan Ellinger, professional development  
Dana Jessen, professional development  
Jody Kerchner, music education  
Andrea McAlister, piano pedagogy  
Louise Zeitlin, string pedagogy/outreach; CMS

**Strings**

**Sibbi Bernhardsson, Director**

**Brittany Workman, Administrative Assistant**

Darrett Adkins, cello  
Stephen Aron, classical guitar  
Sibbi Bernhardsson, violin  
David Bowlin, violin, chair  
Francesca dePasquale, violin  
Kirsten Docter, viola, chamber music  
Diane Evans, harp  
Edwin Huizinga, baroque violin  
Dmitry Kouzov, cello  
Rebecca Reed, viola da gamba  
Tracy Rowell, dbl bass  
Peter Slowik, viola  
William van der Sloot, violin  
Derek Zadinsky, dbl bass

Quartet-in-Residence

Jonathan Dormand, cello  
Jonathan Ong, violin  
Sung Sil (Dorothy) Ro, violin  
Abigail Rojansky, viola

**Vocal Studies**

**Tim LeFebvre, Director**

**Brittany Workman, Administrative Assistant**

Voice

Salvatore Champagne  
Kendra Colton  
Mathilda Edge  
Katherine Jolly (OL Sem I & II)  
Tim LeFebvre

Opera Theater

Thomas Bandy  
Kyung-Eun Na  
Stephanie Havey (Sem I, II)

Vocal Accompanying/Coaching

Javier González  
Tatiana Lokhina  
Elena Loskova  
Daniel Michalak  
Kyung-Eun Na

Vocal Ensembles

Gregory Ristow

**Woodwinds, Brass and Percussion**

**Alexa Still, Director**

**Brittany Workman, Administrative Assistant**

Woodwinds

Richard Hawkins, clarinet (OL Sem I)  
Drew Pattison, bassoon  
Alexa Still, flute  
Robert Walters, oboe & english horn (OL Sem I)

Brass

John Gruber, trombone  
Roy Poper, trumpet  
David Saltzman, tuba  
Jeff Scott, horn

Percussion

Ross Karre

Sinfonietta

Timothy Weiss

**Conservatory Staff**

Office of the Dean

William Quillen, Dean  
Leah Brockman, Assoc. Dean for Student Academic Affairs  
Kathy Drennan, Executive Assistant  
Jennifer Gendics, Departmental Tech  
Aurie Hsu, Senior Assoc. Dean for Academic Affairs  
Chris Jenkins, Assoc. Dean for Academic Support  
Lara Monyak, Departmental Tech  
Michael Straus, Assoc. Dean of Artistic Admin. & Operations  
Sally Takada, Assoc. Dean for Artistic Programs & Ext. Relations  
Greta Williams, Manager of Academic Operations  
TBA, Conservatory Arts Administration Fellow

Admissions

Joshua Teaster, Director  
Megan Schwiefert, Assist. Director of Recruitment Sys. & Tech.  
Kamran Curlin, Conservatory Admissions Counselor  
TBA, Assistant/Associate Director  
Alice Davis, Administrative Assistant

Audio Services

Andrew Tripp, Director  
Andrew Garver, Associate Director  
Kaylee Mayer, Administrative Assistant

Business Office

Jasmin Grindon, Business Manager  
Irene Harris, Administrative Assistant

Communications

Cathy Partlow Strauss, Director  
TBA, Conservatory Communications Content Creator

Concert Production

Marjorie Gold, Director  
Heather Martin, Administrative Assistant  
Monty Monteith, Production Manager/Technical

Director

Conservatory Professional Development

Dana Jessen, Director  
Susan Ellinger, Associate Director

Keyboard Technology

Andy Bertoni, Piano Technician  
John Cavanaugh, Executive Director  
Robert Murphy, Associate Director  
David Kazimir, Curator of Organs  
Wenqin Yi, Instructor of Piano Technology

Library

Kathy Abromeit, Head Librarian

Operations

Anna Hoffman, Manager of Summer Programs  
Eric Farnan, Ensemble Librarian  
Roy Fuccio, Dir. of Ensemble Operations



## CONSERVATORY FACULTY RECRUITMENT

1. Before undertaking a search for a faculty position, the division or program must obtain, through the division director, authorization for the position from the Conservatory Faculty Council and the Dean of the Conservatory. Requests for new positions must be proposed to the Conservatory Faculty Council and the Dean and are prioritized each year. The position description, proposed by the division, must be approved by the Council and the Dean.
2. If the General Faculty Council approves the position, the Conservatory Faculty Council then appoints a search committee, in consultation with the division. The Dean or Manager of Academic Operations will meet with the search committee chair, if needed, to review recruitment procedures.
3. The Manager of Academic Operations initiates a job posting online through People Admin. Once approved for posting, the Office of Human Resources place ads in the College Music Society Faculty Vacancy List, The Chronicle of Higher Education, and other appropriate sources, as determined by the Dean, or designee. Normally, **six weeks** should be allowed between the appearance of the ad and the deadline for applications.
4. Affirmative Action requirements must be met throughout the process. In essence, this means that a good-faith effort will be made to recruit women and minorities into the applicant pool and to give these candidates fair consideration in the screening process. The Affirmative Action Officer can provide information concerning Affirmative Action requirements and recruitment procedures.
5. Applications for positions are received and acknowledged online through People Admin.
6. Applicants' files are available online through PeopleAdmin to be read by the search committee. It is critical that the search committee maintain confidentiality regarding the identity of applicants.
7. The chairperson of the search committee will conduct meetings of the committee to determine a list of finalists for the position. For permanent positions, three candidates may be brought to campus for interviews; and for leave replacement positions, two candidates may be brought to campus for interviews. Permission must be obtained from the Dean to bring additional candidates. Search committees are urged to make calls to candidates and referees to seek further information about candidates before inviting them to Oberlin.
8. The search committee chairperson must receive permission from the Dean before inviting a candidate to Oberlin. The Dean must receive a list of the finalists as determined by the search committee and the files of those candidates to be invited to campus. The files must include at least three references (list of names or letters) in addition to the application letter and curriculum vitae.

9. The search committee or departmental Administrative Assistant should notify the entire Conservatory faculty about the on-campus visits of the finalists so that faculty members can attend the public presentations of the candidates.
10. Tenure-track interviews must include a lecture/presentation or performance, and a sample class presentation or master class, as well meetings with the following:
  - the Dean or the Associate Dean for Academic Affairs;
  - members of the division;
  - students.
11. Non-tenure track interviews must include a lecture/presentation or performance, and a sample class presentation or master class, as well meetings with the following:
  - the Dean or the Associate Dean for Academic Affairs;
  - members of the division;
  - students.
12. Interview arrangements for candidates who are, or have been, employees of Oberlin College and Conservatory should follow as closely as possible the interview arrangements for external candidates.
13. When a candidate's visit has been scheduled:
  - a. arrangements for lodging should be made at the Hotel at Oberlin and charged to the Conservatory Employment Candidates account (10010-3190-7262-22); the Dean's Office budget will ordinarily pay expenses for one night, and only for the candidate.
  - b. the Dean's Office will pay for the meals of the candidate and no more than two persons who are interviewing the candidate at any one time. Maximum total charge is \$25 for breakfasts, \$40 for lunches, and \$60 for dinners. Please obtain a local vendor's charge form prior to the meal. Forms are available from the Dean's Office or the Conservatory Business Manager.
  - c. the Dean's Office will pay for the travel expenses of the candidate. Under no circumstances will advances be made to the candidate, however under some circumstances, the Dean's Office will secure travel for the candidate. The candidate will be reimbursed for an economy-class airfare, or the current IRS mileage rate for automobile, for travel to and from Oberlin. The candidate will also be reimbursed for transportation to and from the airport at her/his departure point. Forms to request reimbursement are available in the Conservatory business manager's office. The search committee chairperson should obtain a form and present it to the candidate.
  - d. search committees are encouraged to arrange on-campus visits by candidates enough in advance to be able to take advantage of discounted plane fares.
14. Before submitting a recommendation for appointment, the search committee chairperson should arrange for an exchange of views with the search committee, other

- members of the division, students, and persons from outside the division who have met with the candidates.
15. The Conservatory Faculty Council will be given a packet for tenure-track searches containing (A) candidates' materials and **(B) a brief written summary from the search chair detailing an overview of the candidates interviewed, a ranked order for hire, and a rationale for the candidate of choice.** Once council reviews the candidate materials and the recommendation for appointment from the search committee, they will appoint the candidate to the position.
  16. Once Council approves the appointment, the Dean will call the candidate with an offer of appointment. Following this action, the Manager of Academic Operations will initiate a Hiring Proposal through People Admin, and the recommendation is forwarded to the General Faculty Council for approval.
  17. When the candidate has accepted the offer of appointment, the search committee chairperson should call the other candidates who were interviewed to inform them that the position has been filled.
  18. When the candidate has accepted the offer of appointment, the Dean's Office will write the (non-interviewed) applicant pool to inform them that the position has been filled.
  19. The search committee chairperson should keep careful records of all the procedures followed and judgments made during the period of recruitment. These records shall be forwarded to the Manager of Academic Operations to be kept on file for at least five calendar years.

## **FACULTY RESPONSIBILITIES: TEACHING**

### **Class Meetings**

The schedule of classes is administered by the Conservatory Dean's Office, in consultation with the Registrar. Inquiries about changing class times or meeting locations should be directed to the Conservatory's Senior Associate Dean for Academic Affairs.

For additional information, please see the "Meeting of Classes" section in the Oberlin College Faculty Guide.

Conservatory instructors who must miss a class should notify their respective Division or Program Director, who (in consultation with the Dean's Office, if necessary), should make arrangements to ensure that the class will take place as scheduled. If it becomes necessary for an instructor to cancel a class, students in the class should be notified in a timely fashion, and the class should be rescheduled at a time convenient for enrolled students.

## **Office hours**

Faculty members should post their office hours widely. In general, faculty should be available several hours a week for open office hours. Faculty members who must reschedule their office hours should provide advance notice to students whenever possible.

## **Syllabi**

On the first day of classes (or, for second-module courses, on the first day of instruction), faculty must distribute a course syllabus to each student in their classes. Faculty creating syllabi should consult the Academic Calendar for beginning and ending dates of classes, recesses, and holidays. Syllabi should include, among other things:

- an outline of the learning goals or objectives of the course.
- the instructor's policies and expectations about matters such as schedule of assignments, assessment and grading criteria, preparation and participation (attendance), campus resources, honor code, and any additional related information about the course. It is extremely important that students understand the instructor's expectations for student accomplishment in the course. In both applied and classroom music courses, it is important for students to understand how they will be graded. Detailed rubrics and assignment guidelines should be included for this purpose.
- the approximate dates of examinations during the semester, dates on which major assignments are due, and the date and time of the final examination or the due date for the final project. (Note: final exam times may be found on the Registrar's homepage at <https://www.oberlin.edu/registrar>.)
- a reminder of the Honor Code and how it applies to assignments in the course. For more information about the Honor Code, please see <http://new.oberlin.edu/students/policies/honor-system-charter>.
- an invitation for students with documented disabilities to contact the instructor to make reasonable accommodation. For more information, please see the Office for Disability and Access homepage at <https://www.oberlin.edu/disability-resources>.

Syllabi should be as clear and definitive as possible. Faculty and students should realize that it may nevertheless prove necessary to make changes as the course proceeds. Faculty should make such changes only with the greatest care and well in advance, since students will have planned their schedules and work around the original version of the syllabus. Faculty should be especially careful not to allow too many deadlines to accumulate near the end of either module of the semester, and should take note of the regulations about reading period and final examinations.

Faculty who have questions about their syllabi, or who need assistance compiling syllabi for their courses, should contact their respective Division Directors or Departmental Chairs, the Conservatory's Senior Associate Dean for Academic Affairs, or Oberlin's Gertrude B. Lemle Teaching Center (<https://www.oberlin.edu/lemle-teaching-center>).

For additional information, please see the “Course Syllabus” section in the “Conduct of Classes” section of the Oberlin College Faculty Guide.

### **Textbooks and Course Materials**

Textbooks, music, and other supplies for courses may be ordered through the Oberlin Bookstore (37 W. College Street, 774-7722). Faculty may place textbook orders directly through the bookstore’s website (<https://oberlin.bncollege.com/customer-service>). In general, orders are due by mid-April (for the upcoming Fall semester) and mid-October (for the upcoming Spring semester). Depending upon the title and edition selected, textbooks may be available to students as rentals. Faculty are encouraged to consider the high cost of textbooks when ordering textbooks.

Faculty interested in creating or making use of course packets should consult with their Division Director or Department Chair or the Conservatory’s Senior Associate Dean for Academic Affairs. Due to resource constraints and questions of copyright, course packets may not be produced on department photocopiers.

A wide variety of materials and services are available through the Oberlin Libraries’ reserve services. Faculty are encouraged to make use of these services, Oberlin’s electronic reserve facilities, and Blackboard to make articles, audio and visual materials available for students, within the limits of copyright law. For information about Oberlin Libraries’ reserve services and policies, please see:

- **Reserves in the Conservatory Library:**  
<http://www2.oberlin.edu/library/cons/reserves/index.html>
- **General information about reserve materials:**  
<http://www2.oberlin.edu/library/reserve/about.html>

### **Student Attendance**

Students are expected to make full use of their educational opportunities through regular class attendance and to assume the academic risk of absences. Instructors may set such standards of attendance as they feel necessary for the satisfactory conduct of a given course. It is the responsibility of students to meet those standards, and of the instructor to determine whether absences may be excused. Classes, rehearsals, and performances are generally not held on Yom Kippur and the previous evening.

As noted in the Oberlin College Faculty Guide (see the “Attendance” section of the “Conduct of Classes” section), the General Faculty has approved the following three regulations regarding student attendance:

1. Students wishing to observe recognized religious holidays are excused automatically from classes that occur on those dates.
2. Faculty are to make it possible for students observing recognized holidays to make up any work they miss, provided arrangements have been made in advance.

3. As much as possible, faculty members are to allow students who are involved in sanctioned athletic events of the College to make up missed work. The student-athlete is responsible for giving prior notice to the faculty member about any anticipated absences.

