



Music Department

STUDENT HANDBOOK

1. MISSION	3
2. PURPOSE	3
3. PHILOSOPHY	3
4. HEALTH AND SAFETY POLICY	3
5. FULL-TIME MUSIC FACULTY	6
6. ADJUNCT MUSIC FACULTY	7
7. FACULTY ADVISORS	9
8. MUSIC DEPARTMENT FACILITIES	9
9. CURRICULAR OFFERINGS AND DEGREE REQUIREMENTS	9
10. ADMISSION TO THE UNIVERSITY	11
11. ADMISSION TO THE MUSIC DEPARTMENT	11
12. MUSIC SCHOLARSHIPS	12
13. PERFORMING ENSEMBLES	13
14. PRIVATE LESSONS, STUDIO CLASSES AND JURIES	14
15. RECITAL LAB AND CONCERT ATTENDANCE REQUIREMENTS	17
16. SOPHOMORE BARRIER EXAM	19
17. SENIOR EXAM REVIEW AND SENIOR PROJECT	20
18. PIANO PROFICIENCY REQUIREMENTS	22
19. MISCELLANEOUS CONCERNS	23
20. DEPARTMENT OF MUSIC OFFICE AND BUILDING POLICIES	25
21. RECITAL RECORDING POLICIES AND PROCEDURES	26
22. ANNUAL DEPARTMENTAL HIGHLIGHTS	27

1. MISSION

To develop students to their full potential through creative and professional study and performance of music within the context of the baccalaureate degree.

2. PURPOSE

The purpose of this handbook is to acquaint students with information concerning the philosophy, requirements and departmental policies governing the Music Department at Texas Wesleyan University. Students are urged to read and keep this booklet as a reference during their undergraduate years of study.

3. PHILOSOPHY

The Department of Music serves as an instrument of Texas Wesleyan University for the stimulation and motivation of creative and professional work in music. A primary responsibility in this regard is to assist students in the discovery and development of their musical potential. Students are provided with many opportunities to develop artistic talents for cultural and professional reasons through participation in music classes, private instruction, and solo and group performances. In addition to its provisions for majors and minors, the Department of Music also offers supporting classes in music to students in other degree programs. These combined music offerings attract a wide range of talented students who desire the optimum preparation for their profession and are thereby prepared to teach or perform music at the level most appropriate to their degree goals and ability.

4. HEALTH AND SAFETY POLICY

The Department of Music at Texas Wesleyan University, as required by the National Association of Schools of Music, is obligated to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology. The Department of Music will communicate basic information regarding common health and safety issues related to the performance and practice of music and recommended preventive measures to its constituents through a variety of methods.

In recognition of the significant impact of health and safety issues on the lives and academic activities of its faculty, staff, and students The Department of Music at Texas Wesleyan University strives to provide a safe and healthy environment for music study. Individuals are personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment in the Department of Music. The policies, protocols, and operational procedures developed by the department do not alter or cancel any individual's personal responsibility to make responsible personal decisions. They serve only to better educate and inform the students and faculty of the Department of Music.

Performance Related Injuries

Anyone who practices, rehearses or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries. Instrumental injuries often include carpal tunnel syndrome, tendinitis, and bursitis.

Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause pain, disability, and hamper future careers in music.

Protecting Your Neuromusculoskeletal Health

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person's risk of developing certain behavior-related neuromusculoskeletal disorders.
- Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Good posture and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid "overdoing it."
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional.
- If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM- PAMA neuromusculoskeletal health documents, located on the NASM website nasm.arts-accredit.org.

Protecting Your Vocal Health

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Good posture, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM- PAMA neuromusculoskeletal health documents, located on the NASM website nasm.arts-accredit.org.

Student Information Sheet on Noise-Induced Hearing Loss

- Hearing health is essential to your lifelong success as a musician.
- Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
 - 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
 - 90 dB (blender, hair dryer) – 2 hours
 - 94 dB (MP3 player at 1/2 volume) – 1 hour
 - 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
 - 110 dB (rock concert, power tools) – 2 minutes
 - 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day to day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.
- If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site.

5. FULL-TIME MUSIC FACULTY

Dr. Jerome M. Bierschenk, Chair, Department of Music, Associate Professor of Music, Director of Choral Activities (*Wesleyan Men's Chorus, Wesleyan Chamber Singers, Wesleyan Chorale*, aural skills, voice, conducting, chamber brass): Bachelor of Music, University of Texas at Austin, 1974; Master of Music Education, University of North Texas, 1983; Doctoral of Musical Arts, University of North Texas, 2003.

Dr. Ilka V. Araújo, Associate Professor of Music (music history, piano, piano pedagogy): Bachelor of Music, State University of Ceara, Fortaleza, Brazil, 1995; Master of Music in Piano Performance and Piano Pedagogy, University of Florida, Gainesville, 2001; Ph.D. in Musicology, University of Florida, Gainesville, 2007.

Dr. John Fisher, Professor of Music (theory, piano, women composers): Bachelor of Music, Indiana University, 1971; Master of Music, Indiana University, 1975; Ph.D. in Theory and Composition, University of Iowa, 1981.

Prof. Julie McCoy, Professor of Music (voice, opera workshop, lyric diction): Bachelor of Music in Music Education, University of Texas, Austin, 1979; Master of Music in Vocal Performance, University of Texas, Austin, 1981.

Dr. Paul Sikes, Assistant Professor of Music (Wesleyan Wind Ensemble, music education, trombone, orchestration): Bachelor of Music Education, Texas Tech University, 1994; Master of Music Conducting, Baylor University, 2001; Doctor of Musical Arts, Music Education, University of Houston, 2010.

6. ADJUNCT MUSIC FACULTY

Dr. Joni Baczewski (viola)

Dr. Kurt Bonnett (trumpet, chamber brass): Bachelor of Sciences in Music Education, Western Carolina University, 2005; Master of Music University of Louisville, 2009; Doctor of Musical Arts, Trumpet Performance and Wind Conducting, University of North Texas, 2013

Dr. Aimee Hurst Bozarth (accompanying, vocal coaching): Bachelor of Arts, McMurray University, 1985; Master of Music, University of Texas at Austin, 1991.

Jennifer Carr (Opera Workshop): Bachelor of Music (Voice & Piano), West Texas State University, 1979; Bachelor of Music Education, West Texas State University, 1979; Master of Music (Voice & Piano), New England Conservatory of Music, Massachusetts, 1981.

