



**Western Illinois
University**

SCHOOL OF MUSIC

**UNDERGRADUATE
STUDENT
HANDBOOK**

2022-2023

TABLE OF CONTENTS

1.0. SCHOOL OF MUSIC MISSION AND GOALS

2.0. GENERAL INFORMATION

- 2.1. INFORMATION RESOURCES
- 2.2. WHERE TO FIND
- 2.3. SCHOOL OF MUSIC FACULTY/STAFF

3.0. REGISTRATION AND ADVISING PROCEDURES

- 3.1. ADMISSION: UNDERGRADUATE FRESHMAN AND TRANSFER STUDENTS
- 3.2. ACADEMIC ADVISING
- 3.3. SEEKING HELP FROM YOUR INSTRUCTORS
- 3.4. PERSONAL COUNSELING
- 3.5. GRADE APPEALS
- 3.6. ABSENCE POLICY
- 3.7. IMPORTANT STEPS TO TAKE ALONG THE WAY TO A BACHELOR'S DEGREE
 - 3.7.1. EVERY SEMESTER
 - 3.7.2. END OF FIRST YEAR
 - 3.7.3. UNDERGRADUATE MID-CAREER ASSESSMENT
 - 3.7.4. CONSTITUTION TEST
 - 3.7.5. GRADUATION APPLICATION
 - 3.7.6. COMMENCEMENT

4.0. SCHOOL OF MUSIC PROGRAMS OF STUDY

- 4.1. THE APPLIED MUSIC OPTION
- 4.2. THE MUSIC EDUCATION OPTION
- 4.3. THE MUSIC THERAPY OPTION
- 4.4. THE MUSIC BUSINESS OPTION
- 4.5. MUSIC BUSINESS MINOR
- 4.6. LIBERAL ARTS MINOR
- 4.7. HONORS IN THE SCHOOL OF MUSIC

5.0. MUSIC PERFORMANCE

- 5.1. APPLIED MUSIC LESSONS
- 5.2. JURY EXAMINATIONS
- 5.3. SECONDARY INSTRUMENT APPLIED STUDY
- 5.4. PRACTICE ROOM USE AND SCHEDULING
- 5.5. RESERVING CLASSROOMS FOR MEETINGS/REHEARSALS
- 5.6. STUDENT RECITALS
- 5.7. MUSIC ENSEMBLES
- 5.8. AUDITION INFORMATION
- 5.9. SEMINARS AND CONVOCATIONS
- 5.10. RECITAL/CONCERT ATTENDANCE
- 5.11. INSTRUMENTS AND UNIFORMS
- 5.12. LOCKERS

6.0. MUSIC LISTENING

- 6.1. THE VALUE OF LISTENING
- 6.2. LISTENING OPPORTUNITIES

7.0. STUDENT ORGANIZATIONS

- 7.1. STUDENT COUNCIL
- 7.2. AMERICAN STRING TEACHERS ASSOCIATION (ASTA)
- 7.3. NATIONAL ASSOCIATION FOR MUSIC EDUCATION - COLLEGIATE CHAPTER #717
- 7.4. MU PHI EPSILON
- 7.5. MUSIC BUSINESS ASSOCIATION

- 7.6. MUSIC THERAPY ASSOCIATION
- 7.7. PHI MU ALPHA SINFONIA FRATERNITY
- 7.8. STUDENT CHAPTER OF THE AMERICAN CHORAL DIRECTORS ASSOCIATION
- 7.9. COLLEGIATE CHAPTER OF MUSIC TEACHERS NATIONAL ASSOCIATION
- 7.10. SIGMA ALPHA IOTA SORORITY

[8.0. MUSIC AWARD AND SCHOLARSHIPS](#)

[9.0. EMPLOYMENT OPPORTUNITIES](#)

- 9.1. APPLICATION
- 9.2. STUDENT HELP
- 9.3. WORK STUDY
- 9.4. SUMMER MUSIC CAMP COUNSELORS
- 9.5. AREA SYMPHONIES

[10.0. THE MUSIC LIBRARY](#)

- 10.1. LOCATION
- 10.2. HOURS
- 10.3. THE COLLECTION
- 10.4. SERVICES

[APPENDIX A APPEALS](#)

[APPENDIX B UNDERGRADUATE MID-CAREER ASSESSMENT \(UMCA\)](#)

