

Western Illinois University
SCHOOL OF MUSIC

**UNDERGRADUATE
STUDENT
HANDBOOK**

Academic Year 2019-2020

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1.0 - SCHOOL OF MUSIC MISSION AND GOALS

MISSION STATEMENT

The School of Music at Western Illinois University is committed to a dual mission within the university:

1. Helping each undergraduate and graduate music major and music minor to be the best musician he/she can be through coursework, applied study, solo and ensemble performance, and a variety of listening opportunities; and
2. Serving, along with other departments in the College of Fine Arts and Communication, as a cultural center for the university, the community, and the region; including a strong commitment to providing opportunities for non-music major university students to develop awareness and understanding of music in a variety of cultural contexts.

GOALS

The primary goal of the WIU School of Music is to develop technically proficient and artistically expressive musicians at the undergraduate and graduate levels. In addition, the WIU School of Music serves to:

- Train student musicians in the fine art of musical performance through applied lessons and solo and ensemble performance experiences
- Help students understand the structures and contexts of music throughout history and in the present, to enhance their appreciation and performance of diverse musical styles
- Prepare graduates who possess the aural, analytical, conceptual, technological and performance skills needed to be successful in the fields of education, therapy, performance, composition, and industry, or as students in an advanced degree program
- Help music students develop the tools of self-discipline, creative expression, analysis, problem-solving, and communication for success in their chosen life's work, in or out of the field of music
- Provide basic music courses and experiences to assist general university students to be articulate, responsive, and knowledgeable citizens, consumers, and patrons of the arts
- Share the joy of musical expression with the general student, university, community, and regional populations through concerts and recitals
- Serve as a resource center for the elementary and secondary music programs and music teachers in Illinois, the Midwest region, and nationally
- Provide opportunities for pre-college music study for community/regional service and for on-campus pedagogical laboratory experience opportunities
- Offer a music curriculum with sufficient depth and breadth to satisfy the needs and interests of the students enrolled
- Maintain a faculty of musician-teachers who, through dedication to excellence, sound pedagogy, and effective communication skills, present models that inspire students to achieve their full potential

2.0 - GENERAL INFORMATION

2.1 - INFORMATION RESOURCES

2.2 - WHERE TO FIND

Browne Classrooms	BR 129, 130, 205, 207, 215, 220
Sallee Classrooms	SA 101, 210, 212, 230
Bulletin Board: General Information	Browne Hall Lobby
Bulletin Board: Bands, Choirs, Orchestras	Browne Hall Lobby
Bulletin Board: Music Education	Browne Hall Second Floor
Bulletin Board: Music Business	Browne Hall Second Floor
Bulletin Board: Music Therapy	Browne Hall Second Floor
Bulletin Board: Phi Mu/Mu Phi	Browne Hall Mezzanine
Electronic Piano Lab	Browne 213
Electronic Music Studio	Sallee 226
Instrumental Rehearsal Room	Browne 129 & COFAC Recital Hall
Choral Rehearsal Room	Browne 130 & COFAC Recital Hall
Information Concerning Accompanists	Browne 124
Information Concerning Talent Grants	Browne 121
Music Education Resource Center	Browne 204
Music Library	Sallee 108
Practice Room Keys	Piano and Percussion Faculty
Computer Lab	Browne 107
Recital Attendance Report (Music Office)	Browne 122 & COFAC Recital Hall

2.3 - SCHOOL OF MUSIC FACULTY/STAFF

Linda Andrews	Organ	Browne 226
Whitney Ashe	Jazz Piano and Voice	Browne 222
Matt Bean	Musical Theatre/Voice	Browne 123
Courtney Blankenship	Music Business	Browne 209
Bruce Briney	Trumpet	Browne Studio E
Jeffrey Brown	Interim Director, School of Music/Piano	Browne 122
Richard Cangro	Music Education/Humanities/Community Music	Browne 203
Terry Chasteen	Voice	Browne Studio B
Po-Chuan Chiang	Staff Accompanist	Browne 124
Hong Da-Chin	Theory/Composition	Sallee 216
John Cooper	Director of Jazz Studies/Trumpet	Sallee 210
Denise Coovert	Music Therapy Clinical Trainer	Browne 210
Brisa de Paula	Bassoon/Humanities	Browne 202
Michael Fansler	Director of Bands/Music Education	Sallee 206
Tammy Fretueg	Office Administrator	Browne 122
Jena Gardner	Horn/Brass Ensembles	Browne 126A
Eric Ginsberg	Clarinet	Browne Studio F
Anita Hardeman	History/Humanities	Sallee 215
Emily Hart	Oboe/Humanities	Browne 120
Jeiran Hasan	Flute	Browne Studio D
Jason Hawkins	Music Ed/Choir	Sallee 200
Joanie Herbert	Faculty Assistant/COFAC Recital Hall Manager	Simpkins 505
Matthew Hughes	Bass/Humanities	Browne 206
Richard Hughey	Director of Orchestras	Sallee 208
Jennifer Jones	Music Therapy	Browne 211
Richard Kurasz	Assistant Director, School of Music/Percussion	Browne 121/Sallee 100
James Land	Tuba	Browne Studio A
Natalie Landowski	Piano	Browne 217
Brian Locke	History/Humanities	Sallee 214
Sandra McVey	Senior Library Specialist	Sallee 108

Julieta Mihai	Violin	Sallee 103
John Mindeman	Trombone/Euphonium	Browne Studio C
Kevin Nichols	Percussion	Sallee 102
James Romig	Theory/Composition	Sallee 222
Ricardo Sepúlveda	Voice/Opera	Browne 127
Emily Sevcik	Music Therapy	Browne 208
Penny Shumate	Voice	Browne Studio G
Istvan Szabo	Viola/Humanities	Browne 224B
Jennifer Thomas	Music Education	Browne 216
Matthew Thomas	Associate Director of Bands/Music Education	Sallee 204D
Lynn Thompson	Voice/Music Theatre	Browne 125
Trista Trone	Recruitment Coordinator	Browne 121A
George Turner	Guitar	Browne 212
John Vana	Saxophone	Browne Studio H
Chad Walker	Instrument Technician/Inventory	Simpkins 003
Liang-yu Wang	Accompanist	Browne 126B
Brian Winnie	Director of Choirs/Music Education	Sallee 202A
Lisa Wipperling	Musical Theatre/Voice	Browne 128
Ghyas Zeidieh	Cello	Browne 218

3.0 - REGISTRATION AND ADVISING PROCEDURES

3.1 - ADMISSION TO MUSIC STUDY: UNDERGRADUATE FRESHMEN AND TRANSFER STUDENTS

In addition to completing all admission requirements of the University, students who expect to major or minor in music must also pass a performance audition. (No audition is required for Music Business Minors)

3.2 - ACADEMIC ADVISING

2019-2020 School of Music Advisors

Courtney Blankenship	Music Business
Jennifer Jones	Music Therapy
Emily Sevcik	Music Therapy
John Vana	Applied Inst, Composition, Jazz Studies
Lynn Thompson	Applied Voice
Jennifer Wetzel Thomas	Music Education
Rich Cangro	Music Education (Gen and Inst Fall '19)
Matt Thomas	Music Education (Instrumental Sp '20)
Trista Trone	SOAR
Rick Kurasz	New Transfer Students, Music Minors

Information concerning advising is posted on the bulletin boards. Develop the habit of checking all bulletin boards for announcements regularly. The advisors assist with problems of program and career planning, scheduling, and registration. Each advisor posts advising office hours, which will vary each semester or advising times may be scheduled by appointment. Knowing degree requirements and careful planning with your advisor will eliminate most scheduling problems. Keep a file of grade reports, program sheets, long-range plans, and other pertinent information. WARD reports, which may be requested from the Registrar at any time, verify what courses are on your transcript and what courses are needed for degree completion. Check with your advisor before dropping a class, adding a class, or changing your major emphasis so you have a clear picture of your alternatives and the possible results of your action.

EACH STUDENT IS ULTIMATELY RESPONSIBLE FOR KNOWING AND MEETING ALL GRADUATION REQUIREMENTS.

3.3 - SEEKING HELP FROM YOUR INSTRUCTORS

The music faculty is here to help you develop to your fullest musical potential. Regular attendance at classes and lessons, and consistent preparation is required for successful completion of your music requirements. If you are having a problem in a class, let the instructor know immediately so that they can suggest ways to remedy the situation.

3.4 - PERSONAL COUNSELING

The University Counseling Office has an excellent staff trained to help with personal problems or problems of adjustment to college life. They also offer special sessions on developing better study skills, making career choices and other related topics. Do not hesitate to call this office for any type of assistance you may need. Telephone: 298-2453

3.5 - GRADE APPEALS

If you feel you have been graded unfairly, **FIRST CONSULT WITH YOUR INSTRUCTOR.** If, after this consultation, you still believe you have been judged unfairly, contact the School of Music Director to obtain a grade appeals form for submission to the music grade appeals committee. Detailed procedures for appealing a grade can be found in Appendix A.

3.6 - ABSENCE POLICY

If a student is going to miss a class, it is his/her responsibility to discuss the situation with the appropriate faculty member in advance and in accordance with that faculty member's guidelines for class attendance. If documentation of the reason or reasons for an absence is desired by the faculty member, that information should be included in the course syllabus, e.g., medical documentation, proof of court appearance, etc. Depending upon the faculty member's class attendance policy, the reasons for the absence and the student's prior record of class attendance, the faculty member may or may not grant the request to make up missed work. For further details on absences from class, refer to Appendix I.

3.7 - IMPORTANT STEPS TO TAKE ALONG THE WAY TO A BACHELOR'S DEGREE

- 3.7.1 **EVERY SEMESTER:** It is your responsibility to be sure that you are properly registered for the required courses and ensembles. You must be registered for every ensemble in which you are participating. Check your registration print out carefully and ask your advisor to help with any discrepancies noted. If you drop a class, discuss it first with your advisor and notify your instructor, but also officially drop it on STARS. **No one but you can officially drop a class, and if you don't drop a class you are no longer attending, your grade will be an F.** Be sure to keep a portfolio of all important paperwork regarding your progress toward the degree (Ward Reports, recital programs, transfer credit evaluations, grade reports, etc.) and check with your advisor to be certain you have furnished copies of everything needed for your file.
- 3.7.2 **END OF FIRST YEAR:** Discuss your progress with your principal applied instructor and ask for an evaluation of your performance level in relation to your program option and long range career goals.
- 3.7.3 **UNDERGRADUATE MID-CAREER ASSESSMENT:** All native and transfer students having completed three semesters of coursework in the music major will be reviewed for satisfactory progress. Please see additional details regarding this in Appendix B.

- 3.7.4 CONSTITUTION TEST: All students who did not graduate from an Illinois high school must take a test on the Constitution of the United States and the Constitution of the State of Illinois OR successfully complete Political Science 122. Music Education students are required to take Political Science 122 even if a graduate of an Illinois high school.
- 3.7.5 GRADUATION APPLICATION: Application for graduation should be made during the second semester of your junior year. (See exception for Music Education majors in Appendix D.) Forms may be obtained from the Registrar's Office. Pencil in the appropriate courses and take it to your advisor for approval and finalizing.
- 3.7.6 PLACEMENT PAPERS: All seniors should apply to the Placement Office to set up a placement file. Even if you are not immediately seeking employment, you should start your placement file, requesting letters of recommendation from faculty while you are fresh in their memory.
- 3.7.7 COMMENCEMENT: Music students completing graduation requirements at the end of the Fall or Spring Semester are expected to attend commencement exercises. Students must complete a graduation application within the first four weeks of the last semester as a Junior. MUSIC EDUCATION MAJORS PLEASE NOTE APPLICATIONS FOR SENIOR DIVISION AND APPLICATION FOR STUDENT TEACHING DEADLINES IN APPENDIX C.

4.0 - SCHOOL OF MUSIC PROGRAMS OF STUDY

All curricula leading to baccalaureate degrees in music include the same core music courses and the University's General Education requirements. The following degree programs are available.

Bachelor of Music

Options: Performance, Jazz Studies, Composition, Music Education, Music Business and Music Therapy

Objectives Common to all Options in the Undergraduate Music Major:

1. To enable students to develop performance skills--technical proficiency and musical expressiveness--on a principal instrument or voice.
2. To enable students to acquire a working repertoire, and to provide solo and ensemble performance opportunities before a variety of audiences.
3. To enable students to develop the basic musicianship skills of reading scores and parts, rhythm performance, hearing, sight singing, sight reading, and keyboard familiarity.
4. To enable students to further develop creativity through improvisation and composition.
5. To enable students to develop the tools and a context for understanding a wide variety of historical and contemporary musical styles, compositions, and performance situations.
6. To enable students to develop musical resources for personal enrichment and a rewarding professional life--individual discipline, aesthetic discrimination, an open mind, good practice habits, curiosity, and a love of music.

4.1 - THE APPLIED MUSIC OPTION

The Applied Music Option offers a variety of program specializations to be selected by the student in consultation with the advisor and the appropriate applied or theory faculty.

4.1.1 - VOCAL, PIANO, AND INSTRUMENTAL PERFORMANCE

The performance program demands a high level of musical and technical ability at all levels, from entrance through graduation. Jury examinations for performance majors are more demanding, reflecting the 4 hours per semester credit in applied study. Half junior and full senior recitals are required. Upper division requirements in music theory, history, and literature help prepare the student for entrance examinations to graduate schools or for a career as a performer.

Objectives for the Piano and Instrumental Performance Program

1. To enable students to develop performance skills--technical proficiency and musical expressiveness--to the highest possible level.
2. To enable students to develop the ability to critically observe and evaluate musical performance.
3. To enable students to develop the ability to incorporate analytical perceptions and historical perspective into performance.
4. To enable students to develop thorough and reliable practice methods to master a new composition efficiently and independently.
5. To enable students to develop a practical knowledge of the solo and ensemble literature for their instruments.
6. To enable students to develop an understanding of the history, theory, and operation of their instruments.
7. To enable students to develop an understanding of pedagogical principles for their instruments, including diagnostic and problem solving abilities.

Objectives for the Vocal Performance Program

1. To enable students to develop a concept of quality of voice--both solo and choral.
2. To enable students to develop performance skills--solo and choral vocal techniques, and textual and musical artistic interpretation--to the highest possible level.
3. To enable students to develop the ability to critically observe and evaluate musical performance.
4. To enable students to develop the ability to incorporate analytical perceptions and historical perspective into performance.
5. To enable students to develop thorough and reliable practice methods to master compositions efficiently and independently.
6. To enable students to acquire a basic knowledge of vocal repertory and styles.
7. To enable students to develop stage presence and performance personality.
8. To enable students to acquire a rudimentary language facility to pronounce and sing in Latin, Spanish, Italian, German, French, and English.
9. To enable students to develop an understanding of pedagogical principles for voice, including diagnostic and problem solving abilities.
10. To enable students to develop the ability to read and understand at least one foreign language at a rudimentary level.