Lou Carfa (electric bass, jazz piano, jazz arranging, MIDI): Community Music School, Buffalo, New York; Villa Maria College – Buffalo, New York; State University of New York at Buffalo (SUNY); State Teachers College of Buffalo, New York

Keith Critcher (coaching, accompanying): Bachelor of Music, Appalachian State University, 1983; Master of Music, Southwestern Baptist Theological Seminary, 1986.

Jose Cubela (piano): Miami-Dade Community College, Associate of Arts of Music/Piano Performance, Florida, 2000; University of Central Florida, 2002; Masters of Music in Piano Performance, Texas Christian University, 2004.

Michael Dailey (classical guitar, guitar ensemble): Bachelor of Music in Guitar Performance, Arizona State University, Tempe, 1976.

Dr. Joseph Estes (oboe)

Dr. Eric Hessel (French horn)

Dr. Mai Hessel (percussion): Associate of Arts, Cottey College, 2004; Bachelor of Music in Percussion Performance, University of Missouri, 2008; Master of Music in Percussion Performance, The University of Texas at Austin, 2010; Doctor of Musical Arts in Percussion Performance, The University of Kansas, 2014.

Dr. Greg Dewhirst (saxophone): Bachelor of Music, North Dakota State University, 2000; Master of Music, University of North Texas, 2002; Doctor of Musical Arts, University of North Texas, 2007.

Dr. Margaret Griffith (flute, chamber music winds): Bachelor of Music Performance, University of North Texas, 2004; Master of Music Performance, Boston University, 2007; Doctor of Musical Arts, Texas Tech University, 2011.

Karen Hall (viola da gamba, cello): Bachelor of Music, University of Illinois, 1979; Master of Music, Texas Christian University, 1984.

Dr. Blake Henson (composition)

Dr. David Humphrey (tuba, euphonium)

Dr. Ju Yeon Lee (accompanist, opera workshop)

Dr. Sara McCallum (bassoon)

Richard Powell (jazz piano)

Andrea Tullis (violin)

Allison Ward (voice, women's chorus, vocal methods): Bachelor of Music, Texas Christian University, 2006; Master of Music in Choral Conducting, 2010.

Peng Wang (double bass)

Dr. Jerry Westenkuehler (organ): Bachelor of Science in Music Education, William Jewell College, 1990; Master of Music in Organ Performance, Southwest Baptist Theological Seminary, 1993; Doctor of Music Arts in Organ Performance, Southwest Baptist Theological Seminary, 2004.

Alex Yeselson (clarinet): Bachelor of Music, Manhattan School of Music, New York,

1986; Master of Music, Manhattan School of Music, New York, 1987.

7. FACULTY ADVISORS

The Department of Music will assign a full-time faculty member as advisor for each student and post these assignments at the beginning of each semester. The faculty advisor's role will be to assist in general academic counseling, course registration and career preparation. The close bond that exists between the student and faculty advisor allows the student to discuss course selection, and possible career options.

In addition, the Academic Success Center (ASC) offers non-music advising services to students at any time. Students can be advised by a team of faculty and academic staff on a variety of topics, including tutorial assistance in math, English and other academic subjects. In addition, the advising team coaches and aids students at all levels toward attaining their personal and academic goals, provides information about degree requirements and academic standards, connects students to the multitude of services and support systems and provides general information about the university.

8. MUSIC DEPARTMENT FACILITIES

The Ann Waggoner Annex (Music Building) contains seven offices and teaching studios, six practice rooms, the Music Department Digital Piano lab, a computer-teaching classroom, the choral and instrumental music libraries, and the 604-seat Nicholas Martin Hall. This building was constructed in 1908, enlarged in 1923, and completely remodeled in 2002. Martin Hall is the primary performance venue for the Music Department's public performances, including concerts by faculty, departmental ensembles, students, and guests.

The Eunice and James L. West Library (main campus library) is an important university resource, and one that all students should learn to use skillfully and regularly. All music books, periodicals, reference books and scores are housed in the West Library. A large part of the score collection is allowed to circulate. Materials for specific music courses may be placed on reserve by faculty for more restricted use. In 1993-94, the university was especially fortunate to receive a gift of well over 5,000 solo and ensemble piano scores from the estate of former Wesleyan piano faculty member Professor George Anson. Hours for the West Library are available at the circulation desk. In addition, in 2015, the university received a donation of over 200 CD recordings from Dr. Mac Stiles and are also housed in the West Library.

9. CURRICULAR OFFERINGS AND DEGREE REQUIREMENTS

MAJORS/DEGREES

Bachelor of Arts in Music

Students electing to pursue the **Bachelor of Arts** degree in Music pursue a track of courses in performance, composition, theory, or conducting. This curriculum is a traditional skills-based degree designed to serve students wishing to pursue and develop their musical talents to a high level. In addition to general studies, these students take classes in elementary and advanced theory, aural skills, music history, literature, and performance. They must complete a senior project, pass a one-hour comprehensive oral exam, and take an additional 10-11 hours of elective credit.

MAJORS/DEGREES WITH ALL-LEVEL CERTIFICATION

Music, Choral Track—Bachelor of Music with All-Level Certification

Music, Instrumental Track—Bachelor of Music with All-Level Certification

Students completing the **Bachelor of Music Degree with All-Level Certification** will be recommended for certification by Texas Wesleyan University to teach music in the state of Texas. In addition to their general studies, music education students take classes in elementary and advanced theory, aural skills, music history, literature, and performance. Beyond that, they complete 19 hours of coursework in the School of Education, including 6 hours of student teaching, and an additional 10-14 hours of music education training from the Music Department. Music education students also pass a one-hour comprehensive oral exam.

To receive an All-Level Music Certification, candidates must exhibit, at the discretion of Texas Wesleyan University, proficiency in the following fields:

1. Conducting – fulfilled by completion of MUS 4232 or 4233.
2. Secondary instruments or voice – fulfilled by completion of MAP-S private piano.
3. Piano proficiency – fulfilled by completion of MUS 3003 Piano Proficiency
4. Theory proficiency – fulfilled by completion of MUS 4321

Two exams must be passed to receive the certification by the State Board of Education:

1. TExES Music: EC-12 (Test #177) = All-Level Music Certification (EC-12)
2. Professional Roles and Responsibilities (PPR): EC-12 (Test # 160)

MINORS

Music

The **Minor in Music** offers the student a concentrated study in the field of music with special emphasis on performance in their area of concentration. In addition, the student will become knowledgeable in the field of music through the study of Music Theory, Aural Skills and Music History.