[APPENDIX C TEACHER EDUCATION REQUIREMENTS](#)

[APPENDIX D HONORS PROGRAM REQUIREMENTS](#)

[APPENDIX E JURY EXAMINATIONS](#)

[APPENDIX F CLASS PIANO CURRICULUM](#)

[APPENDIX G ACCOMPANIST GUIDELINES](#)

[APPENDIX H SCHEDULING STUDENT RECITALS](#)

[APPENDIX I ABSENCE POLICY](#)

[APPENDIX J LIBRARY CIRCULATION POLICIES](#)

[APPENDIX K CURRICULAR PRACTICAL TRAINING FOR INTERNATIONAL STUDENTS](#)

[APPENDIX L INDEPENDENT STUDY](#)

1.0 – SCHOOL OF MUSIC MISSION AND GOALS

MISSION

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 they can be through coursework, applied study, solo and ensemble performance, practical experience, 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 all students to develop awareness and understanding of music in a variety of cultural and historical contexts.

GOALS

The primary goal of the WIU School of Music is to develop artistically expressive and technically proficient undergraduate and graduate musicians from both traditional and underrepresented student populations. In addition, the WIU School of Music serves to:

- Prepare student musicians for the fine art of musical performance through applied lessons and solo and ensemble performance experiences.
- Offer a curriculum with sufficient depth and breadth to provide an expansive education in music and create opportunities for students to explore individual interests.
- Help students understand the structures and contexts of music throughout history to enhance their appreciation and performance of diverse musical styles.
- Prepare graduates with 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, entrepreneurship, 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 all University students to be articulate, responsive, and knowledgeable citizens, consumers, and patrons of the arts.
- Share the joy of musical expression with the student, University, community, and regional populations through concerts and recitals.
- Serve as a resource center for elementary and secondary music programs throughout the region.
- Provide opportunities for pre-college music study for community/regional service and for on-campus pedagogical laboratory experience opportunities.
- Provide a diverse 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

Please visit the [Student Resources](#) page on the School of Music website for updated forms and handbooks.

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 126B
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	Director of Jazz Studies/Piano	Browne 222
Curtis Baum	Piano Technician	Browne 226
Matt Bean	Musical Theatre/Voice	Browne 123
Courtney Blankenship	Music Business	Browne 209
Bruce Briney	Trumpet	Browne Studio E
Jeffrey Brown	Director, School of Music/Piano	Browne 122
Richard Cangro	Music Education	Browne 203
Charlie Chadwell	Saxophone	Browne Studio H
Terry Chasteen	Voice	Browne Studio B
Po-Chuan Chiang	Staff Accompanist	Browne 126B
Hong Da-Chin	Theory/Composition	Sallee 216
Paul Chinen	Oboe/Humanities	Browne 206
Alfonzo Cooper, Jr.	Voice	Browne Studio A
Denise Coovert	Music Therapy Clinical Trainer	Browne 210
Kate Curry	Office Manager	Browne 122
Michael Fansler	Director of Bands	Sallee 206
Jena Gardner	Horn	Browne Studio D
Eric Ginsberg	Clarinet	Browne Studio F
Anita Hardeman	History/Humanities	Browne 121A
Jason Hawkins	Music Education/Choir, Interim Assistant Director	Sallee 200
Joanie Herbert	COFAC Recital Hall Manager	Simpkins 505
Ru Huang	Voice	Browne 127
Matthew Hughes	Bass/Humanities	Sallee 210
Jennifer Jones	Music Therapy	Browne 211

Yeon-Kyung Kim	Staff Accompanist	Browne 124
Suyeon Ko	Flute	Browne 125
Richard Kurasz	Interim Associate Dean, School of Music/Percussion	Sallee 100
Anneliese Land	Recruitment, Retention, & Admissions Coord.	Browne 121
James Land	Tuba/Audio Technician	Browne Studio G
Natalie Landowski	Piano	Browne 217
Kenny Lee	Director of Orchestral Activities/Cello	Sallee 208
Brian Locke	History/Humanities	Sallee 214
Seth McKnight	Music Education	Sallee 220
Nicholas Miguel	Voice	Sallee 103
Julieta Mihai	Violin	Browne 120
John Mindeman	Trombone/Euphonium	Browne Studio C
Kevin Nichols	Percussion	Sallee 102
James Romig	Theory/Composition	Sallee 222
Shawn Seguin	Bassoon/Humanities	Browne 202
Emily Sevcik	Music Therapy	Browne 208
Istvan Szabo	Viola/Humanities	Browne 224B
Matthew Thomas	Associate Director of Bands/Music Education	Sallee 204D
George Turner	Guitar	Browne 126A
Brian Winnie	Director of Choral Studies/Music Education	Sallee 202A