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FRESHMAN YEAR

Mus 2__	(Prin Applied)	2-4	Mus 2__	(Prin Applied)	2-4
Mus 125	(Accompanying)	1	Mus 125	(Accompanying)	1
Mus 181	(Theory I)	2	Mus 182	(Theory II)	2
Mus 183	(Aural Skills I)	1	Mus 184	(Aural Skills II)	1
Eng 180	(Gen Ed I)	3	Lab Sci Elec	(Gen Ed II)	4
Mus 190Y	(Gen Ed IV)	3	Soc Sci Elec	(Gen Ed III)	3
Mus 100	(Recital Attnd)	<u>S</u>	Mus 100	(Recital Attnd)	<u>S</u>
		12-14			13-15

SOPHOMORE YEAR

Mus 2__	(Prin Applied)	2-4	Mus 2__	(Prin Applied)	2-4
Mus 125	(Accompanying)	1	Mus 129	(Pno Chmbr Ens)	1
Mus 281	(Theory III)	2	Mus 282	(Theory IV)	2
Mus 283	(Aural Skills III)	1	Mus 284	(Aural Skills IV)	1
Mus 365	(Kybrd Skills)	2	Mus 167	(Intro Jazz Pno)	1
Eng 280	(Gen Ed I)	3	Math/Sci Elec	(Gen Ed II)	3
Health__	(Gen Ed VI)	2	KIN _____	(Gen Ed VI)	1
Soc Sci Elec	(Gen Ed III)	3	Comm 241	(Gen Ed I)	3
Mus 100	(Recital Attnd)	<u>S</u>	Mus 100	(Recital Attnd)	<u>S</u>
		16-18			14-16

JUNIOR YEAR

Mus 4__	(Prin Applied)	4	Mus 4__	(Prin Applied)	4
Mus 129	(Pno Chmbr Ens)	1	Mus 129	(Pno Chmbr Ens)	1
Mus 330	(Conducting)	2	Mus 391	(Mus History)	3
Mus 390	(Mus History)	3	Mus 466	(Piano Ped II)	2
Mus 465	(Piano Ped I)	2	Mus 381	(Analysis)	3
Multicultural	(Gen Ed V)	3	Math/Sci Elec	(Gen Ed II)	3
Hum Elec	(Gen Ed IV)	3	Mus 402	(1/2 Jr Recital)	0
Mus 100	(Recital Attnd)	<u>S</u>	Mus 100	(Recital Attnd)	<u>S</u>
		18			16

SENIOR YEAR

Mus 4__	(Prin Applied)	4	Mus 4__	(Prin Applied)	4
Mus ____	(Ensemble)	1	Mus ____	(Ensemble)	1
Mus ____	(Upper Mus Elec)	3	Mus ____	(Upper Mus Elec)	3
Mus ____	(Upper Mus Elec)	3	Mus 496	(Piano Lit II)	2
Mus 495	(Piano Lit I)	2	Hm Elec	(Gen Ed IV)	3
Soc Sci Elec	(Gen Ed III)	3	Elective		2
Mus 100	(Recital Attnd)	<u>S</u>	Mus 402	(Sr Recital)	<u>0</u>
		16			15

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FRESHMAN YEAR

Mus 2__	(Prin Applied)	2-4	Mus 2__	(Prin Applied)	2-4
Mus ____	(Ensemble)	1	Mus ____	(Ensemble)	1
Mus 181	(Theory I)	2	Mus 182	(Theory II)	2
Mus 183	(Aural Skills I)	1	Mus 184	(Aural Skills II)	1
Mus 165	(Class Piano I)	1	Mus 166	(Class Piano II)	1
Eng 180	(Gen Ed I)	3	Lab Sci Elec	(Gen Ed II)	4
Mus 190Y	(Gen Ed IV)	3	Soc Sci Elec	(Gen Ed III)	3
Mus 100	(Recital Attnd)	<u>S</u>	Mus 100	(Recital Attnd)	<u>S</u>
		13-15			14-16

SOPHOMORE YEAR

Mus 2__	(Prin Applied)	2-4	Mus 2__	(Prin Applied)	2-4
Mus ____	(Ensemble)	1	Mus ____	(Ensemble)	1
Mus 281	(Theory III)	2	Mus 282	(Theory IV)	2
Mus 283	(Aural Skills II)	1	Mus 284	(Aural Skills IV)	1
Mus 265	(Class Piano III)	1	Mus 266	(Class Piano IV)	1
Eng 280	(Gen Ed I)	3	Math/Sci Elec	(Gen Ed II)	3
Health____	(Gen Ed VI)	2	KIN _____	(Gen Ed VI)	1
Soc Sci Elec	(Gen Ed III)	3	Comm 241	(Gen Ed I)	3
Mus 100	(Recital Attnd)	<u>S</u>	Mus 100	(Recital Attnd)	<u>S</u>
		15-17			14-16

JUNIOR YEAR

Mus 4__	(Prin Applied)	4	Mus 4__	(Prin Applied)	4
Mus ____	(Ensemble)	1	Mus ____	(Ensemble)	1
Mus 330	(Conducting)	2	Mus 332	(Inst Conducting)	2
Mus 390	(Mus History)	3	Mus 391	(Mus History)	3
Multicultural	(Gen Ed V)	3	Mus 381	(Analysis)	3
Hum Elec	(Gen Ed IV)	3	Math/Sci Elec	(Gen Ed II)	3
Mus 100	(Recital Attnd)	<u>S</u>	Mus 402	(1/2 Jr Recital)	0
		16	Mus 100	(Recital Attnd)	<u>S</u>
					16

SENIOR YEAR

Mus 4__	(Prin Applied)	4	Mus 4__	(Prin Applied)	4
Mus ____	(Ensemble)	1	Mus ____	(Ensemble)	1
Mus ____	(Upper Mus Elec)	3	Mus ____	(Upper Mus Elec)	3
Mus ____	(Upper Mus Elec)	3	Mus 483	(Orchestration)	3
Soc Sci Elec	(Gen Ed III)	3	Hum Elec	(Gen Ed IV)	3
Elective		2	Elective		2
Mus 100	(Recital Attnd)	<u>S</u>	Mus 402	(Sr Recital)	<u>0</u>
		16			16

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FRESHMAN YEAR

Mus 2__ (Prin Applied)	2-4	Mus 2__ (Prin Applied)	2-4
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Mus 181 (Theory I)	3	Mus 182 (Theory II)	3
Mus 183 (Aural Skills I)	1	Mus 184 (Aural Skills II)	1
Mus 165 (Class Piano I)	1	Mus 166 (Class Piano II)	1
Eng 180 (Gen Ed I)	3	Lab Sci Elec (Gen Ed II)	4
Mus 190Y (Gen Ed IV)	3	Soc Sci Elec (Gen Ed III)	3
Mus 262 (Diction)	2	Mus 263 (Diction)	2
Mus 100 (Recital Attnd)	<u>S</u>	Mus 100 (Recital Attnd)	<u>S</u>
	16-18		17-19

SOPHOMORE YEAR

Mus 2__ (Prin Applied)	2-4	Mus 2__ (Prin Applied)	2-4
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Mus 281 (Theory III)	3	Mus 282 (Theory IV)	3
Mus 283 (Aural Skills II)	1	Mus 284 (Aural Skills IV)	1
Mus 265 (Class Piano III)	1	Mus 266 (Class Piano IV)	1
Eng 280 (Gen Ed I)	3	Math/Sci Elec (Gen Ed II)	3
French (Gen Ed IV)	4	Comm 241 (Gen Ed I)	3
Mus 100 (Recital Attnd)	<u>S</u>	Mus 100 (Recital Attnd)	<u>S</u>
	15-17		14-16

JUNIOR YEAR

Mus 4__ (Prin Applied)	4	Mus 4__ (Prin Applied)	4
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
KIN ____ (Gen Ed VI)	1	Mus 381 (Analysis)	3
Mus 390 (Mus History)	3	Mus 391 (Mus History)	3
Multicultural (Gen Ed V)	3	Mus 330 (Conducting)	2
German (Gen Ed IV)	4	Health____ (Gen Ed VI)	2
Mus 100 (Recital Attnd)	<u>S</u>	Mus 402 (1/2 Jr Recital)	0
	16	Mus 100 (Recital Attnd)	<u>S</u>
			15

SENIOR YEAR

Mus 4__ (Prin Applied)	4	Mus 4__ (Prin Applied)	4
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Mus ____ (Upper Mus Elec)	3	Mus ____ (Upper Mus Elec)	3
Mus ____ (Upper Mus Elec)	3	Math/Sci Elec (Gen Ed II)	3
Soc Sci Elec (Gen Ed III)	3	Soc Sci Elec (Gen Ed III)	3
Elective	2	Elective	1
Mus 100 (Recital Attnd)	<u>S</u>	Mus 402 (Sr Recital)	<u>0</u>
	16		15

4.1.2 - JAZZ STUDIES

Performance majors who have special interest and abilities in jazz performance may elect a sequence of courses including Jazz History, Jazz Composition, Jazz Improvisation, Jazz Methods, and Jazz Ensembles.

Objectives for the Jazz Studies Program

1. To enable students to develop performance skill--technical proficiency and musical expressiveness--to the highest possible level.
2. To enable students to develop superior facility as jazz improvisers.
3. To enable students to develop a working knowledge of jazz performance styles (swing, bop, fusion, studio, etc.).
4. To enable students to develop an understanding of the history and theory of jazz.
5. To enable students to develop a practical understanding of jazz composition.
6. To enable students to develop a knowledge of pedagogical methods and concepts of jazz.
7. To enable students to develop a performance knowledge of standard jazz repertoire.

WESTERN ILLINOIS UNIVERSITY
APPLIED MUSIC OPTION: JAZZ STUDIES
2019-2020 Catalog

FRESHMAN YEAR

Mus 2__ (Prin Applied)	2	Mus 2__ (Prin Applied)	2
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Mus 183 (Aural Skills I)	1	Mus 184 (Aural Skills II)	1
Mus 181 (Theory I)	3	Mus 182 (Theory II)	3
Mus 165 (Class Piano I)	1	Mus 166 (Class Piano II)	1
Eng 180 (Gen Ed I)	3	Lab Sci Elec (Gen Ed II)	4
Mus 190Y (Gen Ed IV)	3	Mus 141 (Intro Mus Bus)	2 Elec
Health____ (Gen Ed VI)	2	Mus 267 (Improv I)	2
Mus 187 (Jazz Fund)	1	Mus 100 (Recital Attnd)	<u>S</u>
Mus 100 (Recital Attnd)	<u>S</u>		16
	17		

SOPHOMORE YEAR

Mus 2__ (Prin Applied)	2	Mus 2__ (Prin Applied)	2
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Mus 281 (Theory III)	3	Mus 282 (Theory IV)	3
Mus 283 (Aural Skills II)	1	Mus 284 (Aural Skills IV)	1
Mus 265 (Class Piano III)	1	Mus 266 (Class Piano IV)	1
Eng 280 (Gen Ed I)	3	Mus 397 (Jazz Survey)	3
Soc Sci Elec (Gen Ed III)	3	Soc Sci Elec (Gen Ed III)	3
Mus 167 (Intro Jazz Pno)		1 Mus 341 (Mus	
Pub)	2 Elec		
Math/Sci Elec (Gen Ed II)	3	Mus 367 (Improv II)	2
Mus 100 (Recital Attnd)	<u>S</u>	Mus 100 (Recital Attnd)	
	<u>S</u>		
	18		18

JUNIOR YEAR

Mus 4__ (Prin Applied)	2	Mus 4__ (Prin Applied)	2
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Mus 390 (Mus History)	3	Mus 330 (Conducting)	2
Mus ____ (Upper Mus Elec)	3	Mus 391 (Mus History)	3
Open Elective	2	Comm 241 (Gen Ed I)	3
Mus 394 or 195 (Gen Ed V)	3	Mus 402 (1/2 Jr Recital)	0
Mus 387 (Jazz Comp I)	2	Open Electives	3
Mus 100 (Recital Attnd)	<u>S</u>	Mus 487 (Jazz Comp II)	2
	16	Mus 100 (Recital Attnd)	<u>S</u>
			16

SENIOR YEAR

Mus 4__ (Prin Applied)	2	Mus 4__ (Prin Applied)	2
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Mus ____ (Upper Mus Elec)	3	Mus ____ (Upper Mus Elec)	3
Soc Sci Elec (Gen Ed III)	3	Math/Sci Elec (Gen Ed II)	3
Hum Elec (Gen Ed IV)	3	Mus 402 (Sr Recital)	0
Mus 497 (Jazz History)		2 Hum Elec (Gen	
Ed IV)	3		
PE _____ (Gen Ed VI)	1	Mus 337 (Jazz Ped)	2
Mus 100 (Recital Attnd)		<u>S</u> Mus 381	
(Analysis)	3		
	15		17

4.1.3 - COMPOSITION

Composition majors develop their creative and intellectual abilities through a comprehensive course of study including composition, analysis, theory, and history. Students interested in these areas may use their skills in a variety of ways including college teaching, composing for bands or jazz ensembles, commercial music, and broadcasting. Students may also pursue an interest in electronic music and studio techniques by working with the digital synthesis system in the Electronic Music Studio.

Objectives of the Composition Program

1. To enable students to acquire techniques and procedures for hearing and thinking about music in several styles.
2. To enable students to develop compositional techniques to work in several media and/or genre--instrumental, vocal, electronic, solo, chamber, ensemble.
3. To enable students to develop compositional techniques to begin to find a personal voice.
4. To enable students to understand the nature of compositional problems as unity/variety, tension/release, expectation, and development as illustrated in a student's own work and in pieces from the literature.
5. To enable students to develop a historical sensibility about composing.
6. To enable students to develop keyboard skills adequate to a composer's needs.
7. To enable students to value an open mind and open ears.

WESTERN ILLINOIS UNIVERSITY
APPLIED MUSIC OPTION: COMPOSITION
2019-2020 Catalog

FRESHMAN YEAR

Mus 2__ (Prin Applied)	2	Mus 2__ (Prin Applied)	2
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Mus 181 (Theory I)	2	Mus 182 (Theory II)	2
Mus 183 (Aural Skills I)	1	Mus 184 (Aural Skills II)	1
Mus 165 (Class Piano I)	1	Mus 166 (Class Piano II)	1
Eng 180 (Gen Ed I)	3	Lab Sci Elec (Gen Ed II)	4
Mus 190Y (Gen Ed IV)	3	Soc Sci Elec (Gen Ed III)	3
Health____ (Gen Ed VI)	2	Mus 100 (Recital Attnd)	<u>S</u>
Mus 100 (Recital Attnd)	<u>S</u>		14
	15		

SOPHOMORE YEAR

Mus 2__ (Prin Applied)	2	Mus 2__ (Prin Applied)	2
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Mus 281 (Theory III)	2	Mus 282 (Theory IV)	2
Mus 283 (Aural Skills II)	1	Mus 284 (Aural Skills IV)	1
Mus 265 (Class Piano III)	1	Mus 266 (Class Piano IV)	1
Eng 280 (Gen Ed I)	3	Math/Sci Elec (Gen Ed II)	3
Soc Sci Elec (Gen Ed III)	3	Comm 241 (Gen Ed I)	3
Hum Elec (Gen Ed IV)	3	Hum Elec (Gen Ed IV)	3
Mus 100 (Recital Attnd)	<u>S</u>	Mus 100 (Recital Attnd)	<u>S</u>
	16		16

JUNIOR YEAR

Mus 4__ (Prin Applied)	2	Mus 4__ (Prin Applied)	2
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Mus 411 (Composition)	2	Mus 411 (Composition)	2
Mus 215 (Piano)	1	Mus 215 (Piano)	1
Mus 481/482 (Cpt/PT Theory)	3	Mus 391 (Mus History)	3
Mus 390 (Mus History)	3	KIN _____ (Gen Ed VI)	1
Math/Sci Elec (Gen Ed II)	3	Mus 381 (Hist)	3
Mus 100 (Recital Attnd)	<u>S</u>	Mus 330 (Conducting)	2
	15	Mus 100 (Recital Attnd)	<u>S</u>
			15

SENIOR YEAR

Mus 4__ (Prin Applied)	2	Mus 4__ (Prin Applied)	2
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Mus 411 (Composition)	2	Mus 411 (Composition)	2
Mus 481/482 (Cpt/Mat 20C)	3	Soc Sci Elec (Gen Ed III)	3
Multicultural (Gen Ed V)	3	Mus 483 (Orchestration)	3
Mus 485 (Elec Mus)	3	Mus ____ (Upper Mus Elec)	3
Mus 100 (Recital Attnd)	<u>S</u>		14
	14		

4.2 - THE MUSIC EDUCATION OPTION

Students seeking Teacher Certification are qualified for K-12 Special Certification and may select a Choral-General Specialization or an Instrumental-General Specialization. This option prepares students to teach music in the public schools. All music education students must appear before the Student Teaching Committee of the School of Music for evaluation of competencies and skills prior to student teaching. Final approval for student teaching is granted only through this committee. Some students obtain certification in Music Education as well as completing degree requirements in other options such as Music Therapy, Performance, or Composition. Additional information concerning Music Education and Student Teaching Requirements may be found in Appendix C;

Objectives for the Teacher Certification Option

1. To enable students to develop and articulate a philosophy of music education that recognizes the unique characteristics of music as an art form and means of expressing human feeling in symbolic terms.
2. To enable students to develop their ability to work with young people of any age in an educational environment to expand their musical capabilities.
3. To enable students to learn and apply learning theories, pedagogical approaches, and methods of evaluation for all types of teaching situations.
4. To enable students to develop a working repertoire for teaching in any of a variety of environments.
5. To enable students to work through all modes of instruction to develop their students' understanding, creative and performing abilities, and personal enrichment.
6. To enable students to be knowledgeable of administrative procedures and expectations

WESTERN ILLINOIS UNIVERSITY
MUSIC EDUCATION CURRICULUM: CHORAL/GENERAL
Candidates who begin enrollment during an odd numbered year (15, 17, 19, 21...)