Similarly, faculty members are asked to allow students involved in Conservatory-sponsored performances to make up missed work. The student is responsible for giving prior notice to faculty members about any anticipated absences.

### **Student Ensemble Touring**

Arrangements for student ensemble off-campus performances should be proposed to the Associate Dean for Student Academic Affairs.

Plans for such performances should normally be completed one semester in advance. If appropriate, a memo should be sent to Conservatory and College faculty members a minimum of three weeks before the event informing them of the students that will miss class(es).

Faculty members sponsoring, directing, or overseeing any off-campus performance must ensure that all participating students complete necessary waivers and adhere to all campus regulations. Please consult the Conservatory's Associate Dean of Artistic Programming & External Relations or the Dean's Office for more information.

### **Policy on Student Absences for Professional Activities\***

The faculty and staff of Oberlin Conservatory acknowledge that students must occasionally be absent from campus for professional reasons (such as competitions, auditions/interviews, and special presentations or concerts). All faculty are reminded to state their absence policy clearly in the course syllabus. Extended absences for professional reasons should also be discussed with the student's major teacher and/or faculty advisor in order to plan an appropriate course schedule.

It should be clearly understood that the student must take the responsibility for work that is missed on these occasions. Additionally, the student must understand that there may be consequences for such absences (such as lowering of grades or additional assignments) in some courses.

When a student wants to be excused from class for such engagements, s/he should consult with the professor well in advance of the absence. The professor will ultimately determine whether it is considered an excused absence or not. If the absence is to be excused, that professor and student should agree on how the work is to be made up. If appropriate, a written agreement may be drafted.

*\*Approved by EPC on April 30, 1997; approved and amended by the Conservatory faculty May 13, 1997.*



## **Off-campus performances**

### Domestic

Any Oberlin student or faculty member who participates in any domestic off-campus Oberlin College- or Oberlin Conservatory-sponsored activity must complete the Off-Campus Travel Risk Management Program in consultation with the conservatory's Associate Dean of Artistic Programming and External Relations.

It is the conservatory's policy to require the faculty member sponsoring, overseeing, directing, or accompanying students in such activities to register the event by completing the online [Trip Application Form](#). All students and faculty are required to comply with the off-campus travel program, promoting responsible [trip planning](#) and the safeguarding of college resources.

If any travelers do not adhere to the off-campus travel policy, Oberlin College assumes no responsibility for injury, loss, damage, or expense resulting from illness or accident.

### International

For any international travel, please consult the [Office of Study Away](#) in the [Center for Engaged Liberal Arts](#).

For more information, please consult the Conservatory's Associate Dean of Artistic Programming & External Relations or the Dean's Office.

## **Midterm Grades**

Faculty members are required to submit midterm grades for every student enrolled in their courses. This applies to all courses offered in the Conservatory, including academic classes, applied lessons, secondary lessons, performing ensembles, and private readings.

Faculty should submit midterm grades electronically. Grades indicate if a student's performance to date is satisfactory (S), borderline (R), or unsatisfactory (U). A grade of (N) indicates that the student is not attending class or seems to have informally withdrawn.

Midterm grades are generally due two days after the end of the midterm break. (For more information, see the Academic Calendar available on the Registrar's website.) Teachers are urged to take this into account in planning their schedule of assignments and examinations, since it is desirable that some formal check on a student's progress be made before that time.

For additional information, please see the "Midterm Grades" section in the "Grading" portion of the Academic Policies pages in Oberlin's Course Catalog (<http://catalog.oberlin.edu>).

## **Reading Period**

There will be a four-day Reading Period between the last day of classes and the beginning of the Examination Period each semester to be used by students to prepare final projects or for exams. With the exception of a limited number of course-related performances pre-approved by the Conservatory's Office of the Dean, classes may not be held, and neither final projects nor exams may be due, during the Reading Period. Individual lessons and optional review sessions, however, may be arranged during Reading Period.

With the exception of final exams or final projects, all assigned work for a given course must be due no later than the last day of classes. If students submit such work late, it may be accepted no later than the last day of the Reading Period, and no late work shall be accepted after the end of Reading Period. No credit may be given for work submitted after these deadlines unless an Incomplete grade has been authorized. (For more information, see the section on Grading below.)

Faculty must not give information extensions nor make arrangements with students that contradict these policies regarding due dates and the submission of work. All extensions beyond Reading Period must be formal Incompletes.

For additional information, see the "Reading Period" section in the "Conduct of Classes" section of the Oberlin College Faculty Guide.

## **Final Exams & Committees**

The final examination schedule is available at [www.oberlin.edu/regist](http://www.oberlin.edu/regist). The Associate Dean for Student Academic Affairs must approve faculty requests for changes in the final exam schedule. In light of students' needs to make travel plans for the end of the semester, any change requests should be made early.

Individual students in Conservatory courses may not take final examinations at other than the scheduled time even in other sections of the same course without special permission from the Conservatory's Associate Dean for Student Academic Affairs. Students who are absent for legitimate reasons from final examinations in Conservatory courses may make up these final exams upon presentation of a signed form of permission from the Conservatory's Associate Dean for Student Academic Affairs. Travel schedules are NOT considered a legitimate reason to change exam times.

Instructors have the option of designating one out-of-class assignment as the course's Final Project and making this due at the end of the time scheduled by the registrar for the final exam in the course. Any in-class component must be scheduled at the final examination time and is limited to two hours. Faculty members should give students reasonable notice of the requirements of the final project or exam and should have a reasonable expectation of the time and effort required of students to complete the final project, recognizing that a student can have as many as three or four other final projects.



If an instructor gives an out-of-class exam or a final project in lieu of a final exam, the deadline for submission must correspond to the time scheduled for the exam. No take-home exams may be given out before the last day of classes.

The time period for the final exam is limited to two hours.

Most Conservatory students are required to take First and Second Committee Examinations during their first and second years at Oberlin. Committee exams are to be scheduled during the end of the semester and may occur during reading period. Please check the specific requirements for each major listed in the current Oberlin Course Catalog.

### **Final Grades**

Final grades are due as announced by the Registrar. In January, all grades must be submitted electronically at the designated time, normally no later than 11:30 p.m. on the first working day in January. In May, all grades for graduating seniors must be electronically submitted no later than noon on the Thursday immediately prior to Commencement; all other grades must be submitted electronically no later than 11:30 p.m. on the Wednesday following Commencement.

Conservatory faculty who supervise student teachers of secondary applied study are required to approve and submit all grades assigned by student teachers within their studio.

Instructors are responsible for keeping detailed records of how final grades are determined for at least five years following the end of the course.

For additional information, please see the “Final Grades” section in the Oberlin College Faculty Guide.

### **Grading**

Full details of grading policies and limitations on grades in Conservatory courses are available in the Academic Policies section of the current Oberlin Course Catalog ([catalog.oberlin.edu](http://catalog.oberlin.edu)).

#### ***Incomplete Grades:***

Incomplete grades in Conservatory courses are given only for emergency reasons. The student must schedule an appointment with the Associate Dean for Student Academic Affairs and, if the request is approved, file the appropriate paperwork. The instructor must also agree to grant the incomplete. Medical incompletes require documentation from a physician. The maximum time allotted for completion of an incomplete is three weeks from the end of the semester.

Under existing faculty legislation all incomplete authorizations must come from the Associate Dean for Student Academic Affairs; individual faculty members may not authorize incompletes independently of this office. Incomplete grades for course work in the Arts & Sciences are administered by the Office of the Dean of Studies.

No incomplete grades will be given in private study or ensemble participation.

Faculty members who plan to be away from Oberlin at the time when final course work is submitted should make arrangements for receiving and evaluating completed work in a timely fashion.

### **Academic Standing**

The Conservatory Academic Standing Committee reviews the academic progress of Conservatory students, including Double-Degree students, at the end of each semester. See the Academic Policies section of the current Oberlin Course Catalog or the Associate Dean for Student Academic Affairs for further information regarding academic standing in the Conservatory.

### **Student Evaluations of Teaching (SETs)**

At Oberlin, student course evaluations are called SETs, or Student Evaluations of Teaching. All evaluations for Conservatory courses are completed online. Untenured faculty members must conduct evaluations in each of their course offerings every semester; tenured faculty members must conduct evaluations in each course at least once a year. Tenured faculty members who wish not to conduct evaluations in a specific course should contact the Conservatory's Senior Associate Dean for Academic Affairs no later than the start of the midterm break of the concerned semester.

Evaluations will be sent to students electronically. Students may complete the evaluations online at any time before the stated end of the evaluation period. So as to help increase student response rates, faculty are encouraged to remind students in class to complete the evaluations. Faculty may even wish to set aside class time for students to complete the evaluations on their personal laptops or mobile devices. (To this end, the Conservatory and College can provide additional laptops, iPads, and the like for students to complete evaluations in class; interested faculty members should contact the Conservatory's Associate Dean for Academic Affairs.)

Upon submission of final grades, faculty members will receive anonymized copies of the evaluation forms.

### **Change of Studio**

Students are assigned to specific teachers with a great deal of consultation and care. In multi-studio departments, entering students are asked for their teacher preferences, after which the faculty members are consulted and teaching loads for each studio within the department are considered. This process tries to ensure the best possible match between student and teacher.

The Conservatory faculty has approved the following procedure for when a student in a multi-studio department wishes to change studios:

Any student in a multi-studio department who wishes to request a change of studio must first schedule an appointment with the Associate Dean for Student Academic Affairs in the Conservatory to discuss the rationale for such a request. If a possible change seems warranted, the Associate Dean will request that the student meet with the current teacher to attempt to resolve any conflicts, and, if both the student and teacher agree that the teaching relationship cannot continue, the teacher will sign the change of studio form. The student will take the signed form to the Office of the Associate Deans. The Associate Dean will make every attempt to place the student in another studio on a space-available basis. Students should not approach another faculty member with a request to change into his or her studio until the above steps have been taken. Normally, studio changes take effect only at the beginning of a semester. Studio Change Requests for the fall semester must be made by June 1st.

### **Change of Degree Program**

Students in the College of Arts and Sciences may apply and audition for acceptance into the Conservatory or into the Musical Studies Major in the College of Arts and Sciences.

#### ***Auditions for the Bachelor of Music Degree:***

Incoming students in the Arts and Sciences who wish to audition for the Bachelor of Music portion of the Double-Degree program or who wish to transfer from the Bachelor of Arts degree to the Bachelor of Music degree must audition for entrance into the Bachelor of Music on regularly scheduled audition dates. No auditions for the Bachelor of Music Degree will be given at the beginning of the semester. Arts and Sciences students may audition for secondary private study (i.e., for placement with a student teacher or faculty member), but entrance auditions for the Bachelor of Music degree will not be held at this time. Students wishing to schedule an audition for the Bachelor of Music degree must contact the Conservatory Admissions Office.

### **Secondary Lessons**

Each semester, numerous students in both the Conservatory and the College participate in secondary lessons, taught either by faculty or student teachers. Secondary study is offered for two credits (offered at no additional cost to students through the Supervised Teaching Program) or for no credit (offered at a minimal cost to students through the Approved Student Teaching Program). Students receiving academic credit for two or more secondary lessons beyond what is required for their degree will be charged a fee. Please contact the Conservatory Dean's Office for further information.

#### ***Auditions:***

Students wishing to participate in the secondary applied study program must audition for placement. Auditions for secondary applied study are held during the first week of classes each semester. Students must complete an audition form (available at <https://www.oberlin.edu/dean-of-the-conservatory/saa/lessons>). Assignments for

secondary study are made by the Associate Dean for Academic Affairs based on the recommendation of the faculty.

Students who enroll in secondary lessons for credit may be assigned to either a faculty or, more commonly, a student teacher. (For more information on student teachers, see the section below on the Supervised Student Teaching Program.) Students may sign up for secondary lessons without enrolling for credit through the Conservatory's Approved Student Teaching Program (see below).

### **Secondary Piano**

#### *Required class piano for Conservatory majors*

Most Conservatory majors are required to complete two semesters of class piano; voice majors are required to complete four semesters. Students with previous piano experience have the option of taking a virtual audition in the summer prior to fall semester, which may result in waivers for one or more courses. Auditions will consist of sight reading, harmonization, and technical skills. Students with no previous piano experience and/or those who do not wish to audition will be automatically placed into an APST 110 group piano class.

#### *Private lessons as an elective for Conservatory and College majors*

Both Conservatory students who have fulfilled their piano requirement and Arts and Sciences students interested in secondary piano lessons are required to audition. Auditions are held the first week of classes each semester. Students must be prepared to perform one or two contrasting pieces that best represent their current level of performance. Memory is optional.

### **Supervised Student Teaching Program**

Secondary lessons taken through the Supervised Student Teaching Program are subject to the following guidelines (please refer to the Conservatory section in the Oberlin College Course Catalog):

- The faculty supervisor is expected to meet with their supervised student teachers and the secondary private lesson students during the first two weeks of the semester. After hearing secondary-lesson students perform, the faculty supervisor discusses with them and their student teachers what goals might be realistic for the semester's work.
- The faculty supervisor is expected to hear the students assigned to student teachers in his or her studio at least once each semester, prior to midterm. This hearing may take the form of an appearance in the regularly scheduled studio class or in a special meeting with students and student teachers.

- At the end of the semester, secondary-lesson students and their student teachers meet with the faculty supervisor to perform material prepared during the course of the semester. This would logically take place during the examination period.
- Grades are assigned by the faculty supervisor in consultation with the supervised student teacher. Secondary voice lessons with supervised student teachers are offered for Pass/No Pass grading only.

### **Private Lesson Referral Service**

The Director of Conservatory Professional Development in the Conservatory Professional Development Office maintains a list of students recommended by private study teachers as qualified to teach private applied lessons. These student teachers are not supervised by faculty or staff. They are, however, authorized to use the Conservatory's facilities in Robertson Hall to give private instruction to interested Conservatory and Arts and Science students, as well as individuals not connected with Oberlin College.

No credit is offered for study through the Private Lesson Referral Service. The Private Lesson Referral Service approved teacher pay rate is \$8.00 per half hour. Students teaching in Conservatory facilities should not exceed this rate.