Students electing to **Minor** in music must complete a program of 24 credits consisting of classes in Recital Lab, Music Theory, Class Piano (or Private Applied Piano), Aural Skills, Music History, Ensemble, Applied Music and Music Electives. Students should refer to the Undergraduate Catalog.

ENTRANCE REQUIREMENTS

Students desiring admission to any music degree must first audition for the music faculty. The music department will not acknowledge students as fully qualified music majors or minors until this audition has occurred and their status as music students has been approved by the faculty. Music students must have had sufficient training and experience in a field of applied study to qualify for an appropriate area of performance concentration. (See #10 below)

MUSIC DEGREE REQUIREMENTS

1. A one-half hour lesson per week is provided for each one-hour course credit in applied music classes (MAP). Students are expected to practice approximately 50 minutes per day for each hour of MAP enrollment credit.
2. All Bachelor of Arts degree students will complete a senior project – **MUS 4200** (recital, lecture-recital, original composition, research paper, etc.) under the supervision of a faculty advisor. Music with All-Level Certification, Bachelor of Arts students are not required to

complete a senior project, but may do so if they wish. Students should consult with their Applied Music instructor regarding this.

3. Attendance is required of all Recital Lab students each semester at a certain number of department-sponsored concerts, recitals, and events. Contact the Music Office for more information.
4. Four-year undergraduate students will be evaluated at the end of their fourth semester of study to determine suitability for continuation in the degree by enrolling in MUS 2003, Sophomore Barrier. This examination will determine proficiency in the areas of Music Theory, Aural Skills, Music History and Performance. Transfer students will be evaluated at the time of their application to the department.
5. All music degree students must pass a one-hour oral comprehensive examination during their senior year and must enroll in MUS 4101 Senior Exam Review.
6. All music degree students must pass MUS 3003 Piano Proficiency before a degree is granted.
7. Four-year undergraduate students working in any music degree program must enroll in a total of at least eight (8) semesters of music ensembles. Transfer students must enroll in a total of at least four (4) semesters of music ensembles. **Students receiving music scholarship assistance must remain enrolled in an ensemble in their primary area of concentration each semester in order to continue receiving their scholarship, regardless of the number of semesters in which they have been enrolled in an ensemble.**
8. All music majors and minors must earn a grade of “C” or better for credit in their required music (MUS) or music applied (MAP) classes. Neither a “D” nor an “F” are considered passing grades for music students taking music classes and those classes must be repeated.

10. ADMISSION TO THE UNIVERSITY

Refer to the University catalogue for information on admission to the institution.

11. ADMISSION TO THE MUSIC DEPARTMENT

All prospective students hoping to study music as a major or minor must audition for members of the music faculty. Personal auditions are preferred, but in exceptional cases, a high-quality tape recording or CD may be accepted in place of a personal audition.

Audition Guidelines

Everyone auditioning will be expected to audition in a primary performing area. All students will sight sing a short melodic example and read a rhythmic example. This sight-singing sample will not be used to determine entrance into the department, but is only intended to show the faculty the student’s current level of skill. All students will be asked to state their experience in piano performance and music theory. If they feel comfortable doing so, they may demonstrate their piano ability at that time.

Those auditioning in **vocal** performance should be prepared to sing two (2) memorized solo pieces of varying styles which will exhibit the singer's best qualities. Repertoire in a foreign language is desirable, but not required. Solo songs from the UIL list or comparable pieces are recommended.

Those auditioning in **instrumental** performance should be prepared to play one or two solo pieces demonstrating technical and lyrical styles. Solo music from the UIL list or comparable literature is recommended. Auditionees will be asked to sight-read a short

example appropriate to the instrument, and may be asked to demonstrate basic skills, such as playing scales, arpeggios, etc.

Those auditioning in **piano** performance should be prepared to play two (2) memorized solo pieces of contrasting character from the standard repertory. They will also be asked to demonstrate their technical ability, including scales, arpeggios, etudes, or other appropriate technique.

Audition Accompanists

Auditionees have the option of bringing their own accompanists or using an accompanist provided by the university. University accompanists will be available for rehearsal prior to the audition. Students should notify the department about the literature to be performed and preferred rehearsal arrangements when first making the scholarship audition appointment.

12. MUSIC SCHOLARSHIPS

Resources

Texas Wesleyan University has a variety of student scholarship resources to draw from each year. Among them are the following:

1. Music Department Scholarships are granted to music majors and minors on the basis of demonstrated musical ability. Scholarship applicants must audition for the music faculty, who will assess their level of talent and development. High school rank and scores will be taken into consideration. Scholarships are renewable, subject to annual review by the music faculty. Students who receive Music Department scholarships will participate in musical ensembles as described in Section 13 below.
2. University-wide Scholarships and Financial Aid: Texas Wesleyan has a generous, well-developed scholarship and financial aid program, based upon academic achievement and demonstrated personal need. Depending upon academic standing, students often are able to combine multiple sources, including scholarships, grants, loans, and work-study opportunities, to create a complete financial package. In certain hardships cases, a Room Grant may be awarded by the Music Department through the Office of Financial Aid. Room Grants pay for the cost of a semi-private room in specified dormitories for the entire school year. Certain conditions apply. The Office of Admissions and Financial Aid in the Administration Building handles all applications for financial aid.

Application for Music Department Scholarships

Students interested in applying for Music Department scholarships must:

- 1) complete the on-line information form for auditions, and complete the official music scholarship application form, and
- 2) audition before a representative body of the music faculty on campus*

***(in rare cases by recording only)**

See **Admission to the Department – Section 10** for audition guidelines. Application forms and audition dates for each year may be obtained from the Music Coordinator of the Music Department. Music scholarship awards cannot be made until the general university applications for admission and financial aid have been completed. Students seeking financial aid are strongly urged to complete all the required documents, including the Financial Aid Form (FAFSA), as expeditiously as possible.