FRESHMAN

MUS 2__	(Prin Applied)	2	MUS 2__	(Prin Applied)	2
MUS__	(Ensemble)	1	MUS__	(Ensemble)	1
MUS 165	(Class Piano I)	1	MUS 166	(Class Piano II)	1
MUS 130	(Intro Mus Ed)	1	MUS 132	(String Tech)	1
MUS 181/183	(Theory I/Aural I)	3	MUS 182/184	(Theory II/Aural II)	3
MUS 190Y	(Gen Ed IV)	3	^a MATH ELEC	(Gen Ed II)	3
^a ENG 180	(Gen Ed I)	3	^a COMM 241	(Gen Ed I)	3
MUS 262	(Phon/Dic)	2	MUS 263	(Phon/Dic)	2
MUS 100		<u>5</u>	MUS 100		<u>5</u>
		16			16

SUMMER - LAB SCI ELEC(Gen Ed II) 4 hrs.

SOPHOMORE

MUS 2__	(Prin Applied)	2	MUS 2__	(Prin Applied)	2
MUS__	(Ensemble)	1	MUS__	(Ensemble)	1
MUS 265	(Class Piano III)	1	MUS 266	(Class Piano IV)	1
MUS 231	(Clstrm Instr)	1	MUS 137	(Perc Tech)	1
SOC SCI ELEC	(Gen Ed III)	3	MUS 232	(Orff/Kod/Dal)	3
MUS 281/283	(Theory III/Aur III)	3	SOC SCI ELEC	(Gen Ed III)	3
^a ENG 280	(Gen Ed I)	3	MUS 282/284	(Theory IV/Aur IV)	3
EIS 202	(Cult Soc Fnd Ed)	3	^d H & FA ELEC	(Gen Ed IV)	3
MUS 100		<u>5</u>	MUS 100		<u>5</u>
		17	TEP Application		17

JUNIOR

MUS 4__	(Prin Applied)	2	MUS 4__	(Prin Applied)	2
MUS__	(Ensemble)	1	MUS__	(Ensemble)	1
MUS 135	(High Brass Tech)	1	^{b c} MUS 335	(Tch&Asmt Choral)	3
MUS 330	(Conducting)	2	MUS 331	(Jr/Sr Chor Cond)	2
MUS 333	(El/Mid Gen Mus)	3	MUS 391	(Mus Hist)	3
MUS 396	(Choral Lit E-SH)	2	RDG 387	(Lit Inst Content)	2
EIS 301	(Cog Dev Mot Acs)	3	EIS 305	(Meas & Assess)	2
MUS 390	(Mus Hist)	3	MUS 134	(WW Tech-cl, sax)	1
MUS 100		<u>5</u>	MUS 100		<u>5</u>
		17			16

SENIOR

MUS__	(Ensemble)	1	MUS 300	(Stu Tch Rev)	0
SOC SCI ELEC	(Gen Ed III)	3	MUS__	(Ensemble)	1
^d H&FA ELEC	(Gen Ed IV)	3	HEALTH ELEC	(Gen Ed VI)	2
^b EDUC(Mus) 439	(Tch & Asmt Mus)	3	^b MUS 334	(Mus Learn Excep)	3
MATH/SCI EL	(Gen Ed II)	3	^b EIS 401	(Ed Law & Policy)	2
MUS ELEC (195 ^d , 392, 397, Thea 497)		3	^e MUS 394	(Gen Ed V)	3
			^{b e} EIS 303	(Cm Fldwrk Acad)	2
MUS 100		<u>5</u>	SUBJECT MATTER TEST		<u> </u>
		16			13

9TH SEMESTER - STUDENT TEACHING 480, 481 - 12 SEMESTER HOURS

^aMust be completed prior to Teacher Ed Program Application (TEP)

^bMust be fully excepted into TEP for enrollment

^cMus 335-Odd Years Only-19, 21, 23...When taking Mus 335 during the senior year, see even year curriculum.

^dMus 195 can count as the Music Elective and as a Fine Art in Gen Ed IV

^eMus 394 Enroll in Mus 394 and EIS 303 during the same semester. Taking the on-line course (394) will help with scheduling EIS 303 (block).

**WESTERN ILLINOIS UNIVERSITY
MUSIC EDUCATION CURRICULUM: CHORAL/GENERAL**

Candidates who begin enrollment during an even numbered year (16, 18, 20, 22...)

FRESHMAN

MUS 2__ (Prin Applied)	2	MUS 2__ (Prin Applied)	2
MUS___ (Ensemble)	1	MUS___ (Ensemble)	1
MUS 165 (Class Piano I)	1	MUS 166 (Class Piano II)	1
MUS 130 (Intro Mus Ed)	1	MUS 132 (String Tech)	1
MUS 181/183 (Theory I/Aural I)	3	MUS 182/184 (Theory II/Aural II)	3
MUS 190Y (Gen Ed IV)	3	^a MATH ELEC (Gen Ed II)	3
^a ENG 180 (Gen Ed I)	3	^a COMM 241 (Gen Ed I)	3
MUS 262 (Phon/Dic)	2	MUS 263 (Phon/Dic)	2
MUS 100	<u>5</u>	MUS 100	<u>5</u>
	16		16

SUMMER - LAB SCI ELEC(Gen Ed II) 4 hrs.

SOPHOMORE

MUS 2__ (Prin Applied)	2	MUS 2__ (Prin Applied)	2
MUS___ (Ensemble)	1	MUS___ (Ensemble)	1
MUS 265 (Class Piano III)	1	MUS 266 (Class Piano IV)	1
MUS 231 (Clstrm Instr)	1	MUS 137 (Perc Tech)	1
SOC SCI ELEC (Gen Ed III)	3	MUS 232 (Orff/Kod/Dal)	3
MUS 281/283 (Theory III/Aur III)	3	SOC SCI ELEC (Gen Ed III)	3
^a ENG 280 (Gen Ed I)	3	MUS 282/284 (Theory IV/Aur IV)	3
EIS 202 (Cult Soc Fnd Ed)	3	^d H & FA ELEC (Gen Ed IV)	3
MUS 100	<u>5</u>	MUS 100	<u>5</u>
	17	TEP Application	17

JUNIOR

MUS 4__ (Prin Applied)	2	MUS 4__ (Prin Applied)	2
MUS___ (Ensemble)	1	MUS___ (Ensemble)	1
MUS 135 (High Brass Tech)	1	MUS ELEC (195 ^d , 392, 397, Thea 497)	3
MUS 330 (Conducting)	2	MUS 331 (Jr/Sr Chor Cond)	2
MUS 333 (El/Mid Gen Mus)	3	MUS 391 (Mus Hist)	3
MUS 396 (Choral Lit)	2	RDG 387 (Lit Inst Content)	2
EIS 301 (Cog Dev Mot Acs)	3	EIS 305 (Meas & Assess)	2
MUS 390 (Mus Hist)	3	MUS 134 (WW Tech-cl, sax)	1
MUS 100	<u>5</u>	MUS 100	<u>5</u>
	17		16

SENIOR

MUS___(Ensemble)	1	MUS 300 (Stu Tch Rev)	0
MATH/SCI EL (Gen Ed II)	3	MUS___ (Ensemble)	1
^b EDUC (Mus) 439 (Tch & Asmt Mus)	3	HEALTH ELEC (Gen Ed VI)	2
^{b e} EIS 303 (Cm Fldwrk Acad)	2	^b MUS 334 (Mus Learn Excep)	3
^e MUS 394 (Gen Ed V)	3	^b EIS 401 (Ed Law & Policy)	2
MUS 100	<u>5</u>	SOC SCI ELEC (Gen Ed III)	3
	12	^d H&FA ELEC (Gen Ed IV)	3
		^{b e} MUS 335 (Tch&Asmt Choral)	<u>3</u>
		SUBJECT MATTER TEST	17

9TH SEMESTER - STUDENT TEACHING 480, 481 - 12 SEMESTER HOURS

^aMust be completed prior to Teacher Ed Program Application (TEP)

^bMust be fully excepted into TEP for enrollment

^cMus 335-Odd Years Only-19, 21, 23...When taking Mus 335 during the senior year, see the next page or talk with Dr. Cangro.

^dMus 195 can count as the Music Elective and as a Fine Art in Gen Ed IV

^eMus 394 Enroll in Mus 394 and EIS 303 during the same semester. Taking the on-line course (394) will help with scheduling EIS 303 (block).

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MUSIC EDUCATION CURRICULUM: INSTRUMENTAL/GENERAL
2019-2020 Catalog

FRESHMAN

MUS 2__	(Prin Applied)	2	MUS 2__	(Prin Applied)	2
MUS__	(Ensemble)	1	MUS__	(Ensemble)	1
MUS 165	(Class Piano I)	1	MUS 166	(Class Piano II)	1
MUS 130	(Intro Mus Ed)	1	MUS 134	(Wwd tech-CI. Sax)	1
MUS 181/183	(Theory I/Aural I)	3	Mus 137	(Perc or other tech)	1
Mus 138	(Vocal Tech)	1	MUS 182/184	(Theory II/Aural II)	3
MUS 190Y	(Gen Ed IV)	3	^a MATH ELEC	(Gen Ed II)	3
^a ENG 180	(Gen Ed I)	3	^a COMM 241	(Gen Ed I)	3
MUS 100		<u>S</u>	MUS 100		<u>S</u>
		15			15

SUMMER - SOC SCI ELEC (Gen Ed III) 3 hrs.

SOPHOMORE

MUS 2__	(Prin Applied)	2	MUS 2__	(Prin Applied)	2
MUS__	(Ensemble)	1	MUS__	(Ensemble)	1
MUS 133	(Wwd tech-fl double r)	1	MUS 136	(Low Brass tech)	1
MUS 231	(Clstrm Instr)	1	MUS 282/284	(Theory IV/Aur IV)	3
MUS 281/283	(Theory III/Aur III)	3	SOC SCI ELEC	(Gen Ed III)	3
EIS 202	(Cult Soc Fnd Ed)	3	^d H & FA ELEC	(Gen Ed IV)	3
^a ENG 280	(Gen Ed I)	3	LAB SCI ELEC	(Gen Ed II)	4
MATH/SCI Elec	(Gen Ed III)	3	MUS 100		<u>S</u>
MUS 100		<u>S</u>	TEP Application		17
		17			

JUNIOR

MUS 4__	(Prin Applied)	2	MUS 4__	(Prin Applied)	2
MUS__	(Ensemble)	1	MUS__	(Ensemble)	1
MUS 135	(High Brass Tech)	1	EIS 305	(Meas & Assess)	2
MUS 330	(Conducting)	2	RDG 387	(Lit Inst Content)	2
MUS 333	(El/Mid Gen Mus)	3	MUS 332	(Inst Cond)	2
MUS 390	(Mus Hist)	3	MUS 391	(Mus Hist)	3
EIS 301	(Cog Dev Mot Acs)	3	MUS 395	(Inst Lit)	2
MUS 100		<u>S</u>	^c MUS 132	(String Tech)	1
		15	HE ELEC	(Gen Ed VI)	2
			MUS 100		<u>S</u>
					17

SENIOR

MUS__	(Ensemble)	1	MUS 300	(Stu Tch Rev)	0
^d H&FA ELEC	(Gen Ed IV)	3	MUS__	(Ensemble)	1
SOC SCI ELEC	(Gen Ed III)	3	^e MUS 394 on-line	(Gen Ed V)	3
^b MUS 336	(Tch & Asmt Intru)	3	^{b e} EIS 303	(Cm Fldwrk Acad)	2
^b EDUC (Mus) 439	(Tch & Asmt Mus)	3	^b EIS 401	(Ed Law & Policy)	2
MUS ELEC (195 ^d , 232, 337, 397)		3	^b MUS 334	(Mus Learn Excep)	3
MUS 100		<u>S</u>	Mus 430	(Mar Bnd Tech)	
		16	or		
			Mus 461	(String Ped)	2
			SUBJECT MATTER TEST		<u> </u>
					13

9TH SEMESTER - STUDENT TEACHING 480, 481 - 12 SEMESTER HOURS

^aMust be completed prior to Teacher Ed Program Application (TEP)

^bMust be fully excepted into TEP for enrollment

^cMus 335-Odd Years Only-19. 21, 23...When taking Mus 335 during the senior year, see the next page or talk with Dr. Cangro.

^dMus 195 can count as the Music Elective and as a Fine Art in Gen Ed IV

^eMus 394 Enroll in Mus 394 and EIS 303 during the same semester. Taking the on-line course (394) will help with scheduling EIS 303 (block).

4.3 - THE MUSIC THERAPY OPTION

This curriculum leads to a baccalaureate degree in music therapy approved by the American Music Therapy Association. In addition to general education studies, the curriculum focuses on the development of clinical and performance musicianship, knowledge of psychology, human development, and therapeutic practices, and music therapy core coursework that is comprehensive and competency-based. A clinical internship of 900 to 1020 hours (approximately six-months) under the supervision of a qualified Board Certified Music Therapist is required in addition to the on-campus course work. This internship follows all coursework and precedes the granting of the degree. After completion of all coursework and internship, music therapy graduates are eligible to apply for the Certification Board of Music Therapy examination. Upon passing the exam, qualified applicants will receive the MT-BC (Music Therapist - Board Certified) credential.

Objective for the Music Therapy Option (based upon the Professional Competencies of the American Music Therapy Association):

Musical

1. Students will demonstrate musical ability sufficient to provide music experiences for clients including accompanied singing, rhythmic and percussive experiences, movement to music for expressive and rehabilitative purposes, receptive/listening experiences, and improvised music.
2. Students will demonstrate the ability to conduct and cue musical participation within music therapy sessions.
3. Students will demonstrate knowledge of varied musical repertoire, including world music, classical music, American popular music, and preferred music of clients, through their application and/or performance of such music in clinical and simulated-clinical settings.

Clinical

4. Students will demonstrate an understanding of varied clinical diagnoses, human health and development, learning, psychological functioning, and the practice of therapy.
5. Students will demonstrate the ability to understand and apply research findings to clinical practice.

Music Therapy

6. Students will demonstrate the ability to assess, develop goals and objectives, develop and execute music experiences with clients to achieve goals and objectives, document client progress, and evaluate effectiveness of treatment.
7. Students will demonstrate therapeutic skills including rapport, therapeutic relationship, empathy, clinical boundaries, and skills in terminating the clinical relationship with clients. Students will adhere to ethical guidelines established by the music therapy profession.
8. Students will demonstrate the ability to define music therapy to consumers and other health care providers including the ability to work in collaboration with other caregivers.