### **Chamber Music**

Students who wish to participate in chamber music (APST 800, 805, and 810) are required to submit the Application for Chamber Music, distributed electronically to all students by the Applied Studies Office during the first week of classes each semester. Though students may apply as individuals, they are strongly encouraged to apply as pre-formed groups, so as to help increase the likelihood of a successful chamber music registration. To this end, faculty are urged to encourage students interested in enrolling in chamber music in a given semester to form their own groups before the first week of classes.

Conservatory faculty and the Senior Associate Dean for Academic Affairs assign students to chamber groups and coaches at the end of the first week of each semester. Chamber groups are assigned to faculty coaches as loads allow. Application does not guarantee students a chamber music assignment. Only students assigned to coaches are eligible to register for chamber music. Except in limited cases preapproved by the Office of the Dean, all students who participate in chamber music must register. Students are notified of coaching assignments before the end of the Add/Drop Period.

In general, faculty coaches should provide every chamber group to which they've been assigned one hour-long coaching per week, and no fewer than twelve weekly coachings per semester. (The minimum number of weekly coachings per semester—twelve—is lower than the number of weeks in a semester because it often takes a brief period of time for student musicians and coaches to coordinate their schedules and find suitable meeting times.) Coaches must also attend their groups' end-of-semester performances.

**The Oberlin Conservatory Senior Concerto Competition**

1. Competition to appear as soloist with the Oberlin Orchestra or the Chamber Orchestra is open to Oberlin Conservatory and College seniors officially enrolled in a degree program and to diploma students in their final year who are registered for applied instruction and who have been recommended by their teacher of applied music. Five-year students may enter the auditions in either the fourth or fifth year, but not in both years. Students may audition only one time. Winners of the Concerto Competition are not required to be registered current students at the time of their concerto performance. However, winners must be committed to returning to the Oberlin campus for the dates of the concerto rehearsals and concerto performance as assigned by the ensemble conductor(s).
2. Departmental preliminary auditions and the final auditions will be judged solely on the quality of the performance and whether it reflects the highest standards of the Conservatory. Every effort will be made not to be influenced by preference for or prejudice against the composition.
3. Concerto auditions will take place normally at the end of the fifth week of the fall semester. Departmental preliminary auditions must be finished one week earlier. Before the end of the spring semester, the Concert Production Office should, in consultation with the division directors/department chairs, schedule the preliminary auditions and announce the selected dates and location(s).

**2023-24 Preliminary Auditions**  
Strings: Tue, Sep 26 -- 6:30 PM – 11:30 PM (FC) and  
 Wed, Sep 27 – 4:00 PM – 7:00 PM (FC)  
WBP: Fri, Sep 29 -- 8:00 AM – 12:00 PM (FC)  
Voice: Sun, Oct 1 -- 1:30 – 5:30 PM (FC)  
Piano: Sun, Oct 1 -- 6:00 – 11:00 PM (FC)

4. The judging committee at the final competition will consist of five external judges: one each to represent the areas of strings, WBP, keyboard, and voice, and to be recommended by those respective divisions; one external judge to be appointed by the Dean.

**Final Competition**  
**Saturday, TBA**  
**Finney Chapel**

Judging Committee:  
 Piano: TBA  
 Strings: TBA  
 Voice: TBA  
 WBP: TBA  
 Dean's Choice: TBA

5. Performers of concerti must be prepared to play the entire work. Performers should not predetermine cuts except for normal “tutti” deletions.
6. Twelve minutes of performing time will be allotted each performer at the final audition. Each division will determine the cuts for its finalists immediately following the preliminary auditions. These cuts will be communicated to finalists by the Conservatory’s Director of Artistic Programming & External Relations at 4:30 p.m. on the day prior to the competition.
7. Finalists must provide a score (orchestral or piano, in the key of the performance) to the Office of Associate Deans no later than the Monday prior to the final round of the competition
8. An operatic aria will not be acceptable. Vocal numbers should be of a more substantial nature, such as concert arias or song “cycles” with orchestra, solo cantatas, or possibly an important solo “scene” from opera.
9. Works for two or more players and orchestra may be entered only with the approval of the divisional faculties involved.
10. Contestants performing non-standard concerto must ascertain the availability of orchestra parts for the concerto being performed by consulting with the Orchestra Librarian well in advance of the competition.
11. Students will normatively perform from memory.
12. Winners of the Concerto Competition are announced immediately following the finals. Dates of concerto performances are assigned by the ensemble conductor(s) and published within one week of the competition.
13. Encores by concerto soloists are not permitted.

*Approved by the Conservatory Faculty October 2007; updated and approved May 2009.*

### **Winter Term**

Winter Term is a four-week period in January that provides students the opportunity to discover the value of self-education, devising and pursuing programs of study or research—either individually or within a group, on or off campus—not readily accommodated during the fall and spring terms, with their more structured curricula.

Winter Term emphasizes experimentation, creativity, intellectual independence, and personal responsibility. Winter Term projects may be proposed by students or faculty or, more rarely, staff members or alumni. Students commonly devise their own projects, and some departments offer both individual and group projects.



Students pursuing a bachelor's degree must complete three full Winter Term projects. Transfer students must complete one full project in each Winter Term during their enrollment at Oberlin, unless this would result in more than three projects. (For more information, see the Winter Term section in the Academic Policies section of Oberlin's Course Catalog.)

**Sponsorship.** All Winter Term student projects must be sponsored in order to count toward a student's graduation requirements. Ordinarily, sponsors are teaching members of the Faculty; staff members may sponsor specific Winter Term projects with the permission of their supervisors.

Some Winter Term projects, especially more complicated group projects (e.g., the staging of an opera or the like) might require a project director. Directors need not be members of the Oberlin faculty or administration; indeed, students, alumni, and persons not associated with Oberlin College can serve as Winter Term project directors. Projects with directors, however, still require a formal sponsor.

**Faculty participation in Winter Term.** All academic advisors are expected to offer their advisees guidance for planning Winter Term projects, and to assist specially first-year advisees.

Normally, faculty are expected to serve as Winter Term sponsors during two of each three years of service. For faculty members on one-semester leaves, Winter Term will be considered part of the semester of leave (i.e., a Winter Term that is part of a leave will represent the third year of the three-year cycle).

Normally, faculty members will have Winter Term released time in their first year of teaching. A faculty member may request released time for a specific Winter Term; such a request must be approved by the Conservatory Dean.

Full-time faculty members not on leave or released time normally should expect to devote the equivalent of half-time of their regular semester teaching responsibilities to Winter Term sponsorship or teaching.

Faculty may sponsor multiple Winter Term projects. Faculty directing off-campus group projects are not expected to be in Oberlin during Winter Term and should not serve as sponsors for on-campus Winter Term projects.

For more information, and for materials specific to Winter Term (e.g., sponsor guidelines and Oberlin's Winter Term Sponsor Handbook for International Projects), please see:

- The website of the Office of Winter Term: <https://www.oberlin.edu/winter-term>.
- The "Winter Term" section of the Oberlin College Faculty Guide



## 2023-24 ACADEMIC CALENDAR

### FALL SEMESTER 2023

<b>Classes Begin</b>	Thursday, August 31
Labor Day	Monday, Sep 4
Yom Kippur	Monday, Sep 25
Fall Break	Saturday, Oct 14 – Sunday, Oct 22
Thanksgiving Break	Thursday, Nov 23 – Sunday, Nov 26
<b>Classes End</b>	Tuesday, Dec 12
Reading Period	Wednesday, Dec 13 – Saturday, Dec 16
Final Exams	Sunday, Dec 17 – Thursday, Dec 21
Last Day of Semester	Thursday, Dec 21

### WINTER TERM 2024

Winter Term Begins	Wednesday, Jan 3
Martin Luther King Day	Monday, January 15
Winter Term Ends	Tuesday, Jan 30

### SPRING SEMESTER 2024

<b>Classes Begin</b>	Monday, Feb 5
Spring Break	Saturday, Mar 23 – Sunday, Mar 31
<b>Classes End</b>	Friday, May 10
Reading Period	Saturday, May 11 – Tuesday, May 14
Final Exams	Wednesday, May 15 – Sunday, May 19
Last Day of Semester	Sunday, May 19
Commencement	Monday, May 27

## CONSERVATORY FACULTY PLANNING CALENDAR 2023-24

*(For a list of performance dates; please consult <https://calendar.oberlin.edu/> for up-to-date information)*

As of 6-29-23

<u>August 21</u>	Dossiers from tenure and promotion candidates due to the Office of the Dean
<u>August 22-25</u>	New Faculty Orientation
<u>August 22</u>	New Faculty Orientation Deans' Welcome Reception, 4:30 PM, Art Museum
<u>August 23</u>	NFO: Legal Obligations, 9:30 AM, King 306
<u>August 23</u>	NFO: Discrimination & Harassment, 10:45 AM, King 306
<u>August 25</u>	NFO: Con Fab, 10 AM, Stull Hall
<u>August 25</u>	NFO: Con Session, 11 AM, Stull Hall
<u>August 25</u>	New Faculty Orientation President's Reception, 4:30 PM, President's Residence
<u>August 26-30</u>	New Student Orientation
<u>August 26</u>	Early Arrival: International Students, Bonner Scholars Program, Jazz Boot Camp 9 AM – 2 PM, Locations: TBD
<u>August 27</u>	Conservatory/Double-Degree Move-in Day
<u>August 27</u>	NSO: Presidential and Deans' Welcome for Parents & Families, 4 PM, FC
<u>August 27</u>	NSO: Conservatory Collage, 7 PM, FC
<u>August 28</u>	Academic, Music, and Campus Resource Fair, 11 AM-2 PM
<u>August 29</u>	NSO: Con Deans' All Student Welcome, 9 AM, WCH
<u>August 29</u>	NSO: Con Divisional Advising Meeting, 10 AM, TBD
<u>August 29</u>	NSO: Con Studio Advising Meetings, 11 AM, TBD
<u>August 29</u>	NSO: Con Faculty Advising Group Meetings, 11 AM, TBD
<u>August 29</u>	Con Faculty and Staff Grab 'n Go Picnic, Noon, Kohl Plaza
<u>August 29</u>	NSO: Con Individual Advising Appointments, 1 – 5 PM, TBD
<u>August 30</u>	Connect Cleveland, All Day
<u>August 31</u>	Fall Semester Classes begin

<u>September 2</u>	Summary of Professional Activities (SPA) due
<u>September 4</u>	Labor Day, no classes
<u>September 12</u>	Add/drop deadline for first-module and full-semester courses
<u>September 12</u>	Deadline to submit application to graduate in December 2022
<u>September 12</u>	Conservatory Faculty Meeting, 4:35 PM, JCH
<u>September 16</u>	General Faculty Meeting, 12:15 – 1:20 PM, King 306
<u>September 25</u>	Yom Kippur, no classes
<u>October 7</u>	Concerto Competition
<u>October 10</u>	Conservatory Faculty Meeting, 4:35 PM, JCH
<u>October 11</u>	General Faculty Meeting, 12:15 – 1:20 PM, King 306
<u>October 14-22</u>	Fall Break
<u>October 23</u>	Evaluations for tenure and promotion candidates due to the Office of the Dean
<u>October 25</u>	Midterm grades due from faculty via Banner Self Service ( <i>not confirmed</i> )
<u>October 27</u>	Proposals due to EPC for <b>Spring Semester course revisions or schedule changes for Spring Semester 2024</b> ( <i>not confirmed</i> )
<u>November 4-6</u>	Parents and Family Weekend
<u>November 6</u>	Registration for Spring 2024 begins
<u>November 14</u>	Conservatory Faculty Meeting, 4:35 PM, JCH
<u>November 15</u>	General Faculty Meeting, 12:15 – 1:20 PM, King 306
<u>November 17</u>	Deadline to register for Winter Term
<u>November 23-26</u>	Thanksgiving break
<u>December 1</u>	Proposals due to EPC for new courses for 2024-25
<u>December 12</u>	Conservatory Faculty Meeting, 4:30 PM, JCH
<u>December 12</u>	Classes End
<u>December 13-16</u>	Reading period
<u>December 17-21</u>	Final exam period
<u>December 14</u>	General Faculty Meeting, 12:15 – 1:20 PM, King 306

<u>December 22</u>	Fall Semester Ends
<u>December 23</u>	Winter break
<u>January 3</u>	Winter Term Begins
<u>January 3</u>	1st- Semester grades due
<u>January 11</u>	Grades for incompletes due
<u>January 15</u>	Martin Luther King Day
<u>January 30</u>	Winter Term Ends
<u>January 30- February 3</u>	Audition Week
<u>February 5</u>	Spring Semester Classes Begin
<u>January 26</u>	Reappointment portfolios due
<u>February 8</u>	Deadline to submit application to graduate in May 2024 ( <i>not confirmed</i> )
<u>February 14</u>	Add/drop deadline for first-module, full-semester courses, and ExCo Courses
<u>February 13</u>	Conservatory Faculty Meeting, 4:35 PM, JCH
<u>February 14</u>	General Faculty Meeting, 12:15 – 1:20 PM, King 306
<u>February 16-18</u>	Auditions
<u>March 11</u>	Evaluations for reappointment candidates due to the Office of the Dean
<u>March 12</u>	Conservatory Faculty Meeting, 4:35 PM, JCH
<u>March 13</u>	General Faculty Meeting, 12:15 – 1:20 PM, King 306
<u>March 15</u>	Proposals due to EPC for <b>course revisions or schedule changes for 2024-2025</b>
<u>March 23-31</u>	Spring Break
<u>March 27</u>	Midterm grades due from faculty via Banner Self Service ( <i>not confirmed</i> )
<u>April 12</u>	Sabbatical and mid-probationary leave requests for 2025-26 due (including letter of support from Division Director). Divisional requests for 2025-26 replacements due to Conservatory Faculty Council.
<u>April 12</u>	Faculty end-of-the-year evaluations of untenured faculty due to the Office of the Dean
<u>April 15</u>	Registration for Fall 2024 begins
<u>April 9</u>	Conservatory Faculty Meeting, 4:35 PM, JCH

<u>April 10</u>	General Faculty Meeting, 12:15 – 1:20 PM, King 306
<u>May 10</u>	Classes end
<u>May 11-14</u>	Reading period
<u>May 13</u>	Honors and Awards Ceremony
<u>May 14</u>	Conservatory Faculty Meeting, 4:35 PM, JCH
<u>May 15</u>	General Faculty Meeting, 12:15 – 1:20 PM, King 306
<u>May 15-19</u>	Final exam period
<u>May 19</u>	Last day of semester
<u>May 27</u>	Commencement
<u>May 24</u>	2 <sup>nd</sup> -Semester grades due for non-graduating students via Banner Self Service ( <i>not confirmed</i> )
<u>May 27</u>	Memorial Day

**Venue Abbreviation KEY:**

CLH – Craig Lecture Hall, Science Center

JCH – Joseph Clonick Hall

FC – Finney Chapel

FaC – Fairchild Chapel

HA – Hall Auditorium

KRH – Kulas Recital Hall

NFO – New Faculty Orientation

NSO – New Student Orientation

REM – Remote

SRH – Stull Recital Hall

TBD – To be determined

WCH – Warner Concert Hall

## **FACULTY RESPONSIBILITIES: ADVISING**

Student advising is an important part of a faculty member's duties. Faculty have the opportunity to help students meet not only the rigorous challenges of Conservatory training, but to integrate a strong liberal arts component into their education. It is this potential for breadth that distinguishes Oberlin's music education.