Scholarship Retention

All students receiving scholarships from the Music Department must maintain a 2.5 cumulative grade point average (GPA). Music Department scholarships are renewable, based on satisfactory progress toward the degree and maintaining the minimum 2.5 cumulative GPA. If, at the end of any semester, a scholarship recipient's GPA does not meet this minimum, that student will be placed on probation during the subsequent semester. At the end of this probationary semester the student's cumulative GPA, or the immediate past semester's GPA, whichever is higher, must again meet the 2.5 standard. If it does not, music scholarships may be withdrawn.

All music majors and minors who are scholarship recipients from the music department, or students who are receiving a participation award must enroll each semester in the appropriate major ensemble combination, as follows:

- 1) Voice majors: one of the following three combinations:**
 - a) Wesleyan Women's Chorus-Wesleyan Chorale,**
 - b) Wesleyan Chamber Singers-Wesleyan Chorale**
 - c) Wesleyan Men's Chorus-Wesleyan Chorale combinations**
- 2) Instrumental majors (Woodwind, brass and percussion concentration):**
 - a) Wind Ensemble-Community Band or Chamber music class***
- 3) Instrumental majors (String concentration):**
 - a) Wind Ensemble-Chamber music class**
- 4) Piano and guitar majors: One of the ensemble combinations mentioned above****

*Woodwind, brass and percussion concentration students may choose between community band or participation in a chamber music class.

**Guitar majors may be allowed to substitute Jazz Band in place of the large ensemble with permission of the department chair.

Scholarship Amount Increases

An increase in scholarship amount *may* be considered for individual students provided the student has shown significant improvement in both performance and academic achievement. Consideration for such an increase must meet the approval of faculty, and will be determined by juried performance at the end of the semester.

13. PERFORMING ENSEMBLES

The Department of Music at Texas Wesleyan provides many opportunities for involvement in performing ensembles. Membership in music department ensembles is open to all students

attending the university. Certain audition requirements may apply. Students should speak to a specific ensemble's conductor in order to determine these requirements.

The department's performing ensembles are:

<u>Group:</u>	<u>Director:</u>	<u>General Times*</u>
Wesleyan Women's Chorus	Prof. Ward	MWF 9 – 9:50 a.m.
Wesleyan Chorale	Dr. Bierschenk	M 5:45 – 7:00 p.m.
Wesleyan Chamber Singers	Dr. Bierschenk	MWF 11 – 11:50 a.m.
Wesleyan Men's Chorus	Dr. Bierschenk	MWF 11 – 11:50 a.m.
Wind Ensemble	Dr. Sikes	TTh 3-4:30 p.m.
Jazz Ensemble/Jazz Combo	Lou Carfa	WF – 2-3:00 p.m.
Greater FW Community Band	Dr. Beason	M 7:15 - 9:15 p.m.
Opera Workshop (Fall only)	Prof. McCoy	TTh 1:30-2:45p.m./ W 3-4:30 p.m.

**times are subject to change. Students need to check Ram Link for the semester in which they intend to enroll.*

The music department also offers opportunities for student participation in Chamber Music. The specific nature of these small ensembles will vary according to student interest and faculty availability, but typically include brass, woodwinds, percussion, piano accompanying, and strings.

Music majors need to accrue at least six or seven **major** ensemble enrollments with a passing grade in the ensemble that corresponds with their applied area (number of enrollments required are determined by major). Participation in other ensembles is also possible and encouraged, according to students' individual interests and availability.

Although attendance is a determining factor in assigning final grades in an ensemble, each conductor has his or her own attendance policies and requirements. It is the student's responsibility to know and comply with these policies. Students should remember that their responsibilities to university ensembles take precedence over any non-departmental commitments, including outside employment. Music majors at Texas Wesleyan should not sign contracts or accept jobs that may conflict with scheduled ensemble rehearsals and performances.

14. PRIVATE LESSONS, STUDIO CLASSES AND JURIES

Dedication to private music study is central to any music major's success in a university curriculum. Significant progress each semester in one's performance area is not only expected but necessary for the successful completion of the degree program.

PRIVATE LESSONS

Private lessons may be taken for either 1 or 2 hours of credit per semester. Enrollment for a one-credit hour course entitles the student to a 30-minute lesson per week. Enrollment for a two-credit hour course entitles the student to a 60-minute or two 30-minute lessons per week. Music major and minors enrolling for their primary instrument or voice should take those classes with a course number ending in "C" (for "concentration"). All other enrollments, including music majors or minors taking secondary instruments or voice, should sign up for classes ending in "S" (for "secondary"). Private lessons are designated by the class prefix MAP. All music majors and minors enrolled in private lessons are required to perform on one Recital Lab performance each semester. Exceptions may be

made for “secondary” lessons at the discretion of the music faculty.

LESSON ACCOMPANISTS

Texas Wesleyan provides all singers and instrumentalists the opportunity to work with professional lesson accompanists during the semester at no additional charge. It is the student’s responsibility to provide music for the accompanist in a timely fashion and to schedule sufficient rehearsal time before any public performance. See MAP syllabi provided by the applied instructor.

STUDIO CLASSES

In addition to their private lessons, all music majors and minors are required to attend Studio Classes, which will be held on Mondays at 4 p.m. There will be separate Studio Classes for vocalists, pianists and instrumentalists. These classes offer the opportunity for students to perform their repertoire before appearing on Recital Lab or Juries, to develop their critical listening and ability to articulate their response to music, and to interact with their colleagues in discussions about their shared field of study.

JURIES

Jury exams are required of all students enrolled for private music lessons at the end of each semester. At juries, all students perform selections from the music they have studied over the semester for faculty members in their respective area of study. Juries are the equivalent of a final exam and should represent a culmination of the work and a display of the progress achieved over the semester. Students must sign up for a jury time, which is usually 5-10 minutes in length. The student will consult with his/her private instructor in order to determine the minimum standards pertaining to the amount and the appropriateness of the music they present for juries. It is then the student’s responsibility to meet or surpass those minimum standards in preparing for their juries.

Before the day of juries, students must complete the jury form which is appropriate for their discipline. These can be found on the music department website. They should fill in the information about the repertoire they have studied over the semester, and bring enough copies of the completed forms so that each faculty member on the jury has a copy. Each member of the faculty jury will give a grade and additional written observations, and these will be important factors in determining the final grade that is given by the private instructor. Students should review their evaluations with their private teacher to help determine goals for the following semester. A student who is unable to perform a jury receives an “Incomplete” or “I” for their semester grade. It is the student’s responsibility to perform a jury successfully for a faculty panel within the first four weeks of the following semester, or the “I” is automatically changed to an “F.”