**WESTERN ILLINOIS UNIVERSITY
MUSIC THERAPY OPTION
2019-2020 Catalog**

FRESHMAN YEAR

Mus 2__	(Prin Applied)	2	Eng 180	(Gen Ed)	3
Mus ____	(Ensemble)	1	Mus 2__	(Prin Applied)	2
Mus 181	(Theory I)	2	Mus ____	(Ensemble)	1
Mus 183	(Aural Skills I)	1	Mus 182	(Theory II)	2
Mus 165	(Class Piano I)	1	Mus 184	(Aural Skills II)	1
Mus 151	(Intro Mus Ther)	2	Mus 166	(Class Piano II)	1
Mus 190Y	(Gen Ed)	3	Mus 158	(Obs of MT)	1
Health____	(Gen Ed)	2	Soc 100	(Gen Ed)	3
Mus 100	(Recital Attnd)	<u>S</u>	Mus 100	(Recital Attnd)	<u>S</u>
		14			14

SOPHOMORE YEAR

Mus 2__	(Prin Applied)	2	Mus 2__	(Prin Applied)	2
Mus ____	(Ensemble)	1	Mus ____	(Ensemble)	1
Mus 281	(Theory III)	2	Mus 282	(Theory IV)	2
Mus 283	(Aural Skills II)	1	Mus 284	(Aural Skills IV)	1
Mus 161	(Elem Guitar)	2	Mus 255	(MT Clin Skills I)	1
Eng 280	(Gen Ed)	3	Mus 258	(Prac in MT I)	1
Psy 100	(Gen Ed)	3	Mus 261	(Int Guitar)	2
Mus 254	(Methods in MT)	1	Mus 232	(Dal/Kod/Orff)	3
Mus 162	(Group Voice)	1	Humanities	(Gen Ed)	3
Mus 157	(Multi Percussion)	1	Mus 100	(Recital Attnd)	<u>S</u>
Mus 100	(Recital Attnd)	<u>S</u>			16
		17			

JUNIOR YEAR

Mus 4__	(Prin Applied)	2	Mus 4__	(Prin Applied)	2
Mus ____	(Ensemble)	1	Mus ____	(Ensemble)	1
Mus 451	(Psy of Mus)	2	Mus 330	(Conducting)	2
Mus 358	(Prac MT II)	1	Mus 454	(MT Ed and Dev)	3
Bio 100/101	(Gen Ed)	4	Mus 391	(Mus History)	3
Mus 390	(Mus History)	3	Mus 358	(MT Prac III)	1
Math/Sci Elec	(Gen Ed)	3	Mus 355	(MT Clin Skills II)	1
Mus 100	(Recital Attnd)	<u>S</u>	Psy 251	(Pers and Adj)	3
		16	Mus 100	(Recital Attnd)	<u>S</u>

SENIOR YEAR

Mus ____	(Ensemble voice)	1	Mus ____	(Ensemble)	1
Mus 452	(Research MT)	2	Mus 455	(Psy App/Theory)	3
Mus 453	(MT in Med)	3	Comm 241	(Gen Ed)	3
Mus 358/458	(Practicum)	1	Humanties	(Gen Ed)	3
Multicul Elec	(Gen Ed)	3	Sci/Math Elec	(Gen Ed)	3
Kin 290	(Anatomy I)	1	Psy 424	(Ab Psy)	3
Psy 425/SPED 390		3(2)	Mus 458	(Prac MT III)	<u>1</u>
Mus 100(Recital Attnd)		<u>S</u>			17
		14/15			

MUS 457 Internship 4 – 12 semester hours

4.4 - THE MUSIC BUSINESS OPTION

This option requires a core of courses in music, a core of courses from the College of Business, and a core of courses in Music Business, followed by a one-semester internship with a music business firm. Although the concentration is in merchandising, marketing and branding, and management; the course of study also reviews other music industry fields such as music publishing and licensing, songwriting, concert promotion, artist management, non-profit music administration and the business aspects of the recording industry and music distribution. This program also offers part-time career opportunities for students interested in classical or jazz performance and stresses the importance of entrepreneurship for performers. This option is also appropriate as a Pre-Law degree for those students preparing for Music/Entertainment Law. There are both optional and required, course-related field trips available to give students experiences and networking opportunities beyond the classroom setting. Students maximize their experiences through hands-on practicum and part-time positions in Recital Hall administration and the recording booth, on campus sound and light companies, and the WIU presenter of arts events, BCA, where students carry out marketing campaigns, production management, and show selection.

Objectives for the Music Business Option

1. To enable students to develop an understanding of the music industry, how music and music-related products move through the industry, and as they do, who makes money and how.
2. To enable students to develop an understanding of electronic instruments and/or recording techniques software based on their interest area.
3. To enable students to develop a basic understanding of marketing, retail management, economics, financial accounting, managerial process, and effective sales technique.
4. To enable students to develop basic computer skills, including word-processing, spreadsheets and databases as they apply to business settings.
5. To enable students to develop effective business communication skills, written and oral, in a variety of formats.
6. To empower students to develop leadership skills, organizational skills, presentation skills and critical thinking skills necessary to thrive in an ever-changing industry.

**WESTERN ILLINOIS UNIVERSITY
MUSIC BUSINESS OPTION
2019-2020 Catalog**

FRESHMAN YEAR

Mus 2__ (Prin Applied)	2	Mus 2__ (Prin Applied)	2
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Mus 165 (Class Piano I)	1	Mus 166 (Class Piano II)	1
Mus 181 (Theory I)	2	Mus 182 (Theory II)	2
Mus 183 (Aural Skills I)	1	Mus 184 (Aural Skills II)	1
Mus 141 (Intro M.B.)	2	Lab Sci Elec (Gen Ed II)	4
Eng 180 (Gen Ed I)	3	Math/Sci Elec (Gen Ed II)	3
Mus 190Y (Gen Ed IV)	3	KIN Elec (Gen Ed VI)	1
Mus 100 (Recital Attnd)	<u>S</u>	Mus 100 (Recital Attnd)	<u>S</u>
	15		15

SOPHOMORE YEAR

Mus 2__ (Prin Applied)	2	Mus 2__ (Prin Applied)	2
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Mus 242 (Career Prep)	1	Mus 341 (Mus Pub)	2
Mus 281 (Theory III)	2	Mus 282 (Theory IV)	2
Mus 283 (Aural Skills II)	1	Mus 284 (Aural Skills IV)	1
Mus 195 (Gen Ed V)	3	CS 101 (Computers I)	3
Eng 280 (Gen Ed I)	3	Econ 232 (Gen Ed III)	3
Acct 200/201 (Intro)	3	Comm 241 (Gen Ed I)	3
Mus 100 (Recital Attnd)	<u>S</u>	Mus 100 (Recital Attnd)	<u>S</u>
	18		15

JUNIOR YEAR

Mus 4__ (Prin Applied)	2	Mus 4__ (Prin Applied)	2
Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Psy 100 (Gen Ed III)	3	Mus 330 (Conducting)	2
Mus 390 (Mus History)	3	Mus 391 (Mus History)	3
Mus 342/344 (Dir Elec)	2	Mus 343/345 (Dir Elec)	2
Mktg 327 (Prin)	3	Bcom 320/Mgt 349 (Prin)	3
Hum Elective (Gen Ed IV)	3	Bus Elec (Dir Elec)	3
Mus 100 (Recital Attnd)	<u>S</u>	Mus 100 (Recital Attnd)	<u>S</u>
	16		17

SENIOR YEAR

Mus ____ (Ensemble)	1	Mus ____ (Ensemble)	1
Mus 485/248 (ElecM,RecTch)	3	Mus Elec (Dir Elec)	3
Mus 441 (Issues Mus Bus)	1	Math/Sci Elec (Gen Ed II)	3
CS 302 (Database)	3	Bus Elec (Dir Elec)	3
Bus Elec (Dir Elec)	3	Hum Elective (Gen Ed IV)	3
Soc Sci Elec (Gen Ed III)	3	Health (Gen Ed VI)	2
Mus 100 (Recital Attnd)	<u>S</u>		15
	14		

MUSIC 442 INTERNSHIP, 3-12 SH Western Illinois University

4.6 - MUSIC BUSINESS MINOR

The minor in Music Business is designed for the student who is interested in the music industry but wants to major in another discipline or the student who cannot major in Music Business because he/she does not play an instrument or sing at the appropriate level for acceptance as a music major.

4.7 - LIBERAL ARTS MINOR

Students with a non-teacher education major in another field may design the elective portions of this minor to fulfill individual needs and interests in music.

4.8 - JAZZ STUDIES MINOR

The jazz studies minor allows students to study jazz fundamentals, improvisation, and the history of jazz music. Students participate in jazz ensembles and/or take applied jazz study.

4.9 - HONORS IN THE SCHOOL OF MUSIC

A segment of the Arts and Sciences Honors Program, the School of Music Honors Program offers exceptional students the opportunity to pursue academic excellence. This program enables students to enrich their study in music by taking special courses and participating in independent study courses and individual research projects that count toward the normal requirements for a major. In order to qualify, interested students must be accepted into the Arts and Sciences Honors Program and must satisfy the requirements listed in Appendix D. Upon completion of the program requirements, Honors recognition becomes part of the student's official transcript.

5.0 - MUSIC PERFORMANCE

5.1 - APPLIED MUSIC LESSONS

Music majors and minors have the opportunity for study with specialists in all band/orchestra instruments, piano, organ and voice. Lessons are given in private, semi-private, small group and class settings depending upon the performance level of the students that are enrolled, the number of hours of credit given, and the recommendation of the applied instructor. All students who register for applied lessons must also concurrently be registered for a minimum of one ensemble. Piano principals that are not registered in any ensemble must register for MUS 125 or 129 and will be assigned to ensemble and/or accompanying experiences.

Performance majors may register for 4 semester hours of credit in their principal applied instrument each semester. A high level of performance skill, three to four hours of daily practice, an extended jury examination, a half junior recital, and a full senior recital are required.

Music Education, Music Therapy, Music Business, and Composition majors may register for 2 semester hours of credit in their principal applied instrument each semester. Two hours of daily practice and a jury examination at the end of each semester are required. Junior and senior recitals are optional but strongly encouraged.

Non-comprehensive majors may register for either 1 or 2 semester hours of credit in their principal applied area upon the recommendation of their advisor and their studio teacher. If registration is for 1 semester hour credit, one hour of daily practice is required. If registration is for 2 semester hours of credit, two hours of daily practice and a jury examination at the end of each semester is required. Recitals are optional in this program.

Most applied music lessons are offered on an "arranged time" basis. Students are expected to contact the appropriate instructor to arrange lesson times no later than the third day of classes each semester. Failure to do so may result in forfeiting the privilege of applied study that semester. Missing lessons without prior notification and lack of consistent progress may also result in the forfeiture of the privilege of applied study. Lessons missed by the applied faculty will be made up at the mutual convenience of the pupil and the teacher.

5.2 - JURY EXAMINATIONS

The jury examination is the final examination in applied study. The faculty of the performance area evaluates student performances: Voice, Keyboard, Strings, Woodwinds, Brass, and Percussion. Each performance area notifies the students as to the jury requirements and provides each student with written critiques for improvement of performance and a jury grade. Copies of jury examination comments sheet should be furnished to the Music Office for inclusion in the student's permanent file. Jury examination policies are detailed in Appendix E.

5.3 - SECONDARY INSTRUMENT APPLIED STUDY

The study of a second instrument or voice is usually offered in small group or class lessons. Students are tested and placed in the class study programs as appropriate to skill levels. Students may elect applied study on secondary instruments with permission of the instructor on a space available basis. All students are required to have either second- or fourth-semester keyboard proficiency, dependent on the option being pursued. See Appendix F.

5.4 - PRACTICE ROOM USE AND SCHEDULING

Browne Hall practice rooms are open Monday through Sunday from 7:00AM until 11:00PM. Practice rooms are available on a first come-first served basis with the exception of rooms for piano, organ, tuba, and percussion majors, which are kept locked, and scheduled by each of these applied areas. Keys for these locked rooms may be requested for you by your applied teacher and may be kept from semester to semester or for the entire academic year. Failure to return practice room keys at the close of Spring Semester will result in grades and registration encumbrances. No smoking, eating, or drinking is permitted in any of the practice rooms. It is the responsibility of each student to leave the practice room in good condition, complete with piano bench, stand, and chair, or whatever equipment is in

there. The consideration of the rights of fellow music students dictates practice room etiquette. Abusers of practice rooms or practice room equipment will be reported to the Student Council for appropriate action with probable loss of the privilege of continued use.

5.5 - RESERVING CLASSROOMS FOR MEETINGS/REHEARSALS

Rooms may be scheduled for meetings and rehearsals by emailing Joanie Herbert at least 24 hours in advance. Times may be reserved in blocks of two weeks only and no more than two weeks in advance. Room setups must be returned to their original design or students risk forfeiture of future continued checkout privileges. **NO FOOD OR DRINK IS ALLOWED IN CLASSROOMS, REHEARSAL ROOMS, AND PRACTICE ROOMS.**

5.6 - STUDENT RECITALS

A pre-recital hearing will be held for each performer no less than four weeks prior to the scheduled performance. Each area of the School of Music (Woodwinds, Strings, etc.) will determine the composition of its hearing committee. The members of the area hearing the pre-recital performance must at that time approve the performance. The area coordinator and one other faculty member of that area must sign such approval. The student recitalist should be prepared to perform 15-20 minutes of predetermined music at performance level with accompaniment at this hearing. The performance of other works may be requested at that time without accompaniment, in accordance with individual area regulations. The area hearing the pre-recital will select which pieces or movements they wish to hear in addition to the piece(s) performed with accompanist. It is the applied teacher's responsibility to schedule this pre-recital hearing so that it can be completed and the recital scheduled at least three weeks before the last day of classes. No recitals may be given during final exam week.

An events calendar, which includes student recitals, is available in the music office and Browne Hall lobby. Policies and procedures for requesting piano accompanists for recitals are detailed in Appendix G. Procedures for scheduling student recitals are found in Appendix H.

5.7 - MUSIC ENSEMBLES

All music ensembles are open to all university students by audition or permission of the director. Students are required to participate in one or more of the following ensembles each semester in residence and must enroll in each ensemble in which they participate. All music ensembles earn one hour of credit per semester.

University Singers	Select concert and touring choir
Concert Choir	Large concert choral ensemble
Vocal Jazz Ensemble	Select group performing a variety of jazz styles
Opera Workshop	Operatic and Broadway scenes/productions
University Orchestra	Full symphony orchestra
String Ensemble	String quartets/piano trios and other ensembles
Chamber Orchestra	Select group of string players
Symphonic Wind Ensemble	Select concert and touring ensemble
Concert Band	Large concert band ensemble
University Band	Large concert band ensemble - not auditioned
Marching Band	Marching Leathernecks, Drumline, Westernettes, Westernaires
Pep Band	Band open to all university students
Jazz Studio Orchestra	Award-winning most select jazz band
Jazz Band	Perform on campus
Jazz Combos	Selected from the Jazz Bands
Woodwind Ensembles	Woodwind quintets and other ensembles
Brass Ensembles	Brass Choir and other ensembles
Percussion Ensemble	Classical percussion and jazz percussion ensemble
Steel Band	Select concert and touring group
Keyboard Ensemble	For keyboard majors, others by special permission

Auditions for placement in music ensembles are held during the first week of each semester. Announcements of the time and place for these auditions are posted on the Browne Hall lobby bulletin board. Students participating in Marching Band are asked to attend several rehearsals before the beginning of classes in the fall.

A student may take up to 24 semester hours of ensemble for a letter grade during the undergraduate course of study, with a maximum of 4 semester hours of ensemble credit for a letter grade in any one semester. Students may elect additional ensembles under the pass/fail option. Limitations on the ensemble participation based on GPA will be determined as follows:

Grade Point Average:	Under 2.00	Limited to 2 ensembles
Grade Point Average:	2.00- 2:49	Limited to 3 ensembles
Grade Point Average:	2.50- 2.99	Limited to 4 ensembles
Grade Point Average:	Over 3.00	No restrictions

5.8 - WIND, BRASS AND PERCUSSION AUDITION INFORMATION

Ensemble auditions are required of all students who meet either of the following criteria:

- 1) Are taking lessons at the university or
- 2) Are receiving a Talent Grant.

These auditions will be held during the first week of fall classes. Several sections will have BLIND auditions. These include clarinet, flute, cornet-trumpet, and horn. Audition materials for BLIND auditions will be available in Browne 122 on the Monday that classes begin. All other wind, brass, and percussion students should bring a prepared piece(s). All students should be prepared to sight-read. Audition schedules and sign-up sheets will be posted in the lobby of Browne Hall.

5.9 - SEMINARS AND CONVOCATIONS

Students may be required by their principal applied instructors to attend and participate in Performance Seminars on a weekly or bi-weekly basis. These seminars are essential to the process of developing critical listening skills, for review of the solo literature and pedagogy, and for performance experience in a less formal setting.

Student Showcase Recitals are held twice per semester Tuesdays at 2:00PM in COFAC Recital Hall. These recitals are programmed based on faculty recommendation of their students. All music majors should plan on attending these Showcase Recitals each semester and will receive student recital credit. Questions about these performances should be directed to Kevin Nichols.