The Conservatory Faculty endorses the following statement by the General Faculty Committee on Advising:

**The purpose** of the Advising Program at Oberlin College is to help students develop meaningful educational plans and goals, make the most of their educational choices, reflect on and synthesize their Oberlin experiences, and grow intellectually, artistically, and personally.

**Goals** of the Advising Program are to help our students, in relationship with advisors, to:

- make curricular choices which optimize and individualize their Oberlin College experience;
- discover and develop their academic and personal strengths and recognize and respond to challenges and/or limitations;
- navigate successfully the requirements, rules, regulations, and administrative structure of the College and of their degree programs;
- identify co-curricular and extra-curricular activities that enhance academic pursuits and personal development;
- develop a system of values that includes personal integrity, tolerance, social responsibility, and appreciation of diversity as central tenets;
- develop the capacity to respond with maturity, flexibility, and equanimity to academic and personal stress;
- develop self-confidence and independence, tempered by a willingness to seek help at appropriate times;
- discover the wide variety of resources and support services provided by the College and use them to meet academic, professional, and personal goals;
- find appropriate support, assistance, and referrals at times of academic or personal crisis;
- become constructive, compassionate, and influential members of their local, national, and global communities;
- formulate, clarify, and actualize post-graduate goals, both professional and personal.

**Structure** of the Advising Program: Advising at Oberlin College is holistic and provides a range of advising resources necessary for students to define and achieve educational, career, and personal goals. Educational (academic) advising is offered by faculty members and also by members of the administrative and professional staff. Students receive career advising from faculty members, the Office of Career Services, Office of Conservatory Professional Development, and staff members in other offices. Personal advising is offered by many offices within Student Life, other campus offices, and by members of the faculty.

*Approved by the General Faculty Committee on Advising on March 22, 2007. Approved by EPC on April 4, 2007 and the Conservatory Faculty on May 10, 2007.*

## **Advisor Assignments**

In performance majors, the student's principal applied teacher typically serves as the advisor. In non-performance majors (Composition, TIMARA, Musicology), students are assigned faculty advisors from within the major department.

Advisor assignments are made by the Conservatory Associate Deans for Academic Affairs and Student Academic Affairs in consultation with the faculty. Students are notified in the August preceding matriculation at Oberlin. Faculty members are expected to schedule initial individual advising appointments with new students during the times allotted during Orientation Week and with returning students during the period prior to registration each semester. Detailed advising information for faculty is available at <http://new.oberlin.edu/conservatory/student-academic-affairs/>. Further information about faculty advising responsibilities is available in the Oberlin College Faculty Guide.

At the beginning of each year, the Conservatory's Associate Dean for Student Academic Affairs distributes a Conservatory Advising packet that provides pertinent scheduling information and outlines changes to curricular requirements.

Advisors must provide their advisees Registration Alternate Personal Identification Numbers (RAPs) during personal advising sessions, so students can register. RAPs for returning students are available to advisors online, via Engage or OberView, at the start of each advising period for the upcoming semester. RAPs for incoming students are provided to advisors in the advisor packets distributed the week before new student orientation. Any faculty member who will not be available during the advising portion of new student orientation must notify the Conservatory Office of Associate Deans so that alternate arrangements may be made for advising and RAP distribution.

Advisors are also required to provide approval for advisees who wish to elect a Pass/NoPass grading option, withdraw from a class, take an over/underload, or change the number of credits in their private study. Detailed information on P/NP grading is available in the Academic Policies section of the Oberlin College Course Catalog ([catalog.oberlin.edu](http://catalog.oberlin.edu)).

## **Advising for Double-Degree Students**

Double-degree students are assigned an advisor in both the Conservatory and the College of Arts and Sciences. Double-degree students should be advised to plan well ahead in order to ensure timely completion of all requirements for both the Bachelor of Arts and the Bachelor of Music degrees. Many double-degree students develop a five-year plan in consultation with both advisors. Although this plan may change frequently during the student's tenure at Oberlin, the framework for advancing in both degrees should be clearly established.

The Double-Degree Advising Committee is made up of administrators, faculty and double-degree students. The committee works to ensure that the double-degree program continues to be a realistic option for students.



## CONSERVATORY COMMITTEES

According to the Oberlin College Faculty Guide, *“every member of the faculty is expected to render a reasonable share of the general service which comes upon the faculty in common. One of the ways in which this service is rendered is through the faculty committees.”* First-year faculty are not typically assigned to serve on committees.

### ***Conservatory Committees***

The Conservatory’s standing committees are listed below. The Conservatory Faculty Council is the Conservatory’s only elected committee. Membership on other committees is recommended by the Conservatory Faculty Council.

- Conservatory Faculty Council (elected)
- Conservatory Advising and Academic Standing
- Double-Degree/Musical Studies (also a College committee)
- Division Directors/Educational Policy
- Conservatory Individual Major
- Conservatory Writing Requirement

Conservatory faculty members also serve on General Faculty Committees, of which the following are elected committees:

- Elected Faculty on Board Committee
- General Faculty Council
- Professional Conduct Review

The Office of the College Secretary maintains a complete list of all Oberlin committees:

<https://blackboard.oberlin.edu/ultra/organizations/29671/cl/outline>

### Conservatory Faculty Council:

The Council makes recommendations on appointments, tenure, and changes in rank and salary to the General Faculty Council. It also serves as the executive committee of the Conservatory Faculty. Membership is comprised of the President, the Dean of the Conservatory, and seven elected members of the Conservatory faculty. For a detailed description of the responsibilities of Faculty Council, see “Administrative Policy” in the Conservatory Administration section of this guide.

### Educational Policy Committee:

The Conservatory’s EPC deals with curricular and policy concerns. The committee meets weekly and is comprised of the division/program directors (or their designated representatives), the Dean, Associate/ Assistant Deans, Admissions Director, and two students. The committee is chaired by the Associate Dean for Academic Affairs.

For a detailed description of the responsibilities of EPC, see “Educational Policy” in the Conservatory Administration section of this guide. One of the main functions of EPC is to take action on faculty proposals for new courses, as well as changes to existing courses. To propose a course or change to a course, faculty members must submit to the Division Director the appropriate form (available on the Conservatory Faculty site on Oberlin Oncampus). Once the proposal has been approved by members of the division/program, the Division Director submits the signed form to the chair of EPC. Please consult the Conservatory’s Planning Calendar for relevant deadlines.



## Appointed Conservatory Faculty Committees Academic Year 2023-24

\*Indicate student members

### CON ADVISING & ACADEMIC STANDING

#### (COM-AcStCon) <sup>[L]</sup><sub>[SEP]</sub>

Brockman, Leah *ex officio*; chair  
Jenkins, Chris, *ex officio*  
Hsu, Aurie *ex officio*  
Alegant, Brian  
Bowlin, David  
Pau, Andrew  
LeFebvre, Timothy

### CONSERVATORY FACULTY COUNCIL

Ambar, Carmen, *ex officio*  
Quillen, Bill, *ex officio*; chair  
Alegant, Brian (2022-2024)  
Ashby, Jay (2022-2024)  
Bowlin, David (2023-2025)  
Docter, Kirsten (2023-2025)  
Hartt, Jared (2022-2024)  
Hawkins, Richard (S24)  
Ristow, Greg (2023-2025)  
TBD (F23)

### DIVISION DIRECTORS/EDUCATIONAL POLICY – EPC (COM-EPCCon)

Kerchner, Jody, *ex officio*, Chair  
Quillen, Bill, *ex officio*  
Brockman, Leah, *ex officio*  
Straus, Michael, *ex officio* (non-voting)  
Ashby, Jay [JAZZ]  
Bernhardsson, Sibbi [STRINGS]  
Edwards, Mark [HP]  
Hartt, Jared [THEORY]  
Hartke, Stephen [CONTEMP MUSIC]  
Howsmon, James [KEYBOARD]  
LeFebvre, Timothy [VOICE]  
McAlister, Andi [PACE]  
McGuire, Charles [MUSICOLOGY]  
Still, Alexa [WBP]  
Weiss, Tim [CONDUCTING & ENSEMBLES]

### HISTORICAL PERFORMANCE PROGRAM (COM-HPRP)

Breitman, David  
Edwards, Mark, chair  
Montoya, Kat  
Moyer, Jonathan  
Plank, S.E.

### INDIVIDUAL MAJOR <sup>[L]</sup><sub>[SEP]</sub> (COM-IMCon)

Brockman, Leah, *ex officio*, chair  
dePasquale, Francesca  
Edge, Mathilda  
Leydon, Rebecca  
Lopez, Tom  
Jiménez, Raphael  
Wall, Dan

### MUSICAL STUDIES/DOUBLE DEGREE (COM-DD)

Hsu, Aurie *ex officio*, co-chair  
Hamilton, Elizabeth, *ex officio*, co-chair  
(Con) – Kerchner, Jody  
(Con) – Fraser, Jennifer  
(Con) – Karre, Ross  
(Col) –  
(Col) –  
(Col) –  
TBD (student)  
TBD (student)

### WRITING REQUIREMENT

Brockman, Leah *ex officio*  
Abromeit, Kathy  
Leydon, Rebecca  
McGuire, Charles  
Parkhurst, Bryan

## **ADMISSIONS AND FINANCIAL AID**

### **Admissions Process**

Audition and Application Review. Each year, the Conservatory Admissions Office responds to approximately 4,000 active inquiries and reviews approximately 1,300 applications for admission. The application deadline is December 1.

At Oberlin, the performance audition (or score submission and interview for composers and TIMARA candidates, referred from here on only as “audition”) is the single most important factor in admission to the Conservatory. The Admissions staff gives additional consideration to a holistic view of a student’s profile and their academic strength and preparedness, but only after faculty approval of an applicant has been received.

Timely and careful review of auditions is therefore the single most important responsibility of the Conservatory faculty in the admission process. Auditions are heard in three ways: campus auditions, regional auditions, and individually submitted video and audio recordings. However, regional auditions are not always offered and locations are subject to change. The Admissions Office is responsible for notifying faculty regarding audition dates.

Entering classes may range from 135-150 students, as determined by studio, ensemble, and institutional needs. In order to enroll 135 students, the Admissions Office must admit approximately three times as many students. This figure varies from studio to studio.

In addition to audition review, faculty members may also be asked, or may choose, to contact prospective students via phone, email, and/or meet with prospective students when they visit campus.

***Campus Auditions*** may occur on one of the announced audition dates on specially arranged dates. Auditions on campus account for the majority of the auditions heard each year. Dates are announced well in advance to assist faculty in scheduling.

Audition dates may be held during weekdays or weekend dates over the Winter Term period or on weekend dates during the Spring semester. Every attempt is made to schedule auditions in an efficient manner. There are a variety of activities planned to engage students during their time on campus when not auditioning, which may include prospective student/faculty receptions.

Faculty members are expected to participate in all audition dates scheduled for their area of study as well as attend prospective student/faculty receptions held during these dates.

### **AUDITION WEEK 2023-2024**

January 30-February 3, 2024

February 16-18, 2024

Applicants in all areas are required to submit screening materials for invitation to audition. Because of school and ensemble obligations, students are sometimes unavailable on the announced audition weekends. Special auditions are arranged only upon approval of

individual faculty members. Due to the scheduling challenges of assembling faculty mid-week, special auditions are not allowed in multiple-teacher areas.

**Regional Auditions** may be offered in some years, with number and locations subject to change. Video and audio recordings of these auditions are made for future faculty review on an internet based review platform. Group listening times are often scheduled in multiple teacher areas such as piano and voice.

**Individual Recordings** are occasionally submitted by applicants. These are reviewed in a similar fashion to regional audition recordings.

**Audition Write-ups.** Each audition or audition recording will be accompanied by an audition evaluation form. The Conservatory rating system is designed as follows:

- 5 Superior talent, admit
  - 4 Above Average talent, admissible
  - 3 Average talent, admissible or wait-list candidate
  - 2 Below average talent, do not admit unless otherwise directed
  - 1 Unacceptable, do not admit
- ("+" and "-" may be used to modify a numerical score)

Faculty members are also asked for written comments on audition evaluation forms. The Admissions Staff appreciates any and all written comments, as these may often inform the admission decisions.

**Artist Diploma Admissions.** Each Conservatory division will submit a ranked list of Artist Diploma candidates recommended for admission to the Admissions Office by March 15. Twelve Artist Diploma students enrolled at any one time is a sensible target.

**Notification.** Admission decisions are made in consultation with faculty members. Following the auditions, evaluation scores are turned in to the Admissions Office along with recommendations from the appropriate faculty. The Admissions Office will then make the decision on admission based on this faculty recommendation, audition score, academic record, high school counselor report, standardized test scores, personal interview, application essay, and music teacher recommendations. In most cases, decisions are reserved until all applicants have been evaluated and/or interviewed. While faculty members may offer encouragement to strong applicants, they may not notify students of admissions without the consent of the Director of Admissions. Notification of admission will generally take place during the month of March. Students applying for financial assistance will be contacted about their aid packages soon after.

Students are required to notify the Admissions Office of their college choice by May 1 unless otherwise arranged.