Students who perform a **Senior Recital** are exempt from performing a jury. Student who perform a **Junior Recital** must still perform the required jury.

JURY STANDARDS

Piano

I. Keyboard Majors:

- a. Minimum of two (2) memorized solo pieces at the appropriate level.
- b. A demonstration of some aspect of technique undertaken during the semester, whether scales, arpeggios, technical studies (Hanon, Czerny, Plaidy, etc.) or etudes.

II. Non-keyboard Majors:

- a. A minimum of one (1) memorized solo piece, though two (2) memorized pieces are recommended.
- b. One (1) additional non-memorized piece.

Voice

I. Voice Majors – Music majors with vocal study as their “Concentration:”

- a. For each credit hour of applied voice, the student will prepare and memorize a minimum of 3 songs for presentation at the voice jury. Recommended repertoire guidelines: at least 1 memorized work from Baroque (1600-1750), Classical (1750-1825), or Romantic Era (1825-1900) in a foreign language (examples: songs or arias by Bach, Handel, Beethoven, Brahms, Schubert, Schumann, Strauss, Fauré, Debussy, Bellini, Rossini, Donizetti, etc.); at least 1 memorized art song or classical folk song setting in English (possible composers include Barber, Copland, Thomson, Vaughan Williams, Quilter, Head, Britten); additional repertoire may be chosen from musical theater, cabaret, operetta, operatic, or oratorio repertoire according to the singer’s interests.
- b. All works must be offered in their complete form (all stanzas included). Extended instrumental preludes, interludes, and postludes may be shortened for jury presentation.
- c. Voice Concentration students enrolled in 2 credit hours of Applied Voice will meet the following repertoire requirements: students in their first or second semester of private study will prepare 6 pieces in at least two languages (usually English and Italian); students in their third or fourth semester of private study will prepare 6 pieces in at least three languages (usually English, Italian, and German); students in their fifth semester or beyond of private study will prepare 7 pieces in at least four languages (usually English, Italian, German, and French).

II. Voice Minors – Music minors with vocal study as their “Concentration:”

- a. For every credit hour of applied voice, the singer must prepare and memorize a minimum of 3 songs for presentation at the voice jury. Students in their first or second semesters of study will prepare songs in at least two languages; students in their third semester or beyond will prepare songs in at least three languages.
- b. Recommended repertoire guidelines: Baroque, Classical, or Romantic Era songs in a foreign language; and/or an art song or classical folk song setting in English. Additional repertoire may then be chosen from musical theater, cabaret, operetta, operatic, or oratorio repertoire according to the singer’s specialized interests.

III. Elective Singers – Music majors with vocal study as their “Secondary” instrument:

- a. For every credit hour of applied voice, the singer must prepare and memorize a minimum of 3 songs for presentation at the voice jury.
- b. Recommended repertoire guidelines: Baroque, Classical, or Romantic Era in a foreign language; and/or an art song or classical folk song setting in English.

Additional repertoire may then be chosen from musical theater, cabaret, operetta, operatic, or oratorio repertoire according to the singer’s specialized interests.

- IV. Elective Singers – Non-music majors taking voice for 1 credit as “secondary” study:
- a. For every credit of applied voice, the singer must learn at least 3 songs for presentation at the voice jury.
 - b. Recommended repertoire guidelines: Baroque, Classical, or Romantic Era in a foreign language; and/or an art song or classical folk song setting in English. Additional repertoire may then be chosen from musical theater, cabaret, operetta, operatic, or oratorio repertoire according to the singer’s specialized interests.

Note: In keeping with the tradition of using music for oratorio performance, memorization is not required for oratorio arias.

Wind, Brass, Strings, and Percussion

Each semester of private study instrumentalists will be participate in a performance jury and a scale jury.

1. Scale Jury: All students enrolled in applied lessons are required to play scales as specified in the chart below. Please note that students are encouraged to play levels above their actual semester. At any time, if students can complete two consecutive semesters at the final level, students will be exempt from all future scale juries.

Semester	Major	Minor	Tempo	Other
1	All	Natural up to 2 b and #	Q= 120	Chromatic
2	All	Natural up to 5 b and #	Q= 120	Chromatic
3	All	All natural; melodic up to 3 b and #	8 = 90	Major arpeggios
4	All	All natural and melodic	8 = 90	
5	All	Above, plus harmonic to 3 b and #	8 = 120	Full range
6	All	All natural, melodic and harmonic	8 = 120	
7	All	All	16 = 80	
8	All	All	16= 80	

2. Performance Jury: All students enrolled in applied lessons are required to perform an end of the semester jury for a panel of music faculty members. Students will perform one piece selected from the major repertoire for the given instrument and should be a different piece than was performed at Recital Lab (see Section 14). Jury performances do not need to be memorized.

15. RECITAL LAB AND CONCERT ATTENDANCE REQUIREMENTS

RECITAL LAB

Recital Lab is a weekly performance gathering of the assembled members of the Music Department. Student performances and guest master classes constitute the presentational parts of the class. The time also serves as a forum for departmental organization, announcements, and information-sharing. Recital Lab is held on **Mondays at 3 p.m. in Martin Hall**. Studio classes in the vocal, instrumental, and piano areas are held in at the 4:00 hour immediately following Recital Lab. Students are welcome to invite guests to both Recital Lab and the to various studio classes.

CONCERT ATTENDANCE POLICY

Each student must attend a set number of evening recitals outside of Recital Lab. That number will be determined at the beginning of each semester and communicated to the students. Attendance is monitored at all concerts and recitals.

Exposure to the breadth of live musical performances is vital to all young musicians. Life in the Dallas-Fort Worth metroplex offers a wealth of opportunities to hear world-class music performed in stunning environments such as the Fort Worth's Bass Hall or Dallas's Meyerson Symphony Center by organizations such as Cliburn Concerts, the Dallas and Fort Worth Symphony Orchestras, Dallas Opera, Texas Ballet Theater, Fort Worth Opera, Casa Mañana, Dallas Summer Musicals, Dallas Theater Center, Voices of Change, the Dallas Bach Society, and a host of others. A multitude of opportunities is available to hear jazz and popular music both in huge arenas and in the most intimate settings.