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

2022-2023 School of Music Advisors

Courtney Blankenship	Music Business
Jennifer Jones	Music Therapy
Emily Sevcik	Music Therapy
Jena Gardner	Applied Music
Rich Cangro	Music Education
Matt Thomas	Music Education
Tim Johnson	First Year Advising
Jeff Brown	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 UNDERSTANDING 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 Center](#) 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 their 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 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 C.](#)) 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 COMMENCEMENT: Music students completing graduation requirements at the end of the Fall or Spring Semester are encouraged 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 THE MUSIC EDUCATION STUDENT HANDBOOK.

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

Student Learning Outcomes for All Options

Upon completion of this program, the student will be able to:

1. demonstrate a thorough knowledge of music history and literature by defining important terms, identifying characteristics of styles and genres through listening, and writing convincingly about music in historical and cultural contexts.
2. recognize, analyze, and describe the content and form of music using techniques and terminology appropriate to the era and style.
3. demonstrate the ability to recognize (hear), reproduce (sing), and record (notate) rhythmic, melodic, and harmonic relationships and hierarchies in music.
4. demonstrate facility and command of instrumental or vocal techniques in a variety of musical styles while performing competently as a soloist, chamber musician, or as part of a large ensemble.

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.

Student Learning Outcomes for the Applied Music Option

Upon completion of this program, the student will be able to:

1. demonstrate a high level of musical expression and technical proficiency on their principal instrument or voice and perform music of diverse periods, cultures, and styles. (Instrumental, Voice, and Piano Performance)

2. demonstrate mastery of jazz fundamentals in ensemble performance, improvisation, history, theory, composition, and arranging. (Jazz Studies)
3. employ a variety of methods to create well-constructed musical artworks that are unique and personal while also mindful and respectful of the balance between centuries of historical precedent and current practices. (Composition)

Model Degree Plans

[Piano Performance](#)

[Instrumental Performance](#)

[Vocal Performance](#)

[Jazz Studies](#)

[Composition](#)

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 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 the Music Education Student Handbook.

Student Learning Outcomes for the Music Education Option

Upon completion of this program, the student will be able to:

1. demonstrate a thorough knowledge of techniques, strategies, pedagogies, and materials used in the professional settings of their area of specialization.
2. meet the standards articulated in the Illinois State Board of Education's standards, including the Illinois Professional Teaching Standards and Music Content Area Standards.

Model Degree Plans

Model degree plans for each specialization can be accessed with the links below or in the Music Education Student Handbook.

[Music Education: Choral/General](#)

[Music Education: Instrumental/General](#)

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.

Student Learning Outcomes for the Music Therapy Option

Upon completion of this program, the student will be able to:

1. demonstrate effective functional music skills in voice, piano, guitar, and percussion as set forth by the American Music Therapy Association (AMTA) Professional Competencies for Functional Music Skills.
2. demonstrate basic knowledge of clinical foundations areas and music therapy practice and the ability to synthesize knowledge.
3. implement the music therapy treatment process demonstrating understanding of their professional role, collaboration, and legal, regulatory, and reimbursement issues pertinent to music therapy.

Model Degree Plan

[Music Therapy](#)

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.

Student Learning Outcomes for the Music Business Options

Upon completion of this program, the student will be able to:

1. describe the scope of the music industry and identify career options in music publishing, recording, merchandising, concert promotion, artist management, and arts administration..
2. demonstrate competency in use of computer software programs and current music technology as they relate to the music business, create professional job search materials, and apply interpersonal skills necessary to work in a team setting.

Model Degree Plan

[Music Business](#)

4.5 – 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 they do not play an instrument or sing at the appropriate level for acceptance as a music major.

4.6 - 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.

4.7 - 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

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.

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.

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.

5.4 - PRACTICE ROOM USE AND SCHEDULING

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, and any additional equipment. 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 Kate Curry 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 fewer 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 the 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.