**Dean's Scholarships and Financial Aid.** Financial aid is based on the premise that the student and the student's family are responsible for financing the student's educational expenses. Eligibility for need-based assistance is determined by the difference between the cost of attending Oberlin and the family's expected contribution as determined by the CSS

Profile and FAFSA (Free Application for Federal Student Aid). The cost of attendance is based on direct costs normally billed to all students. In addition to need-based awards, Oberlin Conservatory has a limited budget available for merit-based scholarships. These scholarships, the Conservatory Dean's Scholarships, are determined by the Admissions Staff based on information provided by the faculty. On occasion, an applicant will contact a faculty member directly for financial aid information. While the faculty member is encouraged to be an active listener, financial aid decisions can only be determined by the Financial Aid Office and the Admissions staff. Student and parental concerns should be directed to these offices. Every attempt will be made to best serve the admitted student and the Oberlin community. Unfortunately, annual requests for aid far exceed what is available in the institutional budget.

**Requirements for Renewal of Special Conservatory Dean's Awards.** In order to accept and maintain eligibility for a Conservatory Dean's Scholarship Award, a recipient must agree to the following terms on their enrollment form:

- In order to maintain eligibility for the Conservatory Dean Scholarship, a recipient must remain in good academic standing. The academic standing guidelines are available in the Oberlin Catalog under Academic Policies: [catalog.oberlin.edu](http://catalog.oberlin.edu)
- If enrolled in the Conservatory, recipients must audition and be available for ensemble placement or equivalent service each semester, as required by the major.
- If the recipient withdraws from Oberlin, the Conservatory Dean Scholarship may be renewed if the recipient is successfully re-admitted to Oberlin.
- If the recipient takes an approved Leave of Absence, the Conservatory Dean Scholarship will be renewed upon the recipient's return to Oberlin as long as the student is in good academic standing.
- If the recipient initially enrolls in the Double Degree Program (B.M./B.A.), the Conservatory Dean Scholarship will apply to a fifth year, should it be required for graduation. If a recipient enrolls as a single degree student in the Conservatory, but then changes to the Double Degree program, the Conservatory Dean Scholarship will be applied to a fifth year, should it be required for graduation.
- Double degree students who are offered merit-based scholarships from both the Conservatory and Arts & Sciences who attend their first year but then decide to drop either the Conservatory or the College will maintain their full merit amount. They will not lose any merit-based scholarship as a result of dropping one degree.

**Students receiving the award are asked to acknowledge their understanding of the following:**

I have read and understood the requirements for renewal of the Conservatory Dean Scholarship. In accepting such scholarship, I understand that there is a mutual commitment on the part of the Oberlin Conservatory of Music and myself.

## FACULTY SUPPORT

### Sabbaticals and Other Leaves

For information concerning sabbatical and other leaves, please see the Oberlin College Faculty Guide or consult with the Conservatory Dean's Office.

### Grants

The [Office of Foundation, Government, and Corporate Grants](mailto:intgrant@oberlin.edu) ([intgrant@oberlin.edu](mailto:intgrant@oberlin.edu); x58461) is located in Peters Hall, Room G27 (basement level). This office offers faculty a variety of services designed to help them identify and apply to sources of external support for research, curriculum development, and other projects related to the College. Oberlin also offers a number of competitive internal grants (see below)

Initial inquiries concerning funding for any project prepared by a faculty member may be directed to the Grants Office at x58461. A brief one- or two-paragraph preliminary description of the project is useful, but not essential. Further assistance with identifying potential sources of support and developing a proposal and budget will then be provided.

Please refer to the Oberlin College Faculty Guide for detailed information about internal grants. Application deadlines, guidelines, and application forms are available on the [Grants Office Blackboard site](#), and the Grants Office sends Blackboard announcements of internal grant deadlines approximately one month in advance of each deadline. The Grants Office also periodically sends Blackboard announcements about external fellowship and grant opportunities relevant to a broad range of faculty, and the External Grants tab of the [Grants Office Blackboard site](#) has information about external opportunities.

Internal grant deadlines for the 2023-24 academic year are listed below:

#### ***Internal Grant Deadlines:***

##### **Fall 2023:**

Teaching grants – Fall competition Projects between 12/1/2023 and 12/31/2024	Friday, September 15, 2023
Grant-in-aid – Fall competition Projects between 12/1/2023 and 6/30/2024	Friday, September 22, 2023
Powers Travel grants – Fall competition Projects between 12/1/2023 and 12/31/2024	Friday, September 29, 2023
Mellon Post-Doctoral Fellowship applications For Post-Doctoral Fellows 7/1/24-6/30/26	Tuesday, October 31, 2023
Student Research/Teaching Assistants for Spring 2024	Friday, November 17, 2023

**Spring 2024:**

Teaching grants – Spring competition Projects between 4/1/2024 and 6/30/2023	Monday, February 12, 2024
Student Research/Teaching Assistants For summer 2024, fall 2024, and AY 2024-25	Friday, February 16, 2024
Grant-in-aid – Spring competition Projects between 5/1/2024 and 12/31/2024	Friday, March 1, 2024
Powers Travel grants – Spring competition Projects between 6/1/2024 and 6/30/2025	Friday, March 8, 2024
Research Status For academic year 2024-25	Friday, June 14, 2024

The competitions for Grant-in-aid, Powers Travel grants, and student assistantships are open to visiting faculty as well as continuing faculty. Visiting faculty awarded funding must complete all grant activities by the last day of the faculty member’s appointment at Oberlin, and all receipts and the final report are due by that day as well. The teaching grant program is open to continuing members of the teaching faculty, and research status is open to tenured and tenure-track faculty. For additional information about internal grants, please contact the Grants Office.

**Professional Meeting Allowance**

Oberlin College encourages its faculty members to attend professional meetings related to their subject matter fields. Reimbursement rates are established periodically and faculty members are notified early in the academic year. The following provisions apply:

**FIRST MEETING:** Expenses of up to \$1,000 will be reimbursed for the first meeting. This \$1,000 may come from any combination of economy-class airfare or mileage, cab or shuttle fare between airport and hotel, food, lodging, and registration fees. Mileage will be reimbursed according to rates determined by the IRS. Please note that you must submit the original receipts in all cases. Meal and hotel receipts must be itemized to include a description of the items purchased as well as proof of payment.

If the trip to the meeting is to be combined with personal business or vacation such that it is to begin, end, or be routed through points other than Oberlin or the meeting site, please secure, in advance, evidence of the cost of the most direct economy class round-trip fare between Oberlin and the meeting location. The College will reimburse on the basis of the lower-cost routing.

**SECOND MEETING:** Faculty may request support for a second meeting if it is one at which the faculty member will make a significant contribution, such as presenting a paper or



giving a performance. Requests for support of a second meeting must be sent in advance to the Conservatory Associate Dean for Academic Affairs. E-mail communication regarding the second meeting is appropriate. Reimbursement for second trips is limited to \$800.

**INTERNATIONAL MEETING:** Faculty are sometimes invited to participate in international conferences. You may request that your maximum funding for the year (\$1,800) be applied to the overseas trip and forgo any funding for a second trip.

Claim for reimbursement should be made after attendance at a meeting. Forms to request reimbursement are available in the Conservatory Business Manager's Office.

Faculty members on sabbatical leave are eligible for reimbursement. Faculty members on leave without pay are not eligible.

Please address questions regarding reimbursement procedures to the Conservatory Business Manager (Conservatory Annex).

### **Administrative Support**

#### ***Copy Machines:***

1. Music History, Music Theory, Composition, PACE, and TIMARA faculty should use the copy machine on the third floor of the Kohl Building. Please see **Jeanne Rosecrans**, Administrative Assistant for the divisions of Contemporary Music, Music History, Music Theory, and PACE for any training and/or information you may need. Problems with the machine should be reported to **Jeanne Rosecrans**.

2. All other faculty should use the copy machine located in the Office of Applied Studies in Bibbins 126. Please see **Brittany Workman** in the Office of Applied Studies for any training or information you may need. Problems with the machine should be reported to **Brittany Workman**.

3. The copy machine in the Conservatory Dean's Office is for use primarily by the staff of the Office of the Conservatory Dean, as well as Administrative & Professional Staff members who have no other copier. **Large copying jobs should be scheduled with the Executive Assistant for Academic Operations.**

#### ***U.S. Mail and Campus Mail:***

1. Faculty and staff mailboxes are located in the mailroom of the Office of Applied Studies (Bibbins 126) and on the third floor of the Kohl Building.

2. US mail is delivered once a day by the Postal Service, between 10:30 a.m. and 11:30 a.m. Monday is the largest delivery and may arrive later.



3. Campus mail is delivered and picked up by the College Mail Service once a day. The College Mail Service cannot process certified, insured, or express mail overnight service. Please arrange to handle this directly with the post office.

4. U.S. and campus mail can be deposited in the appropriate bins in the mailroom (Bibbins 126). Business mail sent from the Conservatory must have a mail meter receipt with an account number on it. Please see your division's administrative assistant for instructions.

5. Any faculty or staff member shipping Oberlin College Property (e.g., an instrument), should give the package to your division's administrative assistant, along with a statement of the content's value.

6. Packages are delivered hourly and daily by UPS, Federal Express, DHL, etc. All packages (including those from US Postal Service) should be picked up from the mailroom upon receipt of a package notification slip. **Note: Prior to delivery to the Conservatory, oversized and valuable packages go to the Stock Room in the Service Building.**

8. Faculty and staff planning to be away from campus for longer than a two-week period are asked to leave a forwarding address with the Dean's Office (Bibbins 113.) First-class mail will be forwarded to faculty during the summer. Oversized or overflow mail is placed on a shelf in the mailroom and a package notification slip is placed in the addressee's mailbox.

9. The Conservatory uses Express Mail for overnight letters and urgent mail, as it is most cost-effective. The Dean's Office can arrange to have overnight packages taken directly to the post office to ensure timely delivery. Note: Express mail (overnight) packages will be taken to the Oberlin post office by 3:00 p.m. as needed when school is in session. Please make sure packages are brought to the Conservatory office in plenty of time to meet the drop off time mentioned above. Otherwise, please drop off your package in the mailbox with proper documentation.

You can find the most current information about rates and services at: [www.usps.com/](http://www.usps.com/) Federal Express, DHL, and UPS also provide the above services but are more expensive; therefore, we use them.

***Fax Machine:***

1. The Conservatory fax machine is located in the Office of the Dean, Bibbins 113. The number for the fax machine is (440) 775-8942.

2. Faculty and staff members should transmit their own faxes, following the directions provided and asking for assistance as needed. Students should use the fax machine at Wilder Main Desk, the Student Mailroom, or services available in town. Students can neither receive nor send faxes in the Office of the Dean.

3. Faxes received in the Office of the Dean will be put into the addressee's mailbox, provided they are clearly addressed. Please communicate complete names and addresses to any party who may be faxing you.

### Supplies

1. 1. Faculty members in the areas of Composition, TIMARA, Musicology, Music Theory, and PACE should obtain supplies from **Jeanne Rosecrans**, Administrative Assistant, Kohl 309.
2. Faculty members in the area of Jazz Studies should obtain supplies from **Julie Baker**, Administrative Assistant, Kohl 200A
3. Faculty members in the areas of Conducting and Ensembles, Historical Performance, Keyboards, Strings, Voice, and Winds/Brass/Percussion should obtain supplies from **Brittany Workman**, Administrative Assistant, Bibbins 126.
4. Oberlin Conservatory stationery and envelopes are available in the Conservatory Deans Office, Bibbins 113. An administrative assistant must get these items for you; please ask for assistance.

### Sources of Information

#### General Academic Information and Advising

- Course Catalog: [www.oberlin.edu/catalog/](http://www.oberlin.edu/catalog/)
- Schedule of Classes: [www.oberlin.edu/registrar/class-schedules](http://www.oberlin.edu/registrar/class-schedules)
- Handbook for Double-Degree Students and Advisors:  
[www.oberlin.edu/sites/default/files/content/office/AARC/documents/double\\_degree\\_handbook\\_2020.pdf](http://www.oberlin.edu/sites/default/files/content/office/AARC/documents/double_degree_handbook_2020.pdf)
- Individual Majors' Handbook:  
[www.oberlin.edu/sites/default/files/content/office/registrar/documents/imcn\\_proposal-handbook\\_201909\\_0.pdf](http://www.oberlin.edu/sites/default/files/content/office/registrar/documents/imcn_proposal-handbook_201909_0.pdf)
- Conservatory Faculty blackboard site: <https://blackboard.oberlin.edu/>

#### Winter Term

- Winter Term Guide: [www.oberlin.edu/winterterm/](http://www.oberlin.edu/winterterm/)

#### Policies

- Oberlin College Faculty Guide:  
[www.oberlin.edu/sites/default/files/content/office/human-resources/documents/2022Forms/faculty\\_guide\\_approved\\_spring\\_2021\\_final.pdf](http://www.oberlin.edu/sites/default/files/content/office/human-resources/documents/2022Forms/faculty_guide_approved_spring_2021_final.pdf)

#### Directories

- Oberlin Campus Faculty, Staff, and Student directory:  
[www.oberlin.edu/campus-resources/contact-us/directory](http://www.oberlin.edu/campus-resources/contact-us/directory)

### **Events and Campus Information**

- Oberlin Online: [www.oberlin.edu](http://www.oberlin.edu) and [www.oberlin.edu/con](http://www.oberlin.edu/con)
- The Source: published by the Office of the President and emailed to faculty weekly
- Oberlin Conservatory Magazine: [www.oberlin.edu/con/connews/](http://www.oberlin.edu/con/connews/)
- The Oberlin Review (weekly student newspaper distributed Fridays): [www.oberlinreview.org](http://www.oberlinreview.org)

### **Department of Human Resources**

- New faculty members receive a summary of information about benefits that includes the following areas: health plan coverage, vision insurance plans and rates, retirement program, personal accident insurance, tuition remission for staff, spouses, and children, and other benefits.
- Additional information may be obtained from Human Resources, Service Building, second floor, x58430. For detailed information about tuition remission, please contact the Office of Financial Aid, Carnegie, x58142.