5.10 - RECITAL/CONCERT ATTENDANCE

Seven semesters of MUS 100 with a satisfactory grade (S) are required for graduation. Transfer students require as many semesters of MUS 100 with a satisfactory grade (S) as they are in residence minus one semester (example: a student in residence for five semesters must complete four semesters of MUS 100 with a grade of S).

In order to receive a satisfactory (“S”) grade in MUS 100, you must attend at least:

- 5 Faculty/Guest Recitals or Faculty Chamber Series Concerts, and
- 5 student School of Music recitals/concerts (except performances in which the student participates as either performer, stage crew, tonmeister or usher).
- A total of 10 each semester.

The list of concerts/recitals that count towards fulfilling your required number of recitals, concerts, and events is published by Joanie in the Recital Hall. An “RA” is placed beside each recital that counts.

Recital Attendance is tracked using BioMetric facial scanning technology. The scanner is located inside the COFAC Recital Hall, on the east (house left) wall, behind the last row of seats.

In order for your attendance at a recital to be tracked and counted, ALL students enrolled in MUS 100 must go see Joanie Herbert in the Recital Hall for the scanning/registering process, which takes about 1 minute to complete. New freshmen and transfer students who attend the new music major meeting at the beginning of the fall semester are scanned at that meeting. Once a student is scanned, he/she will only need to scan their face at the **beginning** and **end** of each performance attended. Specific instructions are posted above the scanner - it's really as easy as pressing a button while standing in front of the scanner in order for your face to be recognized and your 'in' and 'out' times to be recorded.

For students who do not attend the New Music Major meeting, Joanie Herbert in the Recital Hall will send an email during the first two or three weeks of each semester with specific days and times during office hours for students to be scanned.

Recital attendance is recorded on Western Online by the date and type (faculty or student) of the performance. Please check Western Online often for the accuracy of your recital attendance. Do NOT wait until the last few weeks of the semester to verify if you are meeting the requirement.

5.11 - INSTRUMENTS AND UNIFORMS

The School of Music owns instruments for both private and class use, for the applied major or minor, and for use in music methods and techniques classes. Students, who need a university-owned instrument for applied lessons, ensembles, or class, must contact the instrument checkout coordinator, Chad Walker, to secure an instrument. Hours for checkout of instruments are posted on the bulletin board in Browne Hall lobby. The student assumes full responsibility for the instrument and accessories, and agrees to pay all costs of replacement resulting from damage through neglect, misuse or loss.

Instruments checked out by students are to be returned in good condition promptly at the end of each semester or at such other time as requested by the instructor. Failure to do so will result in grade and registration encumbrances, or in certain circumstances, legal action. To avoid penalty, be sure to sign the return slip when checking an instrument back in.

Students regularly playing department owned instruments might request the use of the instruments during breaks between semesters and are asked to sign a loan agreement form for each instrument borrowed. The loan agreement calls for assumption of responsibility for repair and/or replacement of the instrument in the event of damage or loss.

Band uniforms must be returned immediately following the last home football game. Instruments used by music minors who participate in marching band must be made available to the methods classes as requested. The School of Music will place an encumbrance on registration and transcripts until all equipment is returned, repaired, or replaced.

5.12 - LOCKERS

Lockers are available for student use. If you have questions concerning lockers, please see Trista Trone in Browne 121A. The week before classes start, there will be a sign up sheet on the board in the foyer. Choose a locker according to the size of the instrument you play. Preference on larger lockers is given to those students who play larger instruments. Once you've found a locker that is not occupied, check the list to make sure it's not reserved for faculty or specific groups of students. If the locker is not reserved, you may place your own lock on it. Then come back to the list and enter your name beside the locker number that you chose. Students are responsible for remembering their own combinations or keeping track of their keys to their locks. In the event a student forgets the combination or loses the key, the student will be responsible for removing the lock by having it cut off. If you do not register the locker on the list, you run the risk of having the lock cut off by the Music office. At the close of the spring and summer terms, all lockers will be emptied. Leaving the locker locked during these periods requires prior music office notification and permission, or the lock will be cut off.

6.0 - MUSIC LISTENING

6.1 - THE VALUE OF LISTENING

Listening to music performances is an integral part of the development of all music students. There is much to be learned from listening to a variety of music presented in a variety of mediums. (Pianists should listen to vocal and orchestral music, singers should listen to wind instruments, jazz students should listen to classical music, etc.). Never miss an opportunity to hear performances of literature for your principal applied instrument. Many excellent faculty and guest recitals are offered each semester for your benefit and which you should never miss.

6.2 - LISTENING OPPORTUNITIES

Music students are expected to take advantage of the excellent opportunities to attend concerts, recitals, and lectures given by student ensembles, faculty ensembles, solo performers, and guest artists. In addition, the Visiting Lecturers Committee (VLC), and the Bureau of Cultural Affairs (BCA) sponsor concerts by nationally known artists and ensembles.

7.0 - STUDENT ORGANIZATIONS

7.1 - STUDENT COUNCIL

The Music Student Council is a body of students responsible for representing the music major student body in matters that pertain directly to them. It consults with the School of Music Director as needed and is made up of the presidents of the various student organizations. Members of this group will present student views to the School of Music Director.

Mu Phi Epsilon President

Rebekah Eden

Phi Mu Alpha President

Lane Harmon

Sigma Alpha Iota President

Allyson Wiacek

Music Business Association President

Music Therapy Association President

Heather Johnson

ACDA President

Matthew Porter

ASTA President

MTNA President

NAfME #717 President

Susan Arns

InVoxicated President

Rebecca Helmeid

Mariachi de Oro President

Minerva Diaz

Clarinet Choir-Silver Keys President

Morgan Miller

7.2 - AMERICAN STRING TEACHERS ASSOCIATION (ASTA)

ASTA is a national organization of strings teachers to which WIU string students can become affiliated and form a student organization for the purpose of better understanding and promotion of string teaching.

Faculty Advisor: Dr. István Szábo

7.3 - NATIONAL ASSOCIATION FOR MUSIC EDUCATION - COLLEGIATE CHAPTER #717

NAfME Collegiate is open to all students, but is of particular interest to Music Education majors.

Purposes of the NAfME are:

- 1) Advance the preparation of its members for actual teaching;
- 2) Sponsor and support activities of the State IMEA organization at District and State festivals; and
- 3) Sponsor clinicians and guest lecturers to inform the membership about Music Education.

Faculty Advisor: Dr. Richard Cangro

7.4 - MU PHI EPSILON

Mu Phi Epsilon was founded in Cincinnati, Ohio, in 1903 and has grown to include 110 collegiate chapters, 83 alumni chapters, and more than 30,000 members. The Beta Omicron Chapter of Mu Phi Epsilon was initiated at Western Illinois University in 1968 with 12 charter members. The purposes of Mu Phi Epsilon are: to recognize scholarship and musicianship, to promote friendship within its brother and sisterhood, to encourage loyalty to the Alma Mater, and to advance the cause of music throughout the world.

Faculty Advisor: Dr. Anita Hardeman

7.5 - MUSIC BUSINESS ASSOCIATION

Music Business Association of Western Illinois University was started by a group of Music Merchandising Students in the fall of 1987. Its purposes are: 1) for the advancement of knowledge and education in the field of music business; 2) to increase the awareness within the university community of the field of music business; 3) to provide a forum for guest lecturers, field studies, presentations and discussion in the various areas of music business; and 4) to sponsor activities wherein the membership can gain experiences in leadership, advertising, sales, promotion, and management roles. Membership is open to any WIU student with an interest in the field of music or business.

Faculty Advisor: Courtney Blankenship

7.6 - MUSIC THERAPY ASSOCIATION

WIU Music Therapy Association is a group of interested students whose purpose is to learn more about music therapy techniques and recent developments in related health fields. This student organization meets approximately twice monthly and sponsors various fundraising activities that support persons who wish attend music therapy conferences and workshops, as well as other activities.

Faculty Advisor: Dr. Jennifer Jones

7.7 - PHI MU ALPHA SINFONIA FRATERNITY

Phi Mu Alpha Sinfonia Fraternity was founded in 1899 at the New England Conservatory of Music and has become the largest professional fraternity in the world. There are over 300 active chapters within the United States whose purposes are to advance the cause of music in America, to foster the mutual welfare and brotherhood of students in music, to develop the truest fraternal spirit among its members, and to encourage loyalty to the Alma Mater. The Kappa Psi Chapter of Phi Mu Alpha Sinfonia was founded at Western Illinois University in 1963 and has a current membership of 35, together with an alumni chapter.

Faculty Advisors: Mr. Ricardo Sepúlveda

7.8 - STUDENT CHAPTER OF THE AMERICAN CHORAL DIRECTORS ASSOCIATION

The student chapter of the ACDA is a professional student organization, which fosters the art of choral music and the profession of choral conducting at Western Illinois University and throughout the State of Illinois. Student chapter members organize and host choral events on the campus of Western Illinois University such as the Illinois Music Educators Association District IV Workshop, the Illinois Music Educators District VIII Workshop, and the Illinois American Choral Directors Association High School Men's Choral Festival. Additionally, they sponsor the annual choral conductors' competition.

Faculty Advisor: Dr. Jason Hawkins

7.9 - COLLEGIATE CHAPTER OF MUSIC TEACHERS NATIONAL ASSOCIATION

The student chapter of the MTNA is affiliated with West Central MTA, the local area group of the Illinois State MTA, and MTNA, the national organization of studio music teachers. Members participate in all activities of the local association including Syllabus Auditions, Keyboard Karnival, Ensemble Festival, and Spotlight Recitals. Low student membership fees allow full participation as a student teacher and include receiving monthly issues of The American Music Teacher magazine.

Faculty Advisor: Dr. Natalie Landowski

7.10 - SIGMA ALPHA IOTA

Sigma Alpha Iota (Alpha Chapter) was founded on June 12, 1903 at the University School of Music in Ann Arbor, Michigan. This International Music Fraternity was formed to "uphold the highest standards of music" and "to further the development of music in America and throughout the world", it continues to provide musical and educational resources to its members and the general public. Sigma Alpha Iota operates its own national philanthropy, Sigma Alpha Iota Philanthropies, Inc. Sigma Alpha Iota is a member of the National Interfraternity Music Council and the Professional Fraternity Association. Sigma Alpha Iota Mu Kappa chapter was installed in 2013, and is both the youngest and the biggest music fraternity on campus at Western Illinois University. We accept all female-identifying students with a sincere love of music.

Faculty Advisor: Emily Hart

8.0 - MUSIC AWARDS AND SCHOLARSHIPS

8.1 - SCHOOL OF MUSIC TALENT GRANTS, TUITION WAIVERS, AND SCHOLARSHIPS

The School of Music grants a limited number of awards to those students selected by the Audition Committee on the basis of an audition.

All recipients of talent grants and tuition waivers are expected to register and participate in two assigned School of Music ensembles. The School of Music Auditions/Talent Grant Committee, in conjunction with the Ensemble Directors, will determine (and subsequently monitor) appropriate participation, considering the particular balance of grants and tuition waivers received by each student.

8.2 - SCHOLARSHIPS -

The School of Music awards talent grants, and/or scholarships to qualified students who audition for these awards. Awards are determined by the Auditions/Talent Grant Committee and are decided during the Spring semester for the following Fall term. In addition to the scholarships and talent grants offered by the Auditions/Talent Grant Committee, the following scholarships are awarded by selected faculty members who decide the recipients:

NAMM Award - Courtney Blankenship

Ann Collins Jazz Piano Scholarship - Jazz Faculty

Dale Hopper Jazz Studies Scholarship-Jazz Faculty

Rex and Ann Collins Jazz Scholarship-Jazz Faculty

Bruce Gardner Singer Scholarship - Voice Faculty

Gene Michael Goad Scholarship- Voice Faculty

Dr. Claudia McCain Music Business Scholarship-Director of the Music Business Program, Music Librarian, and at least one other School of Music faculty member

Charolette Megginson Endowed Vocal Scholarship-Voice Faculty

Violet Poppleton Scholarship-Voice Faculty

Hei Chu and Hyung Ja Kim Piano Scholarship-Piano Faculty

Rhoda Grass Butler Collaborative Piano Scholarship-Piano Faculty

Richard Cheadle Percussion Scholarship-Percussion Faculty

The Scholarships are:

THE BLYLER AWARD FOR MUSICAL EXCELLENCE

This account was established by Dr. Dorothy Blyler in memory of her parents. Dr. Blyler was a professor in the School of Music from 1949-1967. Awarded to a student who have been in the School of Music two years, has an overall grade point average of 2.5 or better, a 3.0 grade point average in music subjects, and who displays a professional attitude toward music as evidenced by participation in performance groups and service to the School of Music. The recipient will be selected by the School of Music Faculty and Talent Grand Committee.

REX AND ANN COLLINS JAZZ SCHOLARSHIP

The scholarship was established by Rex and Ann Collins to further solidify the WIU Jazz Studies Program as the premier jazz program in the region. Ann Collins earned her graduate and undergraduate degree from WIU then taught in the School of Music for 29 years before retiring in 1997. She served as the Chairperson of the Department of Music for 9 years. This scholarship is awarded to incoming freshman demonstrating significant talent to the Jazz Studies Program faculty on bass, guitar, trumpet, trombone, saxophone, piano, or percussion. Student must participate in at least two School of Music ensembles.

THE LAURA BEU MUSIC SCHOLARSHIP

This account became known to the WIU Foundation in 1982 when Dr. Frank Beu, President Emeritus of WIU, gave his last will and testament that would provide funding to WIU for the creation of three funds. Dr. Beu was a Professor of Education and President of WIU from 1942-1957. The recipient must have at least a 3.0 cumulative grade point average, be a

sophomore, junior or senior. Selection is made by the School of Music Faculty under the direction of the School of Music Director.

THE WALTER H. ELLER MUSIC SCHOLARSHIP

The Eller scholarship is to be presented annually to a junior student and member of the WIU Band program. The recipient must have an overall grade point average which would place the student in the top three grade point averages from all scholarship applicants. Selection is to be made by the School of Music Faculty and Talent Grant Committee. This award is \$100 annually, and the scholarship is not renewable.

THE DR. A. OREN GOULD SCHOLARSHIP

This award is made to a junior music major in instrumental music education. Recipient must have an overall grade point average of 2.5 with a grade point average of 3.0 in music classes. Selection is to be made by the Scholarship Committee of the School of Music. The award is \$200, and the scholarship is not renewable.

THE CLIFFORD A. AND ROSA JULSTROM SCHOLARSHIP

Applicants for this award must be juniors who are full-time students and majors in string music. A minimum cumulative grade point average of 3.0 or better is required. This scholarship is valued at \$500 and will be paid in two installments. The first payment will be made at the opening of the fall semester and the second one will be made the third week of spring semester. This scholarship is renewable if the recipient continues to major in string music and maintains a cumulative grade point average of 3.0 or better. Selection is to be made by the Scholarship Committee of the School of Music. The recipient will be recognized at the Annual Foundation Scholars' Recognition Ceremony

THE ROSCOE G. LINDER BAND SCHOLARSHIP

Applicants for this scholarship should be at least a second year (or above) band member in good standing and should be able to demonstrate dependability, leadership qualities and service to the School of Music. The persons selected should maintain at least a 3.0 average or better while a full-time student at WIU, show potential for growth as a private instructor, band director, performer, or composer, and show some achievement and excellence in some area of instrumental music. Two awards of \$900 each are given each year, paid in two installments. Selection is to be made by the Scholarship Committee. If any of the above criteria cannot be met (exclusive of the grade point average requirement), the selection committee is empowered to use its best judgment in making reasonable student selections.

THE JAMES MAGSIG COLLABORATIVE PIANO SCHOLARSHIP

This scholarship was established as an endowment through the generosity of James Magsig. Jim was a Professor of Music at WIU for many years. The recipient(s) for this scholarship must be a student accompanist in the School of Music, be a Music major or minor in good academic standing, and demonstrate a record of outstanding work as an accompanist in either the School of Music or for entering students, in the student's prior experience. Financial need can be a consideration. Selection is to be made by the School of Music Auditions/Talent Grant Committee with input from the Accompanying Coordinator in consultation with the School of Music Faculty. Newly entering students will be evaluated by the Music Auditions/Talent Grant Committee. This award may be renewed annually if the recipient continues to meet the award criteria.