All music major students are required to register for Recital Lab during each semester of seven (7) semesters, and to receive a passing grade. Transfer students should enroll in Recital Lab for each semester they are enrolled as music majors at Texas Wesleyan.

Recital Lab Attendance Policy

Recital Lab is offered on a pass/fail basis. Students registered for Recital Lab may miss no more than **one** class meeting during the semester and still receive a passing grade. Roll will be called promptly at the beginning of each class meeting. Students arriving late will risk not being given credit for attendance.

Recital Lab Activities

1. Student Performances

All students enrolled in Recital Lab are required to perform **at least once** during the semester in their major performance medium. Students will be assigned a performance date by the applied instructor or other faculty. A recital lab performance schedule will be posted at the beginning of each semester. After the schedule is complete, changes to the resulting schedule cannot be made without permission of the student's private lesson teacher. If a scheduling conflict occurs later in the semester, a "swap" with another student's time is possible as long it is mutually agreeable and as long as the faculty coordinator is informed in advance.

Students must complete the recital lab information sheet at least one week prior to the performance. These forms should be turned in to the music coordinator. Students who miss this deadline are subject to be rescheduled.

Students will be evaluated on their Recital Lab performance by the music faculty in attendance.

Areas of evaluation are: *Preparedness/Accuracy/Memorization; Tone Quality; Technique; Musicality; Intonation; Articulation/Diction; Repertoire Standards; Stage Presence & Presentation; and Overall Impression.* Students may review these assessments of their performance as soon as copies of the evaluation form are collected from faculty at the end of Recital Lab.

2. Guest Performances, Lectures and Master Classes

On selected Recital Lab occasions, faculty members or guest presenters will offer performances, lectures, master classes or other presentations of interest and relevance to various aspects of performance, pedagogy, and musicianship.

16. SOPHOMORE BARRIER EXAM SOPHOMORE BARRIER – MUS 2003

The Sophomore Barrier Exam will be administered to all music majors once Gateway Division courses are completed. Students normally enroll for this during the fourth semester of university study. This exam is given during the time of juries, and it replaces the normal jury. The Sophomore Barrier is a combination of:

- Written tests in music theory and music history (90 minutes each)
 - Questions for the written exam cover basic skills, knowledge, applications and understandings of fundamental coursework completed by the student in the Gateway Division music courses. Each student will be provided various outlines and preparation materials as well as study and practice laboratories in advance of taking the exam. A grade of 70% or above is required for passing these two written tests.

- Listening tests in Aural Skills and History (Approx. 60 min each)
 - Questions in Aural Skills will include interval recognition, melodic dictation, harmonic dictation, sight singing, and rhythmic dictation. A grade of 70% or above is required for passing this tests.
 - Questions in History will include listening examples of some of the most famous pieces composed in music history. This portion of the test is included in the written history test.

- An extended performance jury
 - The extended jury allows the student to demonstrate a level of performance consistent with admission to the Attainment Division of the degree and its likely successful conclusion.

- A personal interview executed and adjudicated by all members of the full-time music faculty and the student's private instructor.
 - The personal interview gives music faculty the opportunity to discuss with the student in detail his/her progress thus far in the degree, including areas of success or concern. Faculty members will be provided with the student's transcripts to help them assess the student's overall academic standing.

17. SENIOR EXAM REVIEW AND SENIOR PROJECT

SENIOR EXAM REVIEW – MUS 4101

MUS 4101 Senior Oral Exam, a required one-hour class, culminates in a comprehensive oral examination for all music major candidates at Texas Wesleyan. The purpose of the exam is to ensure that graduates of the music program are able to exercise critical thinking and analysis skills pertaining specifically to music, and to assure faculty that graduates have a competent undergraduate command of their discipline. It is also important that degree candidates are able to organize their thoughts for oral presentation. This examination is one of the unique components of the music program at Texas Wesleyan, and is a valuable experience for both students and faculty.

Senior Exam Review Requirements

The oral examination will be one hour in length. Students are responsible for contacting and inviting faculty to be committee members and for scheduling the exam.

It is highly recommended that students take the exam during the semester prior to that in which they will graduate. It is each student's responsibility to meet with the Coordinator in order to be scheduled for the exam. The exam will be graded with a rubric.

- A score of 85% or higher is considered passing.
- A score between 84% and 75% is considered marginal and the student will have to retake portions of the exam. The examination may be taken a maximum of three times. If the student does not score an 85% or higher by the third attempt, the student will fail the course and will need to retake the course the following semester.
- A score below 75% is considered failing and the student will need to enroll in the course again the following semester. If the exam is not passed, the student should meet with members of the committee to identify shortcomings and to receive advice for preparing for re-taking the exam. Students may be advised or required to take one or more designated courses pertaining to the area(s) of deficiency before taking the exam again. Notification of this requirement will be made in writing to the student from the Chair of the department.
- Students may enroll in the course a total of three times. A student who is unsuccessful in passing any portion of the exam during the third enrollment will not be granted a music degree from Texas Wesleyan University.

The content of the examination will be based upon each of the areas listed below. The music faculty will always be much more interested in a complete and general understanding of the major issues outlined below, with relatively fewer specifics expected. In other words, all students should approach the examination as an opportunity to explain their understanding of these areas, with some specific examples included as supportive evidence of the opinions.

History/Literature/Genres

- Periods of music history and their relative dates
- Representative composers of each period, and important compositions
- Characteristics of the elements of music for each of these periods (ex: melody, harmony, rhythm, texture, timbre, dynamics, etc.)
- Musical genres or types of compositions usually associated with these periods, esp.

the genre pertaining to the student's area of specialization (ex: mass, motet, string quartet, suite, madrigal, symphony, concerto, opera, sonata, oratorio, recitative/aria)

- Listening examples of music will be played, followed by informed commentary from the candidate

Theory

- Thorough knowledge of musical fundamentals
- Analytic understanding of diatonic and chromatic harmony (ex: Roman numeral analysis, secondary function chords, & other altered chords, Neapolitan, augmented sixth chords, etc.)
- Analytic understanding of melodic procedures (ex: sequence, fragmentation, imitation, inversion, retrograde, diminution, augmentation, stretto, etc.)
- Musical forms and their characteristics (ex: sonata, binary, ternary, da capo, variation, rondo, concerto, ritornello, fugue, through-composed, hybrid, etc.)
- Principles of instrumentation and orchestration (ex: common instrumental ranges, transpositions, timbral blends and balances, etc.)
- Principles of conducting (patterns, rehearsal techniques, etc.)
- Aural skills, including understanding of solfege, Curwen hand signs and rhythmic, harmonic and melodic dictation

Content Area

- Representative literature for the area of specialization
- History of the student's instrument
- Acoustical and mechanical properties of the student's instrument
- Understanding of pedagogical tools and techniques for the student's instrument
- Questions in possible other areas of specialization, such as sacred music, composition, music education, etc.