### ***Frequently Requested Campus Numbers***

Audiovisual Department, Mudd Library x58757/x58758  
 Campus Safety x58444 (non-emergency), x58911 (emergency only)  
 Central Ticket Service, Hall Auditorium x58169  
 College Operator (source of student and faculty phone numbers) x58121  
 Computer Help Line (email and software/hardware problems) x58197  
 Concert Production Office, Bibbins 125 x58610  
 Controller's Office (and Accounts Payable) x58428  
 Counseling Center (mainly for students), Dascomb Hall, Ste B x58470  
 Health Services (student) x58180  
 Payroll Office (located in Human Resources) x58430  
 Registrar x58450  
 Residential Life x58472  
 Sponsored Programs (Gov't and Corp. Grants), x58461  
 Student Academic Services x58464

## CONSERVATORY FACILITIES

### **Use of Facilities**

The facilities of the Conservatory are for academic training; Use of the facilities for any other purpose requires the permission of the Dean or an Associate Dean.

Professors, Administration and Professional Staff, or OCOPE employees are not authorized under any circumstances to lend students their keys to rooms or buildings in the conservatory complex unless authorized by the Dean or an Associate Dean. The unauthorized possession of a key to a college building is forbidden.

The right to hold a key is not transferable and in no case should a key be loaned or duplicated. Keys should be returned promptly to Facilities Operations when the holder's duties no longer require access to the office or building. Loss of keys should be reported at once to the Facilities Operations and may incur a fine.

Scheduling of classrooms, rehearsal rooms, concert halls, and lounges must be done in advance through the Conservatory's Concert Production Office, Bibbins Hall 125.

### **Robertson Practice Facilities**

Most practice rooms are not assigned. When an unassigned room is unoccupied, any Conservatory or College student may elect to use the room for practice.

Food and drink is not permitted in Conservatory practice rooms, classrooms, or concert halls. Please dispose of any food or drink containers in the hallway trash receptacles before entering a practice room. The only exception to this rule is that students may bring a closed bottle of water into their practice room.

Students may leave a practice room for a reasonable amount of time, up to 10 minutes, and still return to using the same room. If a room is left unoccupied for more than 10 minutes, another student is allowed to claim that practice room. Please do not leave your backpack, instrument, sheet music, and/or other items in an unoccupied practice room at any time.

Pianos may not be moved to another position in the practice rooms. Aside from sheet music and a metronome on the music rack, nothing should be placed on top of the practice room pianos. If there's an issue with a piano, please fill out the keyboard technology request form (<http://bit.ly/oberlinkeyboardtech>) so that a keyboard technician can address it.

For safety reasons, all practice rooms must have a clear and unobstructed view into the room at all times. Practice room windows should not be covered under any circumstances.

Certain practice rooms are assigned, as follows:

1. Conservatory students majoring in double bass, harp, or percussion instruments are assigned practice rooms at the discretion of the Associate Dean. Non-majors will

- only be granted instrument storage on a space available basis and must be registered for private study or actively involved in a conservatory ensemble.
2. Students studying organ, harpsichord, or fortepiano are assigned keys to the appropriate practice rooms;
  3. Students studying tuba will store their instruments in the assigned tuba storage room in Robertson.

Practice rooms that have been assigned to an individual or a group may be used only for practicing and related instrument storage. The room may not be loaned to another student. Use of practice rooms for summer storage of personal items is strictly prohibited.

### **Building Hours and Security**

The buildings in the conservatory complex are open daily to students during the school year from 7:00 a.m. to midnight. During breaks and other vacation periods, building hours are subject to change. Faculty and staff have 24/7 access to the Conservatory.

Students found in the conservatory complex without authorization when the buildings are closed will be subject to disciplinary proceedings.

All doors to the Conservatory are locked and swipe accessible to all OCID holders during the building hours outlined above with the following exceptions:

1. Conservatory visitors are asked to enter the Conservatory through unlocked doors located at the Bibbins Hall's east entrance (off College Place, across from the Oberlin College Bookstore) or the Conservatory Lounge's west entrance (off S. Professor St., adjacent to the Conservatory Pond). All other entrances will be closed to the public.

Faculty, staff, and students are not permitted to prop open any exterior doors to the Conservatory under any circumstances.

In the event of an emergency, please contact Oberlin's Office of Campus Safety at 440.775.8444.

Items of personal property, such as books, computers, audio equipment, and musical instruments, are frequently kept in faculty and administrative offices or studios. The College does not carry insurance on personal property and, thus, does not assume responsibility for its protection or safety. Faculty and administrative and professional staff members are urged to review the terms of their personal insurance policies to ascertain whether losses to their personal property would be covered.

### **Smoking Policy and Fire Regulations**

As of July 1, 2016 Oberlin College and Conservatory is a tobacco-free campus. Smoking is not permitted in or around the Conservatory complex at any time. Tobacco products are only permitted for use in Tappan Square, except during public events.

Any open flame or burning of any material, such as candles, incense, etc. is strictly prohibited in the Conservatory complex.

No tables, chairs, stands, instruments, instrument cases, carts, etc., may be left unattended blocking doors, traffic in hallways, or anywhere else in the Conservatory complex.

### **Instrument Loan Policy**

The Conservatory provides instruments for a variety of student uses, including private study, class, lessons, and special performances. This document outlines procedures for student use of Conservatory-owned instruments.

#### *Student Financial Obligation*

All instrument loans are made with the understanding that damage to a Conservatory instrument beyond normal wear will result in the Conservatory taking action to recover cost associated with restoring that instrument to its previous condition. Students will be charged to replace broken bows, lost mouthpieces, or for any unusual damage. Term bill debits and/or holds on transcripts are possible courses of action when students returning instruments in unsatisfactory condition do not make financial restitution. The Instrument Loan Agreement can be found at the following link:

<http://bit.ly/OberlinInstrumentSignOutForm>

#### *Loan*

This section applies to instruments loaned to students for secondary study, class, or ensemble use.

1. Instruments normally not owned by students, for instance contrabassoon, will be loaned to Conservatory students for private lessons and in order to meet instrumentation needs in ensembles. This would include ensembles with unique instrument requirements, such as the Baroque Ensembles, except in cases where the instrument is the principal instrument of the student.
2. Specialized instrument collections (e.g., the non-western collection) are under the direct supervision of the major faculty member in that area. In general, they are only available to students enrolled in a class or ensemble that requires access to those specialized instruments.
3. Instruments are available to college students enrolled in classes, ensembles, and secondary lessons that require their use. These instruments can be checked out from the Conservatory Audio office in Robertson 129 or by calling x58272.

#### *Storage*

Unless other arrangements are made with a faculty member and/or the Associate Dean for Artistic Administration and Operations, students are expected to store instruments in the room or locker provided for that instrument.

#### *Insurance*

Students using instruments loaned or rented by the Conservatory will be held liable in the event of damage to that instrument beyond what is considered normal wear and tear. Therefore, it is highly recommended that students obtain insurance sufficient to cover the

replacement cost of the instrument. Students will be charged to replace broken bows, lost mouthpieces, or for any unusual damage.

*Use of Conservatory Instruments/Equipment Off-Campus*

Conservatory instruments may be loaned to faculty members and students for events off-campus. Please discuss such loans with the Associate Dean for Artistic Administration and Operations well in advance of the event. Insurance regulations require that the Conservatory know the location of all instruments on loan and the individual responsible for that instrument.

**Facilities and Office Equipment**

To place a service request related to facilities issues, e.g., office temperature, lights needed to be replaced, custodial requests, etc., please contact Julie Baker (x56633, jbaker@oberlin.edu), Kaylee Mayer (x58272, kmayer@oberlin.edu), or the Office of the Dean (x58200).

The Associate Dean for Artistic Administration and Operations in consultation with the Dean of the Conservatory makes assignment of studios and offices; all requests for changes in these assignments must be made in writing to the Associate Dean for Artistic Administration and Operations.

**Audio and Video Equipment**

Questions or problems regarding audio and video equipment in faculty studios, classrooms, offices, and other spaces should be reported to Dave Bechtel, A/V Equipment Technician (x58075).

**Computers**

The purchase and replacement of Conservatory computing hardware is handled through the Associate Dean for Artistic Administration and Operations' office (x58099). Desktop computing problems (e.g., machine freezing, software problems, printing problems) should be directed to the Center for Information Technology Help Line (x58197).

**CONCERT PRODUCTION**

**General**

Scheduling of all student recitals, faculty recitals, guest recitals, master classes, and rehearsals is done through Concert Production (Bibbins 125; x58610). Please see the Downloadable Documents section of this site for the required forms.

All recitals will be scheduled to occur before the beginning of the reading period of each semester. No concerts are scheduled for Mondays. Concerts may be scheduled for Tuesdays



through Fridays at 4:30 and 7:30 p.m., and for Saturdays and Sundays at 12:30, 2:30, 4:30, and 7:30 p.m.

To avoid conflicts with classes, any master classes taking place on weekdays must be scheduled between 12 noon and 1:30 pm, or after 3:30 pm. Due to the heavy concentration of student degree recitals (and dress rehearsals), any master classes or lectures taking place during the six weeks after Spring Recess may be scheduled in a classroom.

Venues available for recitals are Kulas and Stull Recital Halls, Warner Concert Hall, The Birenbaum, Fairchild Chapel, and the Cat in the Cream Coffeehouse. (Exception: Finney Chapel may be requested for recitals involving organ.)

Faculty may begin reserving recital dates on May 1 for the following academic year.

Students may begin reserving recital dates at the following times:

- **May 1** of the previous term for **Fall Term** dates
- **Dec. 11** of the previous term for **February and March** dates
- **The second week of classes** of Spring Term for **April and May** dates

The authorization to cancel a degree recital date will require the approval of the Associate Dean for Student Academic Affairs. In the main, authorized cancellations are for reasons of health or family a concert venue that may include rooms other than Warner, Kulas, and Stull Halls emergency. The cancellation of a degree recital date without authorization will result in the student being re-assigned.

Conservatory Audio Services will provide, as a matter of course, audio recording of degree recitals. In addition, live streaming will be provided in Kulas and Stull Recital Halls, Warner Concert Hall, The Birenbaum, Finney and Fairchild Chapels, and the Cat in the Cream Coffeehouse. Although both recording and live streaming are the assumption for degree recitals, students retain the right to opt out of these services. For more information contact Audio Services ([conaudio@oberlin.edu](mailto:conaudio@oberlin.edu) | 440.775.8272 | Robertson 129).

### **Danenberg Honors Recital Series**

This series is intended to acquaint the entire student body with the highest standard of student performance. A series of two concerts is scheduled in the spring semester. Students are expected to attend both honors recitals.

Selection Procedures:

Students appearing on the Danenberg Recitals are chosen by division (or departments when appropriate).

**Eligibility:**

All conservatory students are eligible for nomination, although students may perform as soloists on only one Danenberg Recital (i.e. a student who has performed as a soloist may perform as part of an ensemble on a subsequent Danenberg Recital).

**Distribution:**

- Piano – 2 students
- Voice – 2 students
- Strings/harp – 2 students
- Winds/Brass/Percussion – 2-3 students or ensembles
- Organ – 1 student
- Composition – 1 student or ensemble
- TIMARA – 1 student or ensemble
- Jazz – 2 students or ensembles
- Historical Performance – 1 student or ensemble
- Chamber ensembles – 2 ensembles (1 per recital); must be ensembles planning to stay together in 2<sup>nd</sup> semester; chosen through Chamber Fest

a. In cases when allocations are spread over two or more departments, decisions will be made not simply by ballot but through consultation of the faculty of those departments or through a representative committee from those departments.

b. These allocations represent a maximum number of participants per division or department. If, in a given year, any department does not have a student that represents the standard of this event, that department is not obligated to submit a candidate, in which case consideration could be given to another department, said consideration to be based on the number of eligible students per department, largest first, etc. Assignments to any such opening will be made by the Associate Dean for Artistic Programming and External Relations. Departments may choose to submit alternates if openings should materialize.

c. Should any department have more outstanding students than the allocation system will allow it to present, that department may choose ensembles in place of a soloist.

d. Up to 16 students or groups may be selected with a maximum performance time each of seven minutes.

e. Student information, along with bios and complete program information must be submitted by [Date TBD].

**Senior Recitals**

Students must register for private study in the semester during which they are to give the senior recital. Students who complete all of the requirements for graduation in December

of a given year with the exception of their senior recital or who are eligible to enroll part-time in their final semester, and who wish to continue their private study and perform their senior recital during the subsequent semester, must register for a minimum of two credit hours of applied study at the credit hour rate in effect during that academic year, unless the recital is performed within the first two weeks of the next semester.

In order to reserve time for a degree recital, a completed *Application for Conservatory Degree Recital* form must be submitted to Concert Production. The student's applied faculty must approve the chosen recital date via email to [conpro@oberlin.edu](mailto:conpro@oberlin.edu) or sign the form.

A maximum of one hour and 30 minutes, including intermission, applause, stage set changes, and music, will be allotted to each senior recital. Approximately 50 minutes of music is recommended for senior recitals in order to allow subsequent recitals to begin on time. Faculty members will be responsible for the accurate timings of works and are encouraged to assist students in designing programs that will be artistically satisfying while adhering to time constraints.

Students may begin reserving recital dates at the following times:

- **May 1** of the previous term for **Fall Term** dates
- **Dec. 11** of the previous term for **Feb. and March** dates
- **The second week of classes** of Spring Term for **April and May** dates

Degree recitals may not be scheduled against large ensemble or Artist Recital Series concerts, or against any conservatory-sponsored event of the same instrument.

One month prior to confirmed senior recitals, up to two hours of dress rehearsal may be reserved.

Students not majoring in performance or composition may, with the approval of their private applied or composition study teacher, give a non-required senior recital. Two previous appearances on departmental or studio recitals, or honors recitals, are required.

### **Junior Recitals**

Students presenting a junior recital in December or during the second semester are required to share a program. Insofar as possible, Concert Production will honor requests of students who wish to share a recital. Other pairings for junior recitals will be determined by Concert Production. A maximum of 35 minutes performing time will be allotted to each student.

Non-shared recitals occurring before Thanksgiving will not be subject to the 35-minute maximum, but may not exceed 90 minutes total hall time. Faculty members will be responsible for the accurate timing of works and are encouraged to assist students in designing shared programs that will be artistically satisfying.