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 instructor. All music ensembles are one credit hour per semester.

University Singers	Select concert and touring choir
Concert Choir	Large concert choral ensemble
Opera Workshop	Operatic and Broadway scenes/productions
University Orchestra	Full symphony orchestra
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,
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 Chamber Ensemble 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 - AUDITION INFORMATION

Winds, Brass, Percussion Audition Process

Information and a link to the audition form is available on the [WIU Band website](#).

Strings Audition Process

Information and a link to the audition form is available on the [WIU Orchestra website](#).

Voice Audition Process

Auditions will be submitted via a video recording to the [WIU Choirs Audition Form](#). Auditions should be recorded in a single take, with adequate spacing and lighting. Students will follow procedures for recording on the [WIU Choirs website](#). Auditions are due by August 23 at 8:00AM. Results will be posted on the WIU Choirs website.

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 a 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 email Anneliese Land at a-land2@wiu.edu. 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

Hailey Shaw

Phi Mu Alpha President

Joe Runkle

Sigma Alpha Iota President

Maddy Doran

Music Business Association President

Isabel Sierra

Music Therapy Association President

Hannah McGinty

ACDA President

Emma Garcia

ASTA President

TBD

MTNA President

Ella Burton

WIMEA President

Danielle Olszewski

7.2 - AMERICAN STRING TEACHERS ASSOCIATION (ASTA)

ASTA is a national organization of string 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 - WESTERN ILLINOIS MUSIC EDUCATION ASSOCIATION

WILMEA is open to all students, but is of particular interest to Music Education majors. Purposes of the WILMEA 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 to 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: Dr. Alfonzo Cooper, Jr.

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 Carnival, 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: Dr. Suyeon Ko

8.0 – MUSIC AWARDS AND SCHOLARSHIPS

The WIU School of Music awards talent-based scholarships based on audition, known as a "Talent Service Award" or "Talent Grant," and scholarships from endowed accounts based on criteria delineated by the scholarship's benefactor. Endowed scholarship recipients are determined by members of the Talent Grant committee based on student eligibility and availability of funds.

All recipients of talent grants and tuition waivers are expected to register and participate in two assigned School of Music ensembles unless otherwise directed. 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.

For more information and a complete list of endowed scholarships, please visit the [WIU School of Music Scholarships](#) webpage.

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 the School of Music Office Manager, Kate Curry at ka-curry@wiu.edu.

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, Dr. Kenny Lee.

10.0 - THE MUSIC LIBRARY

10.1 - LOCATION

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

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 curricula 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 – If you have any questions about the Music Library or need assistance with your research, you can stop by during open hours or contact the Music Librarian, Jade Kastel. 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 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.

For more information, please visit: http://www.wiu.edu/cofac/music/health_safety.php

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 the 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 the 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, 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)

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 an 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 2022
Monday - Woodwinds
Tuesday - Brass
Wednesday - Piano
Thursday - Strings
Friday - Voice

Spring Semester 2023
Monday - Voice
Tuesday - Woodwinds
Wednesday - Brass
Thursday - Piano
Friday - Strings

APPENDIX F

CLASS PIANO CURRICULUM

The core class piano curriculum consists of four semesters of instruction in sight-reading, improvisation, harmonization, technique and repertoire (MUS 165, 166, 265, and 266). Students with no prior keyboard studies will begin in MUS 165, Piano I, which introduces fundamental keyboard skills for beginners. Students with prior keyboard experience have the opportunity to take a piano placement exam at the beginning of their first semester in residence to be placed into a higher level and receive proficiency credit for one or more courses in the curriculum. Students may earn proficiency credit for MUS 165, 166, 265, and 266. Students who earn proficiency credit for all courses in the class piano sequence may be recommended to pursue additional piano studies to prepare for their chosen career path.

Students electing piano study beyond minimum degree requirements will be placed on a waiting list and assigned to a piano studio if space is available. Please contact the Keyboard Area Coordinator, Dr. Natalie Landowski, with any questions regarding piano proficiency and the class piano curriculum.