THE LILLIAN RUTH ROBERTSON SCHOLARSHIP IN PIANO

The recipient(s) for this scholarship must be an incoming freshman female Music major whose primary instrument is the piano. The award is based on performance as determined by audition, with academic record taken into consideration. Selection is to be made by the Talent Grant Committee with input from the keyboard faculty. The award varies year is to be paid in two installments. It can be renewed as determined by the Talent Grant Committee and Keyboard faculty.

THE LILLIAN RUTH ROBERTSON SCHOLARSHIP IN VOICE

The recipient(s) for this scholarship must be an incoming freshman female Music major. Selection is to be made by the Talent Grant Committee with input from the vocal faculty. The award varies annually and is payable in two installments. The award is renewable subject to the decision of the Talent Grant Committee if the student continues to demonstrate merit and potential.

THE LILLIAN RUTH ROBERTSON SCHOLARSHIP IN STRINGS

The recipient(s) for this scholarship must plan on or be a Music major, and plan on participating in ensembles. Selection is to be made by the Talent Grant Committee, with input from the string faculty. The award amount varies each year and is payable in two installments. The award may be renewable up to four years if the student continues to demonstrate merit and potential.

THE BESSIE MYERS MUSIC SCHOLARSHIP

It is the expressed wish of the donor, the late Ms. Bessie Myers that the students receiving this scholarship, will be chosen for their financial need, their capability and proficiency in performance. Applicants must be a Music major. The award varies from year to year. Selection is to be made by the Talent Grant Committee, and the award may be renewed as determined by them.

THE HUGO MAGLIOCCO TROMBONE SCHOLARSHIP

Upon retirement after a 36-year career at Western Illinois University, Western's first trombone instructor, Dr. Hugo Magliocco, has established a trombone scholarship through the WIU Foundation. The recipient of this award must be an international student or an African American/Hispanic American student. The recipient must be entering the School of Music for the first time as a freshman or transfer student and must have auditioned for, won and continue to maintain a talent grant award through the School of Music. This scholarship will be used to supplement the talent grant award to cover tuition and fees. If the student is granted a full tuition award from the School of Music, this award will consist of an annual stipend as determined by the WIU Foundation based on resources available in the scholarship account. The scholarship is renewable for up to eight continuous semesters as long as the student remains a full-time music major and continues to study trombone each semester in residency. The student must maintain a GPA of 3.0 in music (excluding all ensemble grades), and a 2.5 GPA outside of music each semester.

THE JANE LANIER SYNOVITZ MEMORIAL SCHOLARSHIP

This account was established in 1980 by Dr. Robert J. Synovitz, WIU professor, in memory of his late wife Jane Lanier Synovitz. The Recipient of this award must be a junior woman with a grade point average of 2.8 or above, and outstanding vocalist, and a major in music. Selection is made by the Talent Grant Committee with input from the Vocal Music Coordinator.

THE WANNINGER FOUNDATION SCHOLARSHIP

The Wanninger Foundation was established in 1984 by the children of Forrest and Mary Wanninger in recognition of their parents' long dedication to the teaching of music and English. This award is rotated annually between the School of Music and Department of English. Scholarships are available to students whose educational careers were interrupted for at least two years and now have decided to continue their education. Candidates may be pursuing a baccalaureate or a graduate degree and must be a full-time student pursuing a degree in either education or liberal arts in education or performance with vocal music emphasis. Undergraduate candidates must maintain at least a 2.5 average and a graduate candidate a 3.0 average. Selection is to be made by the Talent Grant Committee. The award is renewable for one year if the minimum grade point average is maintained, with recommendation from the Talent Grant Committee.

WIU VOCAL JAZZ

The scholarship was originally established in late 1977 by Dr. and Mrs. James L Conley in support of WIU Newcomers. Recipients must be a member of the WIU Vocal Jazz Ensemble, including band members.

NAMM AWARD

\$1000 each year is given by the National Association of Music Merchants to one or two Music Business majors who have successfully completed four semesters of Music Theory, four semesters of Applied Study, Economics and Accounting, and possess a high grade point average. Recipients are expected to attend a NAMM trade show and must plan to intern in the music products industry. Application should be made to Courtney Blankenship and selection is made by NAMM.

TOM WOOD CLARINET SCHOLARSHIP

Applicants for this scholarship must be an undergraduate or graduate Music Performance or Music Education major with clarinet as their primary instrument, must demonstrate significant musical talent, and demonstrate financial need. Selection is made by the Talent Grant Committee. Continued growth and participation in the School of Music as a major will be part of the criteria for renewability.

THE RUBY MILLER RAGLIN MEMORIAL SCHOLARSHIP IN MUSIC

The Ruby Miller Raglin Memorial Scholarship in Music was established in 1999 by the Orpha Raglin Welke Estate to provide scholarship assistance to outstanding students in music performance. Applicants for this scholarship must be a music major, participate in performance groups, demonstrate potential to become a professional musician, demonstrate dependability, leadership, and service to the School of Music, and demonstrate outstanding musicianship. More than one recipient may be selected and the award amounts can vary. Selection will be made by the Talent Grant/Auditions Committee. Evidence of outstanding potential as a musician and co-curricular activities will be considered in awarding the scholarship. The scholarship can be renewed if the recipient remains a music major and continues to demonstrate outstanding musicianship.

THE BRUCE GARDNER SINGER SCHOLARSHIP

The intent of this scholarship is to encourage the attraction, retention and development of outstanding singers in the WIU School of Music. It is intended not only to attract vocal musicians, but also to encourage their continued vocal, musical and scholastic growth. It is further intended as an incentive for each of its recipients to strive to achieve the highest possible level of professional vocal musicianship. This scholarship was established in 2001 by Associate Professor of Music Emeritus R. Bruce Gardner and his wife Lila L. Gardner. Applicants for this scholarship must be an undergraduate or graduate Music major whose primary performing instrument is voice, and must demonstrate a combination of performance quality and perceived vocal potential. (If a choice must be made from among vocal and musical equals, preference is to be given to the tenor voice if applicable.) Eligibility is determined by audition for the studio voice faculty. Upon the discretion of the studio voice faculty, this may be renewed if the student remains a vocal Music major and maintains at least a 3.0 grade point average.

THE MOST VERSATILE PERCUSSIONIST (not currently funded)

This award is offered each year to a qualified percussionist at WIU. It is renewable for two years if the student meets the following criteria: 1. Eligible to apply for the award during or after the freshman year; 2. Must have participated in the WIU Steel Band for 1 year prior to applying; 3. GPA must be 2.75 or better; 4. Must demonstrate an interest in world music through performance and or participation in world music ensemble; 5. Must take an active leadership role in the WIU Steel Band and World Music Ensemble. Application forms are available from the School of Music and should be submitted for consideration by April 15 for the ensuing academic year. Awards are \$500 per year for a total of two years, if eligibility is maintained. Selection will be made by the percussion faculty.

THE GRANT AND KATHRYN SHANKLIN SCHOLARSHIP

The Shanklin Scholarship was established to honor Grant and Kathryn Shanklin, who were both active in the Macomb community through their lives. The selection of scholarship recipients will be made by the School of Music Talent Grant/Auditions Committee. The award is \$500 per year and is renewable if the recipient continues to major in a music degree program and maintains a 3.00 cumulative grade point average. The recipient should demonstrate significant musical talent, enrolled in a music degree program as a major, earn a 3.0 grade point average or better, and be a sophomore, junior, senior or graduate student. Financial need may be considered.

THE ANN COLLINS JAZZ PIANO SCHOLARSHIP

The Ann Collins Scholarship, established by Ann and Rex Collins of Macomb, will be awarded to a student who demonstrates significant musical talent in jazz piano performance. Applicants must be enrolled in a music degree program as a major or minor and maintain a minimum grade point average of 3.00. This \$1,000 annual award can be renewed based upon the recipient's continued growth as a musician and jazz pianist, if excellent service to WIU jazz ensembles is demonstrated. Selection will be made by the School of Music Talent Grant/Auditions Committee in consultation with the jazz faculty.

THE RHODA BUTLER COLLABORATIVE PIANO SCHOLARSHIP

This scholarship was established and funded by Rhoda Grass Butler. She enriched lives of many within the community and university since her arrival to Macomb, IL in 1969. She has worked as an active accompanist in the Macomb area for more than 40 years and as a staff accompanist for WIU School of Music from 1990-2002. The Butler Scholarship is open to juniors, seniors, or graduate level accompanists in the School of Music who have demonstrated a record of active and outstanding work as an accompanist in either the WIU School of Music, or for entering students, in the student's prior experience. Music majors will be given priority. A GPA of 3.0 is required.

THE DALE HOPPER JAZZ STUDIES MEMORIAL SCHOLARSHIP

This scholarship was established as a memorial to honor the School of Music's late jazz professor emeritus, Dale F. Hopper of Macomb, Illinois. Applicants should be a Music major and demonstrate significant musical talent; must specifically exhibit interest and talent in jazz performance and excellent service to WIU jazz ensembles. Selection is to be made by the Talent Grant Committee in consultation with the jazz faculty.

THE VIOLET H. POPPLETON SCHOLARSHIP

The Violet H. Poppleton scholarship for a female vocal music major was established in 2004 by her children, Terry Poppleton, Nancy Krey (WIU 1970, 1980), and Jill Zeitlin through the WIU Foundation. Mrs. Poppleton's greatest love was music, and it is the family's hope that this award will help a female voice major in the School of Music, not only to cultivate her musical talents, but also to foster the same passion for music which Vi Poppleton enjoyed throughout her lifetime. Selection will be made by the voice faculty in the School of Music.

DAVID AND SUSAN REEM SCHOLARSHIPS FOR EXCELLENCE

These annual scholarships reward undergraduate musical excellence in the areas of voice (baritone), horn and strings. The Reems were motivated to establish these scholarships by the extremely positive experience their sons, John and Dan, enjoyed while students at WIU. Moreover, the Reem scholarships reflect the esteem in which they hold the WIU School of Music in general and faculty members James Stegall, Randall Faust, and Richard Hughey in particular. Recipients must be currently enrolled, full-time WIU junior or rising junior pursuing a bachelor's degree in music or a full-time transfer student entering WIU as a junior or senior and pursuing a bachelor's degree in music. Recipients must have a minimum GPA of 3.0 and participate in the ensemble program. Selection will be made by a faculty committee convened by the Director of the School of Music.

THE GENE MICHAEL GOAD SCHOLARSHIP

This scholarship was established by Sue and Brett Goad in memory of their son, Gene. Gene was born in Macomb, Illinois and returned there after high school to complete his Associate Degree from Spoon River College. Brett Goad, Gene's father, graduated from WIU with both his bachelor and master's degrees in choral music. Music played a big part in Gene's life and this annual award was established to help a WIU junior reach their career goal to have choral music as their vocation. Recipients must be currently enrolled full time junior status pursuing a bachelor degree in choral music. Recipients must have a minimum GPA of 2.5 overall with a GPA of 3.0 or higher in music, and must participate in at least two WIU School of Music ensembles. This scholarship provides for one annual \$1,500 award.

DR. CLAUDIA MCCAIN MUSIC BUSINESS SCHOLARSHIP

This account was established in March of 2007 to create the Dr. Claudia McCain Music Business Scholarship Fund. Dr. McCain taught in the School of Music for over 20 years. This scholarship was established to support students who demonstrate outstanding qualities in work ethic, leadership, experience and knowledge or a particular field of music business, and involvement in the School of Music Ensembles. Recipients must be a senior, music business major and have a minimum GPA of 3.0.

DR. TANYA LESINSKY CAREY SUZUKI FUND SCHOLARSHIP

WIU Suzuki Strings Program has been granting scholarships since its inception in 1972. The origin of the funds was from the donation of free lesson fees paid by Suzuki families for Almita Vamos and Tanya Carey. In 1999, after the termination of the WIU Suzuki Program, the scholarship was renamed in honor of Tanya Lesinsky Carey. Recipients must be a music major on string instruments.

FAUST HORN SCHOLARSHIP

This scholarship was established in 2011 by Randall and Sharon Faust in memory of Randall's parents, Claire and Hazel Faust. Dr. Faust's father was a musician and band director and his mother a local piano teacher. Together, they instilled in Randall a love for music and provided the direction that led Randall to the Horn (formerly known as the French Horn). Recipients must be a returning student pursuing a degree in music, currently enrolled in horn lessons (Mus 227, 447, or 527), have a minimum overall GPA of 3.0, actively participate in the chamber music ensembles, and support the WIU Horn Festival and outreach.

GOLDEN LYRE FOUNDATION SCHOLARSHIP

The Illinois Federation of Music Clubs, as a member of the National Federation of of Music Clubs, voted at the State Board meeting to award a gift annually to WIU from the Golden Lyre Foundation. Recipient should be a music major who demonstrates outstanding musical talent.

HEI CHU and HYUNG JA KIM PIANO SCHOLARSHIP

This scholarship was established in memory of Dr. hei Chu Kim by Hyung Ja Kim and her family to support graduate or undergraduate piano study in the Western Illinois University School of Music. Hei Chu Kim was born in Korea in 1931 and served in the Republic of Korea army for nine years. He received his Bachelor of Arts in Journalism at University of Illinois in 1961, his Master of Arts in Sociology at The Graduate Division of Queens College in the City University of New York in 1964, and his PHD in Political and Social Science from the New School for Social Research in New York city in 1973. Dr. Kim joined the Sociology Department at Western Illinois University in 1968 and taught until his death in 1978. His love for classical music, especially violin and cello, influenced his sons, Benny and Eric, to become professional musicians. Benny is a violinist and eric is a cellist. Hyung Ja Kim earned her undergraduate degree in piano performance at Ewha Woman's University in Seoul Korea in 1957, her Master's Degree in voice from Western Illinois University in 1972, and did postgraduate study at University of Illinois. Mrs. kim taught at Western Illinois University in the music department from 1978 until her retirement in 2006. Recipients should be an international piano student. Preference is given to Korean students.

CHAROLETTE MEGGINSON ENDOWED VOCAL SCHOLARSHIP

After having taught for 35 years, Charolette Megginson established the Charolette Megginson Endowed Scholarship as a gift to show her love for performing and the students whom she taught at WIU. Seeing the need for supporting young singers and believing in the School of Music at WIU, she wanted to give back to the students who are actively performing at WIU, in the Macomb community and other venues.

RICHARD CHEADLE PERCUSSION SCHOLARSHIP

The Richard Cheadle Percussion Scholarship was established Feb 2015 to provide an annual award to a WIU percussion student in honor of Dr. Cheadle. Students must be a music major with concentration in percussion, active in both steel band and concert venues.

9.0 - EMPLOYMENT OPPORTUNITIES

9.1 - APPLICATION

Each of the following opportunities for music related work has required forms that must be filed with the appropriate office. International students, particularly, must have an I-20 form filed with International Studies in order to accept ANY work for pay. (See Appendix L)

9.2 - STUDENT HELP

Music students may apply for a variety of student worker positions in the School of Music including such assignments as ensemble music librarian, instrument maintenance and checkout, office assistant, stage crew worker, and recording of concerts. Please direct all inquiries and/or applications to Tammy Fretueg in the Music Office.

9.3 - WORK STUDY

Federal Work-Study, Supplemental Educational Opportunity Grants, Perkins Loans, and Guaranteed Student Loans are U.S. Department of Education student financial aid programs. Check with the WIU Financial Aid Office for qualifications and applications.

9.4 - SUMMER MUSIC CAMP COUNSELORS

Each summer the School of Music sponsors a Summer Music Institute for talented junior and senior high school students. University music students may serve as counselors, have the opportunity to work with the students, and observe the directors and teachers of the camps. Application for summer camp counseling should be made to Dr. Brian Winnie, Director of the Summer Music Institute.

9.5 - AREA SYMPHONIES

Qualified students (particularly in strings) are often invited to rehearse and perform in regional orchestras. Interested persons should contact the Director of Orchestras.

10.0 - THE MUSIC LIBRARY

10.1 - LOCATION

The Music Library is located in 108 Sallee Hall, and the telephone number is 298-1105.

10.2 - HOURS

Current hours are posted on the Music Library door, on the bulletin board in the lobby of Browne Hall, and on the Music Library's website (http://www.wiu.edu/libraries/music_library/).