In order to reserve time for a degree recital, a completed *Application for Conservatory Degree Recital* form must be submitted to Concert Production. The student's applied faculty must approve the chosen recital date via email to [conpro@oberlin.edu](mailto:conpro@oberlin.edu) or sign the form.

Students may begin reserving recital dates at the following times:

- **May 1** of the previous term for **Fall Term** dates
- **Dec. 11** of the previous term for **February and March** dates
- **The second week of classes** of Spring Term for **April and May** dates

One month prior to confirmed junior recitals, up to one hour of dress rehearsal may be reserved.

Degree recitals may not be scheduled against large ensemble or Artist Recital Series concerts, or against any conservatory-sponsored event of the same instrument.

### **Informal Recitals (Formerly Ad hoc recitals)**

An informal student recital is not considered a degree recital and will not fulfill that portion of the performance requirements for graduation. In order to reserve time for an information recital, a completed *Rehearsal/Recording Request* form must be submitted to Concert Production. The student's applied faculty must approve the chosen recital date via email to [conpro@oberlin.edu](mailto:conpro@oberlin.edu) or sign the form.

Hall time for informal recitals (for students, faculty or staff) may be scheduled beginning one month in advance of the desired date through Concert Production. In the period between Thanksgiving and the beginning of reading period (for Fall Semester) or between spring break and the beginning of reading period (for Spring Semester), informal recitals may be scheduled with Concert Production one week in advance due to the large number of required recitals during that period. Informal recitals will not be publicized or staffed nor will programs be printed by Concert Production. All informal recitals will be scheduled to take place before the beginning of the exam period of each term.

Venues available for informal recitals are Kulas and Stull Recital Halls, Warner Concert Hall, Fairchild Chapel, the Cat in the Cream Coffeehouse, and The Birenbaum. Finney Chapel is not available for any informal recitals.

A maximum of one hour, including setup and teardown, intermission, applause, stage set changes, and music, will be allotted to each informal recital. No dress rehearsal time will be reserved for informal recitals. Rehearsals may be scheduled using the regular weekly sign-up protocol.

### **Departmental and Studio Recital Scheduling**

Departmental and studio recitals may be scheduled in Kulas and Stull Recital Halls, Warner Concert Hall, The Birenbaum, the Cat in the Cream Coffeehouse, Fairchild and Finney Chapels (Organ only) at any available time, using the regular weekly sign-up procedure. Long-term advance scheduling of these events is also possible, through Concert Production.

It is recommended that these recitals not exceed 90 minutes, including setup and teardown, intermission, applause, stage set changes, and music.

### **Recording**

AUDIO SERVICES REQUIRES A TWO-WEEK NOTICE for concert recording and sound reinforcement equipment requests.

Please call x58272 to verify that these services are available for your performance. Please read further for more specific details.

All required degree recitals will be recorded by the Conservatory Audio Department if they occur in Warner Concert Hall, Kulas and Stull Recital halls, or Fairchild and Finney (organ only) Chapels. Recitals by jazz studies majors in the Cat in the Cream Coffee House and The Birenbaum will be recorded and provided sound reinforcement. Recitalists will be charged a modest fee for this service. Students not wishing to be recorded, and students who need tape playback or sound reinforcement (amplification) must contact Audio Services (x58272) and fill out the appropriate forms at least two weeks before the recital. If a recital falls on a weekend, forms will be accepted NO LATER THAN two Mondays prior to the event.

Self-record systems installed in Kulas and Stull Recital Halls, Warner Concert Hall, Clonick Hall Recording Studio, and in Conservatory Central Room 25 may be used to provide recording of performances in departmental and studio recitals.

Most concerts by Oberlin Conservatory organizations are recorded and available for purchase. These recordings are available for class work and private listening. Oberlin Conservatory reserves the right to use these recordings to promote the school and raise money for the scholarship fund. All students who participate in performances and recordings release Oberlin Conservatory from any obligation, financial or otherwise.

Most performances recorded by Audio Services will be released for sale. Advance notification by the recitalist or director of the concert/recital is required if the recording is not to be released.

### **Programs**

Concert Production will provide printed programs for required degree recitals and for honors recitals; copy for these programs must be submitted to Concert Production two weeks prior to the recital date. No dedication or personal messages will be printed on the program.

Programs for departmental and studio recitals will be typed and copied by the Applied Studies Administrative Assistant, Bibbins 126; these programs must be submitted at least three working days prior to the recital date.

## **Staffing**

Ushers and Stage Crew will be provided for required recitals taking place in Kulas and Stull Recital Halls, Warner Concert Hall, Fairchild and Finney Chapels, and The Birenbaum. Only ushers will be provided for recitals in the Cat in the Cream Coffeehouse. All other venues will be unsupported.

## **Selection Procedures for Conservatory Commencement Recitals**

1. Commencement Recital dates:
  - **Sat, May 25** (Finney Chapel)
  - **Sun, May 26** (Finney Chapel)
2. Please submit students chosen to perform by **Mon., April 29**, based on the following criteria and procedures.

**Eligibility:** Students must be within 6 hours of graduation, and may be considered for the Commencement Recitals only once.

**Selection:** Students appearing on the Commencement Recitals are chosen by division (or depts when appropriate).

**Distribution:** Per allocation below, up to 18 seniors (or all-senior groups) may be selected. Each is allowed a **max performance time each of 8 minutes**, except that any categories featuring more than 1 student or group (Piano, Voice, Strings/ Harp, WBP) may exceed 8 minutes for an individual performance as long as the category averages 8 minutes per performance.

- Piano - 3 students
- Voice - 3 students
- Strings/ Harp - 3 students
- Winds/ Brass/ Percussion - 3 students
- Organ - 1 student
- Composition - 1 student
- TIMARA - 1 student
- Jazz - 3 students or ensembles
- Historical Performance - 1 student or 1 ensemble
- **Chamber Music** - 1 ensemble (must be all seniors)

**a.** In cases when allocations are spread over two or more depts, decisions will be made not simply by ballot but through consultation of the faculty of those depts or through a representative committee from those depts.

**b.** These allocations represent a max number of participants per division or dept. If, in a given year, any dept does not have a student that represents the standard of this event, that dept is not obligated to submit a candidate, in which case consideration could be given to

another dept. (Said consideration to be based on the number of eligible students per dept, largest first, etc. Assignments to any such opening will be made by the Associate Dean for Artistic Programming and External Relations. Depts may choose to submit alternates if openings should materialize.)

c. Should any dept have more outstanding students than the allocation system will allow it to present, that dept may choose ensembles in place of a soloist providing that all members of the ensemble are eligible seniors or fifth year students.

Note: Accompanists, assistants, or participants should, in most cases, be seniors or persons who have already received permission to stay during Commencement because of other commitments. **No room and board will be provided for non-seniors.**

\*All seniors enrolled in chamber music must be informed in a timely manner that if they wish to be considered for the Commencement Recital, their ensemble must appear on the one chamber music showcase recital designated for seniors. Ensemble coaches who have heard all of the senior ensembles at this recital will form a committee to select the ensemble for the Commencement Recital.

### **Selection Procedures for Conservatory Orientation Recital**

Students are chosen by division, department, or program to participate in collaborative faculty-student ensemble performances at the Conservatory Orientation Recital, normally held in Finney Chapel or Warner Concert Hall. Recognizing that collaborative faculty-student ensemble performances (or “side-by-side” performances) are encouraged, in some cases, certain divisions may elect instead to nominate student performers (solo or ensemble) in cases where side-by-side performances are not practicable. All returning conservatory students are eligible for nomination.

Faculty from each division, department, or program will select the repertoire for their respective division/department’s faculty-student collaborative ensemble or student performance per the distribution below, with a maximum performance time of 7 minutes per selection. Multiple students may be chosen to participate with faculty in their representative division/department’s faculty-student collaborative ensemble performance.

In cases when ensemble personnel are spread over two or more departments, decisions will be made not simply by nomination but through consultation of the faculty of those representative departments.

#### Distribution:

- Piano – 1 selection
- Voice – 1 selection
- Strings – 1 selection
- Winds/Brass/Percussion – 1 selection in addition to the customary opening fanfare
- Historical Performance – 1 selection
- Organ – 1 selection



- TIMARA – 1 selection
- Jazz – 1 selection
- PI Ensemble – 1 selection

Student information, faculty performers, and complete program information must be submitted by May 12, 2023.

### **Faculty Recitals**

In order to reserve time for a faculty recital, a completed *Application for Conservatory Event* form must be submitted to Concert Production by the performing faculty member. Email requests will also be accepted, including the performer's name and instrument, as well as the desired venue, date, and time.

Faculty may begin reserving recital dates beginning **May 1** for the following academic year. Dates are assigned on a first-come, first-served basis.

All faculty recitals will be given 30 minutes for setup, and a maximum of **two hours** performance time, including intermission, applause, stage set changes, and music.

Due to the heavy concentration of student degree recitals (and dress rehearsals), *no faculty recitals are to be scheduled during the six weeks following Spring Recess.*

Concert Production offers the same services for faculty recitals as for degree recitals (*please see above*).

Faculty recitals may not be scheduled against large ensemble or Artist Recital Series concerts, or against any conservatory-sponsored event of the same instrument.

### **Guest Recitals**

All guest recital requests must be under the sponsorship of the appropriate conservatory division, with the approval of the division director. Unless absolutely necessary, no guest recitals should be scheduled during the six weeks following spring break due to the heavy concentration of degree recitals (and dress rehearsals) at that time. No concerts are scheduled on Mondays.

In order to reserve time for a guest recital, a completed *Application for Conservatory Event* form must be submitted to Concert Production by the sponsoring faculty member. Email requests will also be accepted, including the performer's name and instrument, as well as the desired venue, date, and time.

Guest recitals may not be scheduled against large ensemble or Artist Recital Series concerts, or against any conservatory-sponsored event of the same instrument.

### **Warner Concert Hall, Kulas Recital Hall, and Stull Recital Hall Schedule**

Members of the Keyboard, Voice, String, and Woodwind, Brass and Percussion Divisions are assigned a one-hour weekly studio class time in the performance halls. Reservations for studio class times are made through the Administrative Assistant for Conservatory Student Academic Affairs (Bibbins 113); once a faculty member has established a studio class time, that reservation will carry over each year unless a request for a change is made by the faculty (or division director in the case of the new faculty).

The Organ Department is assigned fourteen hours of teaching time in Warner Concert Hall each week. In addition, each faculty member of the department is assigned a one-hour weekly studio class time.

Additional free hours in Warner, Kulas, and Stull Recital Hall may be requested with Concert Production on Fridays beginning at 9:00 a.m., for the following week. Due to the great demand for rehearsal time, each teacher is expected to sign for not more than one hour of additional time. If there are free periods left over after each faculty member has had an opportunity to register for an hour, an additional period may be signed for after 1:30 p.m. Friday.

One month prior to scheduled senior or junior recitals, two hours of senior recital dress rehearsal time or one hour of junior recital dress rehearsal time may be reserved for the faculty member responsible for the recital. These hours will be reserved as requested, but the responsibility for the reservation falls entirely on the faculty member.

#### **Faculty/Guest Recital dress rehearsals.**

Two hours of dress rehearsal may be scheduled for faculty members or guests in the concert location. It is the responsibility of the faculty member giving the recital or sponsoring a guest to request time well in advance, but no later than 4:00 p.m. on Thursday of the week prior to the recital.

#### **Scheduling Other Performance Spaces**

Concert Production, in consultation with the appropriate building representative, schedules other performance venues for conservatory-sponsored events including required junior and senior recitals, faculty recitals, and dress rehearsals for such recitals. Other unofficial events may be scheduled by faculty independently by requesting the venue with the appropriate building representative.

## CONSERVATORY LIBRARY

### **Staff**

#### ***Administration and Collection Development***

Kathleen Abromeit, Head, Conservatory Library  
Emerson Morgan, Librarian for Special Collections  
Kimberlie Fixx, Department Assistant

#### ***Cataloging and Materials Preparation***

Rebecca Belford, Technical Services Librarian  
Faith Hoffman, Music Cataloger  
Kimberlie Fixx, Preparations Assistant

#### ***Circulation, Reserve, and Interlibrary Loan***

Marla Thompson, Circulation Coordinator  
Natalie Gutiérrez-Negrón, Collection Management & Evening Circulation Supervisor

#### ***Reference and Library Instruction***

Grace Elliott, Public Services Librarian

### **General**

The Conservatory Library provides faculty, students and staff with quiet study space, a Conference Room, Classroom, and Special Collections Reading Room, listening equipment and an Electronic Resource Center. Currently, the Conservatory Library's collection exceeds 300,000 items making it comparable to the largest music libraries in academic settings both public and private. With approximately 90,000 sound recordings, 131,000 music scores, 64,000 books about music, and 210 periodical subscriptions, the collection continues to grow. Approximately 2,000 sound recordings, 3,300 scores, and 1,400 books are added to the collection each year representing all musical historical periods and subject matter as well as all facets of music education, composition, and analysis.

The Conservatory Library's Special Collections represent a vast musical spectrum from the Violin Society of America/H.K. Goodkind Collection featuring the construction, performance, teaching, collecting, and playing of stringed instruments, to extremely rare jazz sound recordings found in the James and Susan Neumann Jazz Collection, to 16th century theoretical treatises from the distinguished library of Frederick R. Selch in addition to autographs, rare and unique music, books on music, and iconography -- engravings, paintings, posters and playbills. For further information on any of these collections, please feel free to contact [Conservatory Special Collections](#).

The following information will provide an overview of the Conservatory Library's facilities, services, and procedures.

## **Catalogs**

[OBIS](#), the Library's online catalog, provides information on the collections of all campus libraries and the Oberlin College Archives. A number of our sound recordings cataloged prior to 1976 are not found in OBIS, but are listed [here](#).

## **Circulation**

Faculty, staff, and students of Oberlin College and residents of Lorain County are eligible to borrow materials from the Conservatory Library. Guests of either the Conservatory Dean's Office or faculty may borrow materials from the Conservatory Library on the same basis as Conservatory faculty when proper documentation is presented to the library staff, including photo ID and an introduction from their staff or faculty host. All users must present their I.D. cards at the Circulation Desk each time they borrow material. Guest users of the Library are requested to register at the Circulation Desk.

