

ILLINOIS WESLEYAN
UNIVERSITY

2018–2019
School of Music Handbook

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MESSAGE FROM THE LEADERSHIP TEAM

Welcome to a new year of music at Illinois Wesleyan University. As a community of composers, performers, scholars, and teachers, let us begin the year with renewed commitment to the highest principles of musicianship and artistic expression, and let us work together to create an environment in which each of us is applauded for our successes, encouraged and supported during challenging times, and validated as unique talents and individuals.

This handbook is intended to provide answers to many of your questions regarding curricular and co-curricular matters and a variety of School of Music policies and procedures; all are encouraged to study it carefully. Also, we encourage you to meet regularly with your academic advisor; we cannot emphasize enough the importance of this interaction. If a problem should arise in the course of your university experience, the music faculty suggests that you first seek the counsel of your advisor. If the problem cannot be resolved in this manner, then we suggest that you next speak with the department head who leads your program area. If after this second step the problem has still not been resolved, please feel free to seek the assistance of the Interim Director and/or Associate Director.

We are looking forward to working closely with our esteemed music faculty and staff, to welcoming our returning students, and to getting to know each of our new students.

Best wishes for a most meaningful and productive year.

Dr. Victoria N. Folse
Interim Director

Dr. William Hudson
Interim Associate Director

Jane Smolen
Administrative Specialist IV

PURPOSE

The School of Music subscribes to the following purpose, which first appeared in the Illinois Wesleyan University catalog in March of 1926:

It is the purpose of the School of Music to serve those who wish to make a serious study of music so that they may become men and women of highest ideals and usefulness as artists and teachers of attainment. There is also an ever-increasing recognition that a knowledge of music and literature is a vital part of a liberal education. Conscious of this fact, the School of Music attempts not only to develop those professionally interested in music, but also be of value in the life of every student in the University.

INTRODUCTION

The School of Music has established a tradition of excellence that spans more than 150 years. For generations the faculty has prepared students for careers as composers, performers, educators, and scholars. Students receive personalized attention from a faculty of gifted artist/teachers. At Illinois Wesleyan University, this relationship blends emerging and established talents in an environment in which students are able to participate in a wide range of performing experiences seldom available in schools of comparable size. The School of Music maintains a selective admission policy that enables it to provide optimal conditions for musical and personal growth.

Milestones

- 1850 Illinois Wesleyan University founded.
Preparatory School established (now Preparatory Department).
- 1864 Department of Music established with regular course offerings.
- 1879 First music graduate (diploma).
- 1890 Wesleyan College of Music established as a result of the combining of the Conservatory of Music with the Illinois College of Music.
- 1914 College of Music name changed to School of Music.
- 1920 Music Education (Public School Music) program established.
- 1921 First Bachelor of Music degree granted.
- 1922 Dr. Arthur E. Westbrook appointed first Dean of the School of Music.
- 1927 Bachelor of Music Education Degree program established.
- 1930 School of Music accepted as a Full Member of the National Association of Schools of Music.
- 1932 Master of Music Program is established and continues to grant master's degrees until 1975
- 1947 College of Fine Arts established at Illinois Wesleyan University. 1949 Music Library established in Presser Hall
- 1952 Symposium of Contemporary Music established.
- 1954 European Field Study program in music established.
- 1973 Alice Millar Center for the Fine Arts completed.
- 1974 Music Library is moved to the third floor of Presser Hall
- 1978 Bachelor of Arts in Arts Management and Bachelor of Music in Piano Pedagogy degrees established
- 1979 Dedication of Thorpe Music Library.
- 1984 Dedication of Evelyn Chapel.
- 1986 Music Scholarship program enacted.
- 1988 Westbrook Auditorium renovation completed.

- 1990 Installation of Computer Music Center and Electronic Piano Lab; acquisition of new Steinway concert grand for Westbrook Auditorium.
- 1994 Opening of Music Theory Computer Lab.
- 2001 The Thorpe Music Library is moved to the new Ames Library 2012 Bachelor of Music in Classical Guitar established.
- 2013 Minor in Jazz Studies established.
- 2014 The School of Music celebrate its Sesquicentennial.
- 2015 Bachelor of Music String Pedagogy and Performance degree established.

FACULTY AND STAFF DIRECTORY

Director

Dr. Victoria N. Folsie Interim Director of the School of Music
Professor of Nursing
556-3286 Presser 110

Associate Director

Dr. William Hudson Interim Associate Director of the School of Music
Assistant Professor of Voice
556-1048 Presser 114

Faculty

Dr. R. Kent Cook	556-3124 Presser 205	Professor of Piano
Dr. Linda Farquharson	556-3025 Presser 111	Professor of Voice
Mrs. Eva Ferguson	556-3630 Presser 150	Coordinator of Piano Accompanying Assistant Professor of Music
Dr. J. Scott Ferguson	556-3073 Presser 262	Professor of Voice Director of Choral Activities
Mr. Roger Garrett	556-3268 Presser 209	Assistant Professor of Clarinet
Dr. Nina Gordon	556-3828 Presser 214	Associate Professor of Cello
Dr. John Hamilton	556-3015 Presser 252	Head of the Music Education Department Visiting Assistant Professor of Music
Dr. William Hudson	556-1048 Presser 114	Head of the Voice and Choral Department Assistant Professor of Voice

Dr. Lev Ivanov		Visiting Assistant Professor of Music Conductor of Large Instrumental Ensembles
	556-3042	Presser 256
Mr. Robert Mangialardi		Assistant Professor of Voice
	556-3219	Presser 213
Mr. Vadim Mazo		Associate Professor of Violin and Viola
	556-3028	Presser 212
Dr. Lisa Nelson		Head of the String Department Instructor of Viola and Violin Coordinator of String Preparatory Program
	556-3547	Presser 154
Dr. Mario Pelusi		Professor of Composition
	556-x	Presser 113
Dr. Adriana Ponce		Associate Professor of Music History
	556-3115	Presser 155
Dr. Iliia Radoslavov		Head of the Keyboard Department Associate Professor of Piano
	556-3123	Presser 210
Mr. Ed Risinger		Instructor of Tuba and Euphonium Director of Titan Band Technical Coordinator
	556-1046	Presser 164
Dr. David Vayo		Head of the Composition and Theory Department Fern Rosetta Sherff Professor of Composition and Theory Coordinator of New Music Activities
	556-3068	Presser 251
Mr. William West		Head of the Woodwinds, Brass, and Percussion Department Professor of Flute and Saxophone
	556-3202	Presser 211
Dr. Stephen Yaness		Associate Professor of Music History

556-3983 Presser 151

Sarah Lindenbaum

556-3358 Ames Library 145

Outreach Librarian - Music

Adjunct Faculty and Staff

Mark Anderson

556-3226 Presser 253

Applied Guitar

Deanne Bryant

556-3102. Presser 113