10.3 - THE COLLECTION

The Music Library houses a collection which includes over 12,000 books on music; 18,000 performing, study and scholarly scores; 11,000 recordings; 500 videos/DVDs; and about 50 print periodical titles as well as electronic access to many more. Although the collection focuses on Western art music from the Middle Ages to the present, it also supports the School of Music's curriculums in music therapy, music business, jazz, popular music, and world music. The Music Library also archives recordings of Music Department concerts and recitals in a digitized database for streaming and catalogs them in WestCat.

10.4 - SERVICES

10.4.1 - The Music Librarian is Mallory Sajewski. If you have any questions about the Music Library or need assistance with your research, you can stop by during her office hours or email her at ML-Sajewski@wiu.edu. Her assistant, Sandra McVey, and several student workers are also available to assist you any time that the Music Library is open. If you need help, please don't hesitate to ask!

10.4.2 - Twelve computer stations (10 PCs, 2 Macs) provide audio, video, and online research access. Equipment is self-serviced, but staff are available to provide assistance as needed. Headphones are available at the circulation desk. Additional audio equipment and services are available in the Digital Commons in the basement of Malpass Library.

10.4.3 - Reserve materials for music classes are available at the Music Library reserves desk. Unless otherwise marked, all reserve materials may be checked out for 2 hours and cannot leave the Music Library.

10.4.4 - Music materials not owned by WIU may be identified in and requested through various sources (I-Share, WorldCat, and online databases). Please ask library staff for assistance.

For information concerning the Music Library Circulation Policies see Appendix J.

11.0 MUSICIAN HEALTH AND SAFETY

The following resources contain best practices related to health and safety in musical settings. These are links to research-based strategies for maintaining personal health and safety within the contexts of practice, performance, teaching, and listening. Students, faculty, and staff are encouraged to supplement the resources below with professional information that is specific to their particular areas of music activity.

Protecting Your Hearing Health

- <https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/>
- <http://vicfirth.com/hearing-protection/>
- [OSHA: Noise/Hearing Conservation](#)
- [Hearing Loss Decibel Levels](#)
- [Noises and Hearing Loss](#)

Musculoskeletal Health and Injury

- [The Role of Rest, by Ralph A. Manchester \(pdf\)](#)
- [A Painful Melody: Repetitive Strain Injury Among Musicians, by Tamara Mitchell \(pdf\)](#)
- [Repetitive Stress and Strain Injuries: Preventive Exercises for the Musician, by Gail A. Shafer-Crane \(pdf\)](#)
- [MusiciansHealth.com](#)

Psychological Health

- [Performance Anxiety \(WebMD\)](#)
- [Conquering performance anxiety from inside out, by Helen Spielman \(pdf\)](#)
- <http://www.innertimeofmusic.com/?s=inner+game+>
- [A Soprano on Her Head: Right-Side-Up Reflections on Life and Other Performances, by Eloise Ristad](#)

Equipment and Technology Safety

- Students working in the COFAC Recital Hall must complete a training session on how to safely move the grand pianos on stage. Contact Joanie Herbert for information.
- Students working as audio/recording technicians must complete a training session on how to safely use the sound system and recording equipment. Contact Terry Solomonson for information.

NOTE: It is important to note that health and safety depend largely on personal decisions made by informed individuals. WIU has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Too many factors beyond WIU's control are involved. Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment in WIU School of Music. The policies, protocols, and operational procedures developed by the School of Music do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to the University.

APPENDIX A

GRADE APPEALS

Each academic department in the University shall establish a standing Grade Appeals Committee in accordance with departmental policies and procedures and within the following limitations: neither the School of Music Director nor the instructor involved may sit on the committee, and at least two students must be included as voting members. The School of Music Grade Appeals Committee shall be the agency to which a student who feels he or she has been unjustly evaluated in a course may appeal the grade received in that course. In cases involving appeals in graduate courses, the committee must be composed of faculty persons who are members of the graduate faculty and at least two students, both of whom must be graduate students.

The student shall initiate the grade appeals procedure by consulting the instructor involved (where feasible). If after this consultation the student still believes he or she has been judged unfairly, the student shall contact the School of Music Director to request grade appeal consideration. This process requires a written request for a formal hearing, shall be submitted to School of Music Director no later than the end of the third week of the semester following the term in which the student received the grade in question; the School of Music Director shall then transmit this request to the Grade Appeals Committee. In cases where the grade appeal is based on a complaint involving sexual harassment and/or sex, race, or handicap discrimination, the above third-week deadline for filing the appeal and other subsequent deadlines will not apply. In such cases, the School of Music Director will refer the student to the Affirmative Action Office before proceeding further. Once this officer has acted on the validity of the complaint, the matter shall be referred back to School of Music Director and subsequently the School of Music Grade Appeals Committee for adjudication.

The School of Music committee shall consider the facts of the case at a meeting which should be attended by the student (with an advisor of the student's choice, if he or she so desires) and, where feasible, the instructor assigning the grade. Either party may submit written materials to support his or her position, and either party may have witnesses testify in writing or before the committee. A decision in a case shall be done by secret ballot, and by a majority vote of the committee a judgment shall be rendered so as to show that the appeal is approved or not approved; including what specific action is recommended. The decision is advisory to the faculty member. A written report of the proceedings shall be prepared by the chairperson of the School of Music committee and shall be submitted to the members for their approval. This report should include the basis for appeal, conclusions reached by the committee, and a report of the voting.

If there is a minority report, it should be appended to the formal report prepared by the Director, and both should become a part of the permanent record. All appeals, at the School of Music level shall be completed within four weeks after the submission of the grade appeal forms. The chairperson of the committee must inform both parties and the Council on Admission, Graduation, and Academic Standards (for record keeping purposes) in writing of the decision within a week. If the student's appeal is upheld, the faculty member must inform the chairperson of the committee in writing as to whether or not he or she will change the grade within a week. The chairperson of the committee must then inform the student in writing of the faculty member's decision within a week. In cases where the faculty member is unwilling or unable to become a party in the proceedings and the School of Music Grade Appeals committee makes a decision in favor of the student, the grade will be changed. The chairperson of the committee shall submit a change of grade form and indicate that the change is due to a successful grade appeal. If the result of the decision of the School of Music Grade Appeals Committee is unsatisfactory to either party, that person shall have the right to appeal to the Dean of the College in which the School of Music involved is located. The appeal must be filed in writing in the Dean's Office within two weeks after the chairperson of the committee has notified the student of the faculty member's decision of whether or not the grade will be changed.

APPENDIX B

UNDERGRADUATE MID-CAREER ASSESSMENT (UMCA)

Student Handbook Appendix B (New 2007-2008) - 8/14/07

Undergraduate Mid-Career Assessment

All native and transfer students having completed three semesters of coursework in the music major will be reviewed for satisfactory progress in the following areas:

- 1) Cumulative GPA
- 2) transfer exams (where applicable)
- 3) third-semester applied juries
- 4) three consecutive semesters of:
 - a) Applied Instrument / Third Semester Applied Jury
 - b) Theory / Aural Skills
 - c) Class Piano
 - d) Listening (MUS 100)

Students not making satisfactory progress by achieving a “C” or better in the above areas should seek counsel from their assigned academic advisor.

Third-Semester Applied Jury

Music majors will perform a third semester repertoire and sight-reading applied jury in which they will be evaluated on progress in basic musicianship skills germane to the individual discipline. Students must receive a ‘C’ or better to pass the third-semester jury in order to enroll in upper-division applied study.

Transfer Exams

All transfer music majors are required to be evaluated in the following areas during the first class days of their first semester enrolled at WIU.

Prior Coursework:

Provide copies of transcripts

Skill Exams:

Theory / Aural Skills
History
Piano

Any questions about the Undergraduate Mid-Career Assessment should be directed to Undergraduate Advisor, Dr. Rick Kurasz or UMCA coordinator, Prof. John Mindeman.

APPENDIX C

TEACHER EDUCATION REQUIREMENTS

A. IMPORTANT STEPS

Please follow link for important steps: <http://www.wiu.edu/cofac/musiceducation/>

APPENDIX D HONORS PROGRAM REQUIREMENTS

CENTENNIAL HONORS COLLEGE MUSIC

Students may complete an honors curriculum in University Honors, Upper Division Honors, or Lower Division Honors. All Honors students must complete the one-hour honors colloquium (GH 299). Lower Division Honors includes General Honors coursework. Upper Division Honors includes honors work in the major. University Honors combines Upper and Lower Division Honors.

Honors students in Music must complete all requirements for a major in Music.

Grade Requirements

3.4 overall GPA

Lower Division Honors Requirements

Two General Honors seminars (6 semester hours), an honors section of the First Year Experience (3 semester hours) (a General Honors seminar may be substituted in some cases), and GH 299 (one semester hour).

Upper Division Honors Requirements

-GH 299

-12 semester hours of Music honors courses. The following courses may be taken for Honors Credit:

- I. Music History: Music 390, Music 391, Music 394, Music 491
- II. Music Theory: Music 282, Music 381, Music 481, Music 482, Music 483, Music 485, Music 487
- III. Music Therapy: Music 355, Music 453, Music 454, Music 455, Music 451, Music 452
- IV. Music Education: Music 336, Music 332, Music 333, Music 335, Music 331, Music 396, Music 334, Educ 439
- V. Music Business: Music 342, Music 343, Music 344, Music 345, Music 348
- VI. Music Performance: Music 492, Music 495, Music 496, Music 493, Music 494, Music 485, Music 403

Honors Thesis or Honors Recital: Music Honors students take 3 hours of Music 401 for completing an Honors Thesis, or take Music 402 for performing an Honors Recital. Performance majors must present an Honors Recital.

Honors Thesis: students following the thesis option complete an Honors thesis in theory, composition, therapy, education, business or music history, under the direction of a Thesis Committee to be made up of three Music Department faculty members. One member, to serve as a chair of the committee, will be from the area of the thesis subject and will be principal advisor; a second member will be from the Honors Committee, and a third from another area. The student will submit a proposal of the subject of the thesis to the Thesis Committee for final approval.

Honors Recital: Students who perform an honors recital do not take 3 hours of Music 401. These students register for upper-division applied lesson and Music 402 (Recital). Upon successful completion of the honors recital, the Honors College will add the appropriate credit to Music 402. Performance majors must complete at least one Honors Recital. A Recital Committee, made up of the major applied instructor who will be the principal advisor and chair of the committee; one member from the Music Honors Committee; and one from another applied area, will approve the recital by audition a minimum of four weeks before it is presented and grade the Honors Recital.

Guidelines for Thesis and Program Notes:

1. Demonstrate knowledgeable use of the English language.
2. Utilize thorough research which includes appropriate general and specific references.
3. Include pertinent biographical data and a theoretical analysis, if necessary, in consultation with the advisor.
4. Submitted to the student's committee for approval before being sent to the typist or printer.

University Honors

- two General Honors seminars (6 semester hours)
- an honors section of the First Year Experience (in some cases a General Honors seminar may be substituted)
- GH 299
- 12 semester hours Music honors courses
- Music 401 (thesis) or Music 402 (honors recital)

APPENDIX E

JURY EXAMINATIONS

- Juries will be held each semester during final examination week.
- Representatives from an outside area are welcomed and may be invited to a jury examination.
- A predetermined form or checklist of considered points will be used to provide the students with a written critique. (The written critiques will be distributed through the applied instructor and given to the Music Office for placement in the student's permanent file.)
- A jury grade will be given with the applied teacher having the prerogative of raising or lowering the jury grade by one letter grade. (If the jury grade is B, the teacher can give an applied music grade of A, B, or C).
- The jury may include scales, technical exercises, prepared etudes and/or solos with or without accompaniment. These requirements may be altered for certain students who are working on specific problems.
- Jury expectations will be discussed by the applied instructor in conference with the student by mid-semester.
- At the end of the sophomore year, the jury will approve, approve conditionally, or not approve the student for upper division status (continued study in the junior and senior years).
- Brass, Piano, Strings, Voice, and Woodwinds examinations will be held on a rotating basis
- Percussion and Jazz Studies will be held in Sallee Hall. Please see Applied Instructor for more information.

Recital Hall Jury Examination Rotation

Fall Semester 2019

Monday - Brass
Tuesday - Piano
Wednesday - Strings
Thursday - Voice
Friday - Woodwinds

Fall Semester 2020

Monday - Voice
Tuesday - Woodwinds
Wednesday - Brass
Thursday - Piano
Friday - Strings

Spring Semester 2020

Monday - Woodwinds
Tuesday - Brass
Wednesday - Piano
Thursday - Strings
Friday - Voice

Spring Semester 2021

Monday - Strings
Tuesday - Voice
Wednesday - Woodwinds
Thursday - Brass
Friday - Piano

APPENDIX F

CLASS PIANO CURRICULUM

The core class piano program consists of four semesters of instruction in sight-reading, improvisation, harmonization, technique and repertoire (Music 165, 166, 265, 266). Students are placed into class piano on the basis of a piano placement exam. Several years of pre-college study may place a student out of the class piano curriculum

Students who place beyond class piano level one (Music 165) may apply for proficiency credit for however many semesters they have placed above Music 165. Proficiency credit will be granted when the student has successfully completed one semester of piano study. Students who place out of the class piano curriculum completely will be given (upon application) four semester hours of proficiency credit in piano upon the successful completion of one semester of Applied Piano.

Students electing piano study beyond minimum degree requirements will be placed on a waiting list and assigned to a piano studio on a space available basis.

APPENDIX G

ACCOMPANIST GUIDELINES

Western Illinois University
School of Music

PRIORITIES FOR ASSIGNING ACCOMPANISTS

1. Degree Recitals
2. Ensembles
 - University Singers
 - Opera
 - Wind Ensemble and Symphony Orchestra
 - Chamber Orchestra
 - Concert Choir
 - Concert Band
3. Instrumental and vocal applied music (performance) majors
4. All other music majors
5. Non-degree recitals - music majors
6. Non-required applied students
7. Non-music-major recitals

For faculty and student accompanist needs not addressed above, the recommended rate for an accompanist is \$30 per hour. However, each individual and accompanist is free to negotiate rates.

ACCOMPANIST ASSIGNMENTS

Studio faculty submit accompanist requests (including literature list) for registered students in their respective studios by Friday of the 3rd week of classes each semester.

Generally faculty and students will be notified of accompanist assignments by Wednesday of the 4th week of classes.

Requests to accompany recitals occurring during the first 8 weeks of a semester must be submitted the previous semester.

The number of accompanist hours assigned per student will vary depending on several factors, including but not limited to the number of hours requested by the faculty member, the priority order stated above, student applied year, degree program, music difficulty, and whether or not a recital is being presented that semester.

SCORE SUBMISSION

Instrumental & Vocal students: No later than Friday of the 3rd week of classes.

Recitals: At least 8 weeks before the scheduled date of the recital or Friday of the 3rd week of classes, whichever comes first.

REHEARSAL SCHEDULING

Scheduling must occur at least 2 weeks before the first rehearsal.

Students who are giving recitals or juries should contact their pianist no later than six weeks before the recital or jury date to plan rehearsals.

Students should contact their pianist no later than the end of the 4th week of classes to schedule rehearsals, lessons, and studio classes for the semester. The accompanist and/or the student's applied teacher can guide the student with regard to the number of rehearsals and lessons needed for a particular assignment.

REHEARSAL PREPARATION

Both soloist and accompanist are expected to attend rehearsals with music well prepared. The accompanist will help students explore musical ideas that will help the ensemble and correct mistakes; however, it is not the accompanist's responsibility to teach notes, rhythm, or diction.

CANCELLATION POLICY

The following will result in the loss of School of Music sponsored accompanist use for the offending student for at least one semester:

- Failure to follow these policies or procedures
- Failure 2 times to give 24-hour notice to cancel/reschedule
- Emergency cancellations due to illness or extenuating circumstances will be handled on an individual basis. However, two emergency cancellations equals one regular cancellation without minimum 24 hour notice.