## **Faculty Loan Periods**

Year: Books and scores

Semester: Recordings

Overnight: Unbound periodicals

Library Use Only: Reference, Locked Case, Microforms

Three days: Bound periodicals, "Seminar"

Three hours: Regular reserve materials

## **Recall**

All circulating material is subject to recall, and such notices are generated by the automated circulation system. Holds may also be placed using the "request an item" feature in OBIS. Overdue recalled items checked out to faculty members will be subject to fines. (Based on legislation endorsed by the General Faculty Library Committee in 1994).

## **Reserves**

Materials specifically assigned for a particular course are frequently placed on library reserve. These materials are available upon request at the Circulation Desk and circulate for three hours.

To facilitate timely processing of Reserve materials, faculty are asked to comply with the Reserve procedures as outlined by Greg Solow, Circulation Coordinator (see appendix info sheet and reserve list form).

All items placed on Reserve must comply with copyright law of the United States. The library assumes no responsibility for infringement of the law by individuals.

**Regular Reserve.** At the request of Conservatory faculty, library materials that contain required reading or listening assignments are removed from the circulating collection to the regular reserve shelves, behind the Circulation Desk. Regular print reserves may leave the library for the duration of their borrowing period, and may stay out overnight under certain circumstances.

**Open Reserve.** At the request of Conservatory faculty, library materials with recommended reading are removed from the circulating collection to the open reserve shelves. Students and faculty members may take material from the open reserve shelves and use it on an honor-system basis. Items on open reserve may not leave the library.

**Sound Streaming Reserve and Blackboard.** The library staff offers a sound streaming reserve service (retrieving, scanning, and uploading reserve readings) using Google Drive, Naxos Music Library, and Blackboard to manage sound files. Please consult [Marla Thompson](#), the Conservatory Library's Circulation Coordinator, well in advance of the beginning of each semester if you wish to take advantage of these web-based electronic reserve tools.

### **OhioLINK**

The Oberlin College Library participates in OhioLINK, a service linking the library catalogs of many of Ohio's state-supported and private colleges and universities as well as the State Library of Ohio. OhioLINK maintains a centralized catalog that integrates the catalogs of the member institutions. Borrowers from any member institution may request items from another member institution, based on each institution's OhioLINK lending policy. Oberlin College students and faculty members may initiate these requests in OBIS. For faculty and staff, the OhioLINK loan period for books and microfilm is 6 weeks. An item may be renewed up to 6 times, for 6 weeks each time, as long as the item has not been requested by another borrower. A statewide pickup and delivery service will provide, in many cases, access to requested materials within two days. Additional information on the Oberlin College Library's participation may be obtained at the Terrell Main Library.

### **Interlibrary Loan**

When library materials are unavailable at the Oberlin College Library or through OhioLINK, our Interlibrary Loan Service will try to obtain it for you from another library. Interlibrary loan requests may be placed using the online request form found on the Library web page.

You should allow two to three weeks for receiving material requested through Interlibrary Loan.

When requested material arrives, you will be notified by mail. Please pick up the requested item at the Circulation Desk in the Main Library.

For additional Interlibrary Loan assistance, please e-mail the department ([dill@oberlin.edu](mailto:dill@oberlin.edu)).

## **Reference Services**

**Reference Questions.** The Information Desk in the Conservatory Library is regularly staffed for reference questions. The Reference Assistant (Reffie) can provide information about printed or recorded music, books and articles as well as supply brief answers to factual questions, and suggest sources of assistance. Please feel free also to ask for information at the Circulation Desk if the Reference Desk is not open. When you need reference assistance and a librarian is unavailable, e-mail reference service is available ([con.ref@oberlin.edu](mailto:con.ref@oberlin.edu)). For reference assistance related to special collections, email [Conservatory Special Collections](#).

**Reference Appointments.** Additional assistance in finding library resources is available by [appointment](#). Reference appointments are available in-person or online for faculty, staff, and students.

**Course-Integrated Instruction.** Designed to help students use the library and web-based resources for course-related research and studio assignments, this instruction provides students with the specific skills needed to complete assignments and prepares them to make effective lifelong use of information sources and systems. Contact [Grace Elliott](#), [Emerson Morgan](#), or [Kathy Abromeit](#) to schedule an instruction session.

## **Listening and Viewing Equipment**

Listening and viewing equipment is available for all major formats:

- CDs
- LPs
- cassette, digital audio, and reel/reel tapes
- DVDs, Mini DV, and videocassettes (standard and 8mm)
- laser discs

## **Purchase of Library Materials**

Continuing development of the Conservatory Library collections is the responsibility of Kathleen Abromeit, Acting Head of the Conservatory Library. To make recommendations for the Conservatory Library's collection, contact [Kathy](#).

## **Conference Room**

A Conference Room (with comfortable seating for eight) can be found on the second floor of the Conservatory Library. Committee meetings and teleconferences may be held here, and network access is also available. Arrange to reserve the Conference Room with [Kimberlie Fixx](#).

## **Introduction to Copyright Law**

Faculty are responsible for complying with copyright law for their reserve materials. Items that fall under fair use as well as those that are not covered by copyright, as explained below, may be placed on reserve without obtaining copyright permission or paying copyright royalties. The library will not place any items on either print or electronic reserve that it knows are not in compliance with copyright law.

### ***Library Collections***

The collections of the Oberlin College Library are purchased for the nonprofit educational use of students and faculty. All library materials are acquired with the understanding that there will be multiple uses of a limited number of purchased copies. Libraries frequently pay a premium institutional subscription price for journals that is many times the individual subscription price for the purpose of supporting multiple academic users.

### ***Fair Use***

The United States Copyright Act of 1976 (Section 107) expressly permits the making of multiple copies for classroom use. Such classroom copying is one of the specific examples of uses that do not require the payment of a royalty or the permission of the copyright owners provided that the circumstances of the use are fair as assessed by four factors:

1. The purpose or character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
2. The nature of the copyrighted work;
3. The amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
4. The effect of the use upon the potential market for or value of the copyrighted work.

Oberlin College Library reserves services are used solely for non-profit educational purposes. Copies may be made for reserve without securing copyright permission if the copying is related directly to the educational objectives of a specific course and if the copyrighted material is limited to brief works, or brief excerpts from longer works. Examples include a single chapter from a book, a single article from a journal, or unrelated news articles.

### ***Public Domain Materials***

Many materials, such as government documents and older publications, are in the public domain and not protected by copyright. Items in both of these categories may be photocopied for reserve without permission. Refer to the University of North Carolina's [When Copyrights Expire Web page](#) for details regarding older publications.



***When are Permissions or Fees Required?***

Faculty must obtain permission or pay appropriate royalty fees in order to place the following types of materials on either print reserve or blackboard course sites:

- Originals, photocopies, or digitized copies of standardized tests, exercises, or workbooks.
- Photocopies or digitized copies of an entire book or musical score, or substantial portions of a book or score.

General Guidelines for Print Reserve and Blackboard course sites:

- All materials placed on print reserve and Blackboard course sites will be at the initiative of faculty for the non-commercial, educational usage of students.
- All copies, whether in print or digitized form, must include a notice of copyright: i.e.: © year of first publication, if known, name of copyright holder, if known, and a full bibliographic reference (author, title, journal title or book publisher, and date). Materials submitted for reserve without a full citation may be returned to the faculty member for the addition of the required information
- The copyright notice, "The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted materials. Users may be liable for copyright infringement." will appear on course access screen in the Blackboard course sites system and individual users will accept this liability prior to being allowed to access Blackboard course sites materials.
- Whenever possible, materials to be used for print reserve and Blackboard course sites will be those purchased or licensed by the library.
- The library will not place materials on reserve without permission if the nature, scope, or extent of copying is judged by the library to exceed the reasonable limits of fair use. Faculty must obtain permission or pay appropriate royalties in order to place copies of longer works (or substantial portions of longer works), such as complete books and performance scores.
- Access to the Blackboard course sites system is limited by password to students enrolled in a particular course. There is no charge for access to either print reserve or Blackboard course sites.
- Users may make one copy for private study, personal reading, research, scholarship, or education.

***Further Information***

The electronic scanning of copyright-protected works for library reserve services is an unsettled area of the law that may be addressed in future revisions of the copyright law or through adjudication. Oberlin College will monitor legal developments that may affect the fair use analysis of electronic reserve services to ensure that library services are in compliance with the letter and spirit of the United States Copyright Law.

***Information About Copyright Law***

(From "The United States Copyright Law, a guide for music educators")

Appendix B: Guidelines with respect to copyrighted music material

The purpose of the following guidelines is to state the minimum and not the maximum standards of educational fair use under section 107 of H.R. 2223. The parties agree that the conditions determining the extent of permissible copying for educational purposes may change in the future; that certain types of copying permitted under these guidelines may not be permissible in the future; and conversely that in the future other types of copying not permitted under these guidelines may be permissible under revised guidelines.

Moreover, the following statement of guidelines is not intended to limit the types of copying permitted under the standards of fair use under judicial decision and which are stated in Section 107 of the Copyright Revision Bill. There may be instances in which copying which does not fall within the guidelines stated below may nonetheless be permitted under the criteria of fair use.

**A. Permissible uses:**

1. Emergency copying to replace purchased copies which for any reason are not available for an imminent performance provided purchased replacement copies shall be substituted in due course.

2. For academic purposes other than performance, multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, movement or aria but in no case more than 10% of the whole work. The number of copies shall not exceed one copy per pupil.

3. Printed copies which have been purchased may be edited OR simplified provided that the fundamental character of the work is not distorted or the lyrics, if any, altered or lyrics added if none exist.

4. A single copy of recordings of performances by students may be made for evaluation or rehearsal purposes and may be retained by the educational institution or individual teacher.

5. A single copy of sound recording (such as a tape, disc or cassette) of copyrighted music may be made from sound recordings owned by an educational institution or an individual teacher for the purpose of constructing aural exercises or examinations and may be retained by the educational institution or individual teacher. (This pertains only to the copyright of the music itself and not to any copyright which may exist in the sound recording.)

**B. Prohibitions:**

1. Copying to create or replace or substitute for anthologies, compilations or collective works.

2. Copying of or from works intended to be "consumable" in the course of study or teaching such as workbooks, exercises, standard tests and answer sheets and like material.

3. Copying for the purpose of performance except as in A-1 above.

4. Copying for the purpose of substituting for the purchase of music except as in A-1 and 2 above.
5. Copying without inclusion of the copyright notice which appears on the printed copy.

#### Appendix C: Guidelines with respect to copyrighted books and periodicals

The purpose of the following guidelines is to state the minimum and not the maximum standards of educational fair use under Section 107 of H.R. 2223. The parties agree that the conditions determining the extent of permissible copying for educational purposes may change in the future; that certain types of copying permitted under these guidelines may not be permissible in the future; and conversely that in the future other types of copying not permitted under these guidelines may be permissible under revised guidelines.

Moreover, the following statement of guidelines is not intended to limit the types of copying permitted under the standards of fair use under judicial decision and which are stated in Section 107 of the Copyright Revision Bill. There may be instances in which copying which does not fall within the guidelines stated below may nonetheless be permitted under the criteria of fair use.

#### ***Guidelines***

##### A. Single copying for teachers

A single copy may be made of any of the following by or for a teacher at his or her individual request for his or her scholarly research or use in teaching or preparation to teach a class:

1. A chapter from a book;
2. An article from a periodical or newspaper;
3. A short story, short essay or short poem, whether or not from a collective work;
4. A chart, graph, diagram, drawing, cartoon or picture from a book, periodical, or newspaper.

##### B. Multiple copies for classroom use

Multiple copies (not to exceed in any event more than one copy per pupil in a course) may be made by or for the teacher giving the course for classroom use or discussion; provided that:

1. The copying meets the tests of brevity and spontaneity as defined below; and,
2. Meets the cumulative effect test as defined below; and,
3. Each copy includes a notice of copyright.

##### C. Prohibitions as to A and B above

Notwithstanding any of the above, the following shall be prohibited:

Copying shall not be used to create or to replace or substitute for anthologies, compilations or collective works. Such replacement or substitution may occur whether copies of various works or excerpts therefrom are accumulated or reproduced and used separately.

## *Definitions*

### Brevity

- i. Poetry: a. A complete poem if less than 250 words and if printed on not more than two pages, or (b) from a longer poem, an excerpt of not more than 250 words.
- ii. Prose: a. Either a complete article, story or essay of less than 2,500 words or (b) an excerpt from any prose work of not more than 1,000 words or 10% of the work, whichever is less, but in any event a minimum of 500 words.  
(Each of the numerical limits stated in “i” and “ii” above may be expanded to permit the completion of an unfinished line of a poem or of an unfinished prose paragraph.)
- iii. Illustration: One chart, graph, diagram, drawing, cartoon or picture per book or per periodical issue.
- iv. “Special” works: Certain works in poetry, prose or in “poetic prose” which often combine language with illustrations and which are intended sometimes for children and at other times for a more general audience fall short of 2,500 words in their entirety. Paragraph “ii” above notwithstanding such “special works” may not be reproduced in their entirety; however, an excerpt comprising not more than two of the published pages of such special work and containing not more than 10% of the words found in the text thereof, may be reproduced.

### Spontaneity

- i. The copying is at the instance and inspiration of the individual teacher, and
- ii. The inspiration and decision to use the work and the moment of its use for maximum teaching effectiveness are so close in time that it would be unreasonable to expect a timely reply to a request for permission.

### Cumulative effect

- i. The copying of the material is for only one course in the school in which the copies are made.
- ii. Not more than one short poem, article, story, essay or two excerpts may be copied from the same author, nor more than three from the same collective work or periodical volume during one class term.
- iii. There shall not be more than nine instances of such multiple copying for one course during one class term.  
(The limitations stated in “ii” and “iii” above shall not apply to current news periodicals and newspapers and current news sections of other periodicals.)

## **\*CONSERVATORY COMMUNICATIONS OFFICE**

### **Staff**

Cathy Partlow Strauss, Director - [cstrauss@oberlin.edu](mailto:cstrauss@oberlin.edu); Ext. 58328; Con Annex 218

### **Submit your news:**

[con.news@oberlin.edu](mailto:con.news@oberlin.edu)

***\*Updates pending for this section.***