Other Perspectives

- Sociological and economical influences upon the history and development of music
- Individual ideas concerning the fusion of music with other arts and disciplines

SENIOR PROJECT – MUS 4200

All B.A. candidates must present a Senior Project before graduation. This capstone project is planned and carried out by the student under the supervision of a faculty advisor, who normally is the student's private instructor. Projects vary according to each student's interests and abilities, and may include a recital, a lecture-recital, an original composition, an analytic or historical paper, a small theatrical production, or other suitable project activities. Students are only limited by their imaginations in designing this capstone project of their academic careers. This experience focuses on increasing a student's skills in creativity, organization, planning, performance, presentation, and musical research. Senior Project is taken in the final semester of the degree plan in place of the private lesson (MAP) course. Students who plan to attend graduate school as a performance major are encouraged to present a traditional Senior Recital.

Procedures for Senior Recitals

The most traditional form Senior Project takes is that of a senior recital. The student and applied teacher will select a program of appropriate music and length. Senior Recitals should last between forty-five to sixty minutes.

At the beginning of the semester in which a Senior Recital is planned, the student must obtain a copy of the appropriate recital form (either Senior or Junior Recital) from the Music Coordinator, complete it and return it to the Music Office. The student will then be allowed to consult the official university, fine arts, and departmental calendars, and submit proposed dates for the recital and all of its rehearsals to the Music Department Coordinator. Students should make certain that their supervising faculty member, as well as everyone performing on their recital will be available for the requested dates.

Recital Hearing for Senior Recitals

Two weeks prior to the recital the student must perform a recital hearing for a board consisting of the student's studio teacher and two other faculty members selected by the student. The student will present to the board three copies of a typed program and program notes/ translations, using the approved departmental format. The board will either:

1. Approve the recital to be presented as scheduled.
2. Delete part of the recital but allow it to be performed otherwise as scheduled.
3. Postpone the recital until the student is properly prepared.
4. Request to hear a portion of the music again before making a decision.

Upon approval of the recital, the student should take the program to the Music Department office for typing and duplicating. **At the time of the hearing, the faculty must be presented with a copy of the program as it will appear for the recital. The Music Department will approve all designs and content for the recitals.** Students are responsible for advertising the recital in the appropriate manner. The department automatically records all required recitals. Copies of the master recording may be made at the student's expense. The Music Department will pay an approved accompanist a fee that covers the performance and one dress rehearsal. Extra rehearsal time should be scheduled individually with the accompanist and should be compensated by the student.

Junior Recitals

Generally speaking, the same policies and procedures applicable to Senior Recitals apply to Junior Recitals. However, Junior Recitals are optional, and when they do occur will be scheduled for 5:30 pm rather than 7:30 pm. Also, Junior Recitals are typically shared performances between two performers, and always occur at the discretion of and with the approval of the private studio teacher.

18. PIANO PROFICIENCY REQUIREMENTS

The Piano Proficiency Exam is required of every music major regardless of degree plan (BME or BA) or concentration (vocal, instrumental, piano, composition, etc). Every incoming freshman or transfer student must complete this exam prior to graduating from Texas Wesleyan University even if they have completed their piano requirements at another university.

Students have the option to place out of the exam prior to the beginning of the semester. Should they choose this option they will need to contact the piano faculty in order to be assigned a time to take the exam (typically held the week before classes begin) in front of the piano faculty. See below for contact information.

If students choose not to take the Proficiency Exam at the beginning of the semester, they will need to enroll in either Class Piano (if they have little or no piano experience) or private piano lessons (if they have had piano lessons previously) until they do complete the Proficiency Exam.

Below are the elements required on the Proficiency Exam. When taking the Piano Proficiency Exam, all 10 elements MUST be presented at once. Testing of individual elements is not allowed.

Piano Proficiency Exam Requirements

- Element #1. All 12 Major Scales Hands Together, 2 octaves up and down.
- Element #2. All 12 Harmonic Minor Scales Hands Together, 2 octaves up and down.
- Element #3. All 12 Major Chord Inversions Hands Together in the pattern of Root Position, First Inversion, Second Inversion, back down to First Inversion, back down to Root Position (i.e., I-I₆-I_{6/4}-I₆-I).
- Element #4. All 12 Minor Chord Inversions Hands Together in the pattern of Root Position, First Inversion, Second Inversion, back down to First Inversion, back down to Root Position (i.e., i-i₆-i_{6/4}-i₆-i).
- Element #5. All 12 Major Chord Progressions Hands Together (in the pattern of I-IV_{6/4}-I-V₆-V_{6/5}-I).
- Element #6. All 12 Minor Chord Progressions Hands Together (in the pattern of i-i_{v6/4}-i-V₆-V_{6/5}-i).
- Element #7. A prepared solo which must be at least 12-16 measures long, Hands Together and memorized.
- Element #8. Sightread an example of piano music (to be chosen by the piano faculty during the exam) Hands Together.
- Element #9. Transpose a single-line melody at sight in any Major key.
- Element #10. Harmonize a single-line melody in the Major key given with blocked chords in the Left Hand at sight. The LH chords to be used are: I, IV_{6/4}, V₆, or V_{6/5} and each one of the three chords must be used at least once in the example given.

To schedule a Piano Proficiency Exam prior to the beginning of any semester, please contact any piano faculty member – Dr. John Fisher (jfisher@txwes.edu), Dr. Ilka Araujo (iaraujo@txwes.edu) or Mr. Jose Cubela (jcubela@txwes.edu).

19. MISCELLANEOUS CONCERNS

Practice Expectations

The minimum number of hours practiced per day should correspond to the number of semester hours of applied credit, i.e., one hour credit = one hour practice per day; two

hours credit = two hours per day, etc. Class piano and voice students are expected to practice a minimum of three hours per week in those areas.