CALENDAR

Before Week 1	<ul style="list-style-type: none">• Applied teachers submit accompanist requests for recitals occurring in the first 8 weeks of the semester.• Accompanists for ensembles are determined.
Week 1	<ul style="list-style-type: none">• Ensemble directors determine enrollment and provide accompanists with music and schedule for the semester.
Weeks 1-3	<ul style="list-style-type: none">• Applied teachers determine repertoire and recital dates for the semester.
Week 3 (Friday)	<ul style="list-style-type: none">• Deadline for applied teachers to submit accompanist requests and literature list.
Week 4	<ul style="list-style-type: none">• Students and teachers are notified of accompanist assignments.• Students contact accompanists to schedule rehearsals, lessons, and studio classes for the semester.
Week 10	<ul style="list-style-type: none">• Deadline for students performing juries to contact their accompanists to plan jury rehearsals.

APPENDIX H

SCHEDULING STUDENT RECITALS

Scheduling Student Recitals

The calendar is open for student recital scheduling during the second week of school in the fall semester. Students will be scheduled in a prioritized manner on designated days. *All student recitals must be confirmed on the calendar by Friday, September 27, 2019.*

- Student recitals are allowed a maximum duration of 90 minutes.
- Full stand-alone solo recitals required for a degree in performance may be scheduled for graduate students and seniors. All other performance majors will schedule combined recitals. Combined recitals consist of two or more students giving two ½ duration stand-alone performances, or a complete duration combined performance. One program will be made.
- Students outside of upper level performance major status will schedule combined recitals.
- All student recitals are scheduled with a tentative status pending the outcome of a pre-recital hearing.

Students shall follow this order for scheduling:

Monday/Tuesday - 8/26/19 - 8/27/19: Grad and Sr. Performance majors

Wednesday/Thursday - 8/28/19 - 8/29/19: Grad and Sr. Non-performance majors

Friday 8/30/19 through Friday 9/6/19: Jr. music majors and all other students or student groups

Recitals to be confirmed by Friday, September 27, 2019.

Scheduling hours during these days are:

Monday through Friday - 8:30 - 12:00 a.m. and 1:00 - 4:00 p.m.

(and by appointment if class schedule conflicts)

Exceptions are made for those students pre-authorized by their professor to perform during the first six weeks of the fall semester. These students may sign up during an authorized period the previous spring semester (See 11.3 School of Music Calendar Scheduling Order).

Scheduling dates and open Recital Hall Office times for student scheduling shall be posted in Browne Hall, sent by e-mail, and all forms available via Google docs at the beginning of the fall semester. **Students may not schedule recitals by phone or e-mail, but must come in to the Recital Hall Office during designated scheduling hours.**

Recital Pre-Authorization

Students must bring a "Recital Pre-Authorization Form" when they come to schedule his/her recital. No reservation will be made by Joanie without required faculty signatures on this form. Joanie Herbert will share all pertinent forms through Google docs and/or email, available to faculty and students. Please forward any questions to Joanie Herbert at JE-Herbert@wiu.edu.

On the "Recital Pre-Authorization Form", three choices of dates/times can be selected in order of preference. The performance calendar will be available online to all students at www.wiu.edu/recitalhall . The School of Music master calendar will also be posted on Joanie's door and in Browne Hall lobby. During recital scheduling, daily updates to the calendar will be posted. Students should not e-mail and ask for a listing of available times for scheduling their recitals. It is each student's responsibility to stay apprised of the posted calendar and confirm with their applied teacher the date/time choices before coming in on their scheduling day.

If a student cannot come in during posted times, they may make an appointment.

Effective 2006-2007, only graduate students and seniors may schedule solo recitals. Juniors and all others may schedule combined recitals. Student recitals can total no more than 90 minutes of music.

Student Recital Forms

Once a student recital has been officially scheduled, a date/time confirmation and a forms return deadline will be sent to the student and professor by e-mail. A notice will also be sent to the piano accompaniment area coordinator. A second e-mail notice will be sent out to all students with pertinent forms attached.

The student recital forms include: (1) Student Recital Preparation Checklist and Set Up Requests, (2) Recording/Streaming Request Form, and (3) Recital Approval (Hearing) Form.

The "forms return" three-week deadline will be posted on the packet. All forms must be filled out, appropriate signatures obtained, and a recital hearing completed by the "forms return" deadline. Complete program information is also due by this date. If a form is lost or misplaced, the student should contact Joanie for another set.

Pre-Recital Hearings

A pre-recital hearing must be held for each student no less than four weeks prior to the scheduled performance. Each area determines the composition of its hearing committee. The members of the area hearing the pre-recital performance must at that time approve the performance by signing the Recital Approval Form. The area chairperson and one other member of the member of the area must sign such approval. The student recitalist should be prepared to perform 15-20 minutes of pre-determined music at performance level with accompanist at this hearing. Other works may be asked to be performed at that time. The area hearing the pre-recital will select which pieces or movements they wish to hear in addition to the piece(s) performed with accompanist. The Recital Approval Form must be completely filled out with appropriate signatures obtained before submitting to the Recital Hall Office. If the form is incomplete, it will be returned to the student's applied faculty member and the recital will remain in a tentative status until the completed form is returned. No repertoire changes are permitted between the approved pre-recital hearing and the recital.

Publicity for Student Recitals

If completed recital program information is returned by the three-week deadline, the student's program will be uploaded on the Recital Hall website and sent out on a weekly event list to the departmental publicity listserv. If information is not received by the deadline, these publicity services are not guaranteed.

Canceling Student Recitals

Once a recital has been confirmed on the School of Music calendar and the Recital Hall is reserved, a student may cancel a recital only for reasons of ill health or other reasonable emergencies. The feeling of being unprepared for failure to secure an accompanist shall

not be considered adequate cause for cancellation. If a student cancels a recital for reasons other than an emergency, he/she must petition the Music Advisory Council for an exception to the policy. Students canceling a recital in violation of the above policy must forego the privilege of playing a recital until one year from the date of the previously scheduled performance. If a non-emergency cancellation occurs within one week of a Recital Hall reservation, a \$75 fine will be imposed.

APPENDIX I ABSENCE POLICY

If a student is going to miss a class, it is his/her responsibility to discuss the situation with the appropriate faculty member in advance and in accordance with that faculty member's guidelines for class attendance. If documentation of the reason or reasons for an absence is desired by the faculty member, the student should be informed by the faculty member what would suffice for that purpose, e.g., medical documentation, proof of court appearance, etc.

If a student needs medical documentation, he/she should contact the proper medical source directly for whatever material is needed. Neither the Office of Student Development and Orientation nor the Beu Health Center issue excuses for not attending class, but a student may obtain a form indicating the date and time of a completed medical appointment at the Health Center should a faculty member, for example, desire or require such evidence. If a student makes a decision not to attend a class because of a non-emergency illness or injury e.g. sore throat, cold, sprained ankle, etc., it is the responsibility of the student to discuss the absence with the faculty member should the student desire to make up any academic work missed because of the absence. Depending upon the faculty member's class attendance policy, the reasons for the absence and the student's prior record of class attendance, the faculty member may or may not grant the request to make up work that has been missed. It is emphasized that it is the individual faculty member's decision whether or not to grant the request.

The Office of Student Development and Orientation will serve as a contact resource for a student in extreme/emergency cases when the student is unable to make contact with a faculty member. Accidents/hospitalizations that occur out of town, death of an immediate family member (mother, father, sister, or brother), serious emotional/psychological problems, instances of victimization, and medically prescribed inpatient treatment for substance abuse are examples of situations where the Office of Student Development and Orientation might appropriately be contacted and called upon for assistance. Parents and/or spouses should be advised of the phone number for the Office of Student Development and Orientation in case of emergency: (309) 298-1884.

APPENDIX J

LIBRARY CIRCULATION POLICIES

To borrow materials from the Music Library or any other WIU library, patrons must show a current photo ID. A photo ID may include a WIU ID Card, Driver's License, or State Issued ID Card.

LOAN PERIODS:

Books & Scores (except for the exceptions noted below)

- Faculty & Staff: 16 weeks
- Graduate students: 8 weeks
- Undergraduate students: 4 weeks

Collected Editions of Scores (M2s and M3s)

- Faculty & Staff: 1 week
- Students: no circulation

MTe Books (Music Education series)

- All patrons: 1 week

Periodicals

- Faculty & Staff: 3 days
- Students: no circulation

Reference Books

- All patrons: no circulation

CDs, LPs, & CD-ROMs

- Faculty & Staff: 4 weeks
- Graduate students: 2 weeks
- Undergraduate students: 1 week

WIU Recital CDs

- Faculty & Staff: 4 weeks
- Students: 1 week

DVDs & VHSes

- All patrons: 2 weeks

Exceptions to the above loan periods may be made on a case-by-case basis with permission from the Music Librarian.

II. OVERDUE MATERIALS

- A. Students must return materials to the Music Library by the due date. Students with overdue library materials will be subject to fines and/or a loss of borrowing privileges from the University Libraries.
- B. If an item has not been returned because it is lost, the student may do one of the following:
 1. Replace the lost item by ordering a replacement copy for the Music Library (see the Music Librarian or her assistant for further information).
 2. Pay a lost book charge (the cost of the lost book plus a processing fee) through the Access Services Department on the main floor of Malpass Library.
- C. Students are strongly advised NOT to lend library materials to anyone else, or to check out materials for anyone else. THE PERSON TO WHOM THE ITEM IS CHECKED OUT IS RESPONSIBLE FOR RETURNING IT COMPLETE (i.e. score & parts, set of parts, etc.)
- D. Reminders and overdue notices are sent to the patron's WIU email account.
- E. Items may be recalled at any time if needed for class reserves.

APPENDIX K

ESTABLISHING ILLINOIS RESIDENCY

Board of Trustees Regulations

Approved: March 27, 2009

Section IV: Students

Subsection: C. Residency Status

Note: Beginning Fall 2009, students residing in Iowa, Missouri and Wisconsin will be assessed the in-state rate for tuition.

1. Definitions

For purposes of this regulation, the following definitions pertain:

- A. An "adult student" is a student who is eighteen or more years of age.
- B. A "minor student" is a student who is less than eighteen years of age.
- C. An "emancipated minor student" is a completely self-supporting student who is less than eighteen years of age. Marriage or active military service shall be regarded as effecting the emancipation of minors, for the purposes of this regulation.
- D. "Residence" means legal domicile. Voter registration, filing of tax returns, proper license and registration for driving or ownership of a vehicle, and other such transactions may verify intent of residence in a state. Neither length of university attendance nor continued presence in the university community during vacation periods shall be construed to be proof of Illinois residence. Except as otherwise provided in this regulation, no parent or legal or natural guardian will be considered a resident unless the parent or guardian maintains a bona fide and permanent residence in Illinois, except when temporarily absent from Illinois, with no intention of changing his or her legal residence to some other state or country.

Residency Determination

The University shall determine the residency status of each student enrolled in the University for the purpose of determining whether the student is assessed in-state or out-of-state tuition. Each applicant for admission shall submit at the time of application evidence for determination of residency in accordance with this regulation. The office responsible for admissions shall make a determination of residency status.

- E. If a non-resident is classified by error as a resident, a change in tuition charges shall be applicable beginning with the term following reclassification. If the erroneous resident classification is caused by false information submitted by the student, a change in tuition charges shall be applicable for each term in which tuition charges were based on such false information. In addition, the student who has submitted false information may be subject to appropriate disciplinary action.
- A. If a resident is classified by error as a non-resident, a change in tuition charges shall be applicable during the term in which the reclassification occurs, provided that the student has proven residency in accordance with this regulation.

Residency Requirements

A. Adult Students

To be considered a resident, an adult student must be a bona fide resident of Illinois as defined in IV.C.1.d. In the case of adult students who reside with their

parent(s), the student will be considered a resident if one of the parents has established and is maintaining a bona fide residence in Illinois.

To be considered a resident for the first year of attendance, an adult student not residing in Illinois must be a bona fide resident of one of the approval counties outside of Illinois. The Board of Trustees will approve the appropriate counties which will be listed in the cost section of the official Western Illinois University catalog.

B. Minor Students

The residence of a minor student shall be considered to be the same as that of his/her parents or that of either parent if the parents are separated or divorced or that of his/her legally appointed or natural guardian such as a grandparent, adult brother or adult sister, adult uncle or adult aunt by whom the minor has been supported.

C. Emancipated Minors

If emancipated minors actually reside in Illinois, such minors shall be considered residents even though their parents or guardians may not reside in Illinois.

D. Minor Children of Parents Transferred outside the State of Illinois

The minor children of persons who have resided in Illinois immediately prior to a transfer by their employers to some location outside of the State of Illinois shall be considered residents. This rule shall apply, however, only when the minor children of such parents enroll in the University within five years of the time their parents are transferred by their employer to a location outside the State of Illinois.

E. Married Students

A non-resident student, whether minor or adult, who is married to a person who meets and complies with all of the applicable requirements of these regulations to establish residence status, shall be classified as a resident.

F. Armed Forces Personnel

Non-residents of Illinois who are on active duty with one of the services of the Armed Forces of the United States who are stationed in Illinois and who submit evidence of such service and station, as well as the spouses and dependent children of such persons, shall be considered residents as long as such persons remain stationed in Illinois and the spouses and/or dependent children of such persons also reside in Illinois. If such persons are transferred to a post outside the continental United States but such persons remain registered at the university, residency status shall continue until such time as these persons are stationed within a state other than Illinois within the continental United States.

G. Staff Members of the University, Allied Agencies, and Faculty of State-Supported Institutions in Illinois

Staff members of the University and of allied agencies, and faculties of state-supported institutions of higher education in Illinois, holding appointment of at least one-quarter time, and their spouses and dependent children, shall be treated as residents.

H. Teachers in Public and Private Illinois Schools

Teachers in the public and private elementary and secondary schools of Illinois shall, if subject to payment of tuition, be assessed at the resident rate during any term in which they hold an appointment of at least one-quarter time, including the summer session immediately following the term in which the appointment was effective.

Residency Status Appeal Procedure

Students who take exception to their residency status classification shall pay the tuition assessed but may appeal to the University Registrar by proving Illinois residency in

accordance with these regulations. The appeal must be filed within sixty (60) calendar days from the date of the tuition bill or the student loses all rights to a change of residency status for the term in question. If the student is dissatisfied with the ruling in response to the appeal made within said period, the student may file a written appeal within thirty (30) calendar days of receipt of the decision of the Administrative Hearing Committee, which shall consider all evidence submitted in connection with the case and render a decision which shall be final.

Special Situations

The President may, in special situations, grant residency status to categories of persons otherwise classified as non-residents under this regulation.

APPENDIX L

CURRICULAR PRACTICAL TRAINING FOR INTERNATIONAL STUDENTS

CURRICULAR PRACTICAL TRAINING (INTERNSHIP)

Curricular Practical Training (CPT) is an off-campus job that is directly related to your major and an integral part of your degree program. CPT for F-1 students is intended to provide hands-on practical work experience in situations where the work serves as an integral part of a student's academic program, prior to completion of that program.

There are two types of CPT defined by the United States Citizenship and Immigration Service:

1. Everyone in a degree program must do an internship or they will not receive their degree
2. If the internship is not required, then it must be taken for academic credit (which means you must enroll in an internship course offered by your academic department)

This type of work permission is job- and location-specific, so a job offer is required before authorization can be granted. There is no application fee for this type of work and authorization is granted by the Immigration/Visa Specialist.

Students that have been in F-1 status for one academic year (2 semesters) may apply to participate in this type of training. Students who have received one year or more of full time CPT are ineligible for optional practical training (this is practical training immediately after all degree course work has been completed).

Application Procedure

1. Meet with the Immigration/Visa Specialist to receive specific information
2. Present your passport, I-94 card, and form I-20
3. Complete the CPT application
4. CPT recommendation form completed and signed by your academic advisor
5. Present a letter from employer (on company letterhead) giving the following information:
 - Job title
 - Beginning and ending dates of employment
 - Wage/salary being paid
 - Number of hours per week to be worked
 - Place of employment
 - Brief description of work

You must be registered for an "internship" course **prior** to receiving permission from the Immigration/Visa Specialist. The Form I-20 will be endorsed by the Immigration/Visa Specialist indicating full-time or part-time CPT has been authorized and list the employer name, location, and employment beginning and ending dates.

APPENDIX M

Independent Study

Students wishing to participate in an Independent Study (MUS 400 undergraduates, MUS 500 graduates) must have the correct permissions PRIOR to course registration. Permission forms are available on the Student Resources section of the School of Music website.