APPENDIX G

ACCOMPANIST GUIDELINES

Western Illinois University
School of Music

PRIORITIES FOR ASSIGNING COLLABORATIVE PIANISTS

1. Degree Recitals
2. Ensembles
 - University Singers
 - Concert Choir
 - Wind Ensemble
 - Symphony Orchestra
 - Opera
 - 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 collaborative pianist needs not addressed above, the recommended rate for a collaborative pianist is \$30 per hour. However, each individual and pianist is free to negotiate rates.

COLLABORATIVE PIANIST ASSIGNMENTS

Applied voice faculty submit collaborative pianist requests for registered students in their studios by Friday of the 3rd week of classes. Applied instrumental faculty submit requests and literature lists by Friday of the 4th week of classes.

Faculty and students will be notified of collaborative pianist assignments by no later than the end of the 5th week of classes.

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

The number of collaborative pianist hours assigned per student will be the same. The amount of hours will be determined by the Accompanying Coordinator after receiving all requests by the end of the 5th week of the semester. If more time is needed, students should consider other options, such as referring to the piano database and paying for additional services.

SCORE SUBMISSION

- Scores must be submitted no later than Friday of the 4th week of classes.
- Spring semester degree recitals: half of the recital repertoire needs to be submitted in the fall semester and the remaining half in the spring.
- Fall semester degree recitals: half of the recital repertoire needs to be submitted in the preceding spring semester, and the remaining half in the fall.
- Recital semester: at least 8 weeks before the scheduled date of the recital or Friday of the 4th week of classes, whichever comes first.

RECITAL HEARING

The hearing should be scheduled 4 weeks before the recital date. Some flexibility is possible if needed (i.e. recruitment tour), but no less than 3 weeks. The repertoire should be complete at the recital hearing. Pianists will not be required to play any repertoire for the recital that is not listed on the hearing program.

CONCERTO COMPETITION

Students are assigned 2 rehearsals/lessons before the 1st round, and 1 rehearsal/lesson before the final round. The total rehearsals/lessons is 3 hours.

REHEARSAL SCHEDULING

- Students must contact their pianist 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.
- The collaborative pianist and/or the student's applied teacher can guide the student with regard to the number of rehearsals and lessons needed.

REHEARSAL PREPARATION

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

CANCELLATION POLICY

Students will lose the privilege of having a School of Music collaborative pianist if the following occur:

- Not adhering to the policies and procedures addressed in these guidelines
- Failure (maximum two times) to give 24-hours notice to cancel or reschedule a lesson or rehearsal.

CALENDAR

Before Week 1	<ul style="list-style-type: none">• Applied teachers submit collaborative pianist requests for recitals occurring in the first 8 weeks of the semester.• Collaborative pianists for ensembles are determined.
Week 1	<ul style="list-style-type: none">• Ensemble directors determine enrollment and provide collaborative pianists 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 voice faculty to submit collaborative pianist requests and literature lists.
Week 4 (Friday)	<ul style="list-style-type: none">• Deadline for instrumental faculty to submit collaborative pianist requests and literature lists.• Voice students and teachers are notified of collaborative pianist assignments.
Week 5	<ul style="list-style-type: none">• Instrumental students and teachers are notified of collaborative pianist assignments.• Students contact collaborative pianists 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 collaborative pianists 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 16, 2022.

- 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 – 8/29/22 - 8/30/22: Grad and Sr. Performance majors

Wednesday/Thursday – 8/31/22 - 9/1/22: Grad and Sr. Non-performance majors

Friday 9/2/22 through Friday 9/9/22: Jr. music majors and all other students or student groups

Recitals to be confirmed by Friday, September 16, 2022.

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.

Scheduling dates and open Recital Hall Office times for student scheduling shall be 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 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 COFAC Recital Hall Performance Calendar will be available

online via Google Calendars to all professors/instructors. 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 updated calendar and confirm with his/her 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 email. A notice will also be sent to the piano accompaniment area coordinator. A second email 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 fewer 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 coordinator and one other member of the area must sign such approval. The student recitalist should be prepared to perform 15-20 minutes of predetermined 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 the 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 or 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, they must petition the Music Advisory Council for an exception to the policy. Students canceling a recital in violation of the above policy must

forgo 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 their 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, they should contact the proper medical source directly for whatever material is needed. Neither the Student Development and Success Center 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 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 Student Development and Success Center 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 Student Development and Success Center might appropriately be contacted and called upon for assistance. Parents and/or spouses should be advised of the phone number for the Student Development and Success Center 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

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 L

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.