Missed Lessons

Students should make every effort not to miss an applied lesson since this is the equivalent of one week of classes in any other course. The student is responsible to let the applied teacher know in advance if a lesson must be cancelled. Teachers are not obliged to make up missed lessons caused by the student's absence, but they may be willing to do so if given enough advance notice. If the instructor misses a lesson, he/she will be responsible for arranging for a make-up session.

Practice Room Policy

Practice rooms are located in the Ann Waggoner Annex. They are available at any time that the building is open. Building hours are posted each semester. Reservations for specific practice times in these rooms, as well as Rooms 101 and 102 and Martin Hall may be made by contacting the Music Coordinator in the Music Office. Reserved times will be posted on each room door. Once a time has been reserved, it must be honored for ten minutes beyond that particular hour, after which the room will be considered free for anyone to use.

Music Purchasing

It is expected that students purchase original copies of all the music they study each semester. Copyright laws apply.

Martin Hall Reservation

When Martin Hall is needed for rehearsals for upcoming performances or for individual practice, it must be reserved through the Music Department office. Permission to use the pianos in these facilities should be obtained through the Music Department office. Otherwise, these instruments are to be kept covered and stored safely out of the way when not in use.

Property Security

Students should never leave books, instruments, or other valuables unattended in practice rooms and public areas as the Department cannot be held responsible for damage to or theft of these items.

President's Honors Concert Audition Guidelines

General Eligibility:

- Students must be currently enrolled in the corresponding MAP class for any instrument or voice on which they audition
- The music faculty will submit a list of students who are eligible to audition. Eligibility will be based on:
 - 1) The maintenance of a minimum overall 2.50 GPA

- 2) Quality performance in lessons and studio classes
- 3) Continuing overall progress in the music program

Repertoire:

- Vocal and piano solos must be memorized
- Instrumental solos are memory-optional
- Total performance length will be 6 minutes or less
- Duet events may audition; students may not audition as soloist AND as a duo partner. (The greater portion of the PHC will be solo performances.)
- Students may audition on more than one solo instrument (with teachers' permission) and if ranked highly by the judges in more than one area, will perform only in the area of the highest ranked score.
- Students will provide one original copy of the score and its accompaniment, if applicable, for judges' use
- Students who are chosen for the recital must perform the audition selection on the concert

20. DEPARTMENT OF MUSIC OFFICE AND BUILDING POLICIES

Ann Waggoner Annex Hours

	Building opened:	Building locked:	Building armed:
Monday	7 a.m. –	9 p.m.	12:00 am
Tuesday - Friday	7 a.m. –	9 p.m.	12:00 am
Saturday - Sunday	Open only to students with access code on E side of building.		

Current music majors and minors may gain access to the Ann Waggoner Annex-Martin Hall complex during off-hours and weekends by the use of a keyless, coded entry pad on the east-side door of Ann Waggoner Annex (near loading dock). The semester's code will be given to qualified music students from the **Music Coordinator, Ms. Janna McKinley, or the Department Chair.**

Music Department Office

The Music Department office, located on the second floor of the Ann Waggoner Annex (AWB 201), is open from 8 a.m. to 5 p.m. Monday thru Friday.

Music Department Office Policies

The photocopy machine in the office is reserved exclusively for office staff and faculty use. No class or personal duplicating is allowed and should be accomplished elsewhere on or off campus.

Students wishing to communicate with faculty may either leave a message with the Music Coordinator, on the faculty member's office door or bulletin board, or in the faculty mailbox located in the Music office.

Personal phone calls are not the responsibility of the Music Coordinator and should be made from such campus phone locations as the foyer of the Ann Waggoner Building, the Science building, the Administration Building or the West Library.

Computers located in the Music Department office are for departmental use or assigned class projects only. Students should not use the computers or phones for personal use.

Bulletin boards located in the Music Building are intended for official departmental use only. Non-music-related materials should not be posted in these areas. The use of any doors or walls in the building for posters, personal notes and displays is not permitted without the express permission of the Student Government Office and the Music Department.

Equipment Loans

In general, the loaning of any musical or fine arts equipment (instruments, tape recorders, microphones, computers, mixing boards, synthesizers, cables, etc.) for personal purposes is not permitted. However, under special circumstances exceptions may be made when prior written permission of the department chairman is secured. Instruments are also available for student checkout from the Music Department Office. A request should be placed with the Music Coordinator.

Student Mailboxes

Student mailboxes are provided as a courtesy to music students by the music office. Students are expected to check their boxes regularly for correspondence with professors, lessons instructors, ensemble directors, peers and campus mail. The mailboxes are located on the second floor of the Ann Waggoner Annex and are arranged in alphabetical order.

Student Lockers

Lockers are available in the upstairs hallway and back stage of the music building. Students must request a locker assignment from the Music Coordinator, and students must provide their own combination lock. Priority is given first to instrumental students.

Applied Music Fee

Any student enrolled for an MAP course will be assessed an applied music fee by the institution. Part of the funds generated from this fee is used to maintain and improve practice facilities, musical instruments and other music-specific needs.

Extra Charges

Students will be charged at the end of the semester for any missing or unreturned music, instruments or other university property loaned to them during that semester.

21. RECITAL RECORDING POLICIES AND PROCEDURES

All faculty-approved music department recitals and concerts will be digitally recorded by the department and archived on compact disc. Students who wish to review the recording of a concert performance may do so by contacting the Music Department office.

Only the faculty performer(s) or the conductor of the ensemble involved may check out original copies of recordings of faculty recitals or major departmental ensemble concerts.

Though the music faculty encourages students to perform in recital as often as possible,

elective performances will not be recorded at departmental expense. Students performing non-required recitals are strongly encouraged to make their own recording arrangements.

22. ANNUAL DEPARTMENTAL HIGHLIGHTS

In addition to the regular campus concerts presented by the department's performing groups, a number of musical events add extra dimensions to the academic year:

- The annual *Barr Memorial Concert* brings nationally-recognized guest artists to enrich the chamber music offerings of the university's calendar.
- The annual *President's Honors Concert*, hosted by the university president, occurs in the second semester. Auditions for this annual event are held in December and adjudicated by an independent panel of judges.
- The annual *Wesleyan at the Modern* concert occurs in October or early November each year and showcases the talents of music students and faculty in a public performance.
- The annual *Jazz Festival* in early May features nationally-recognized soloists and select performing groups from the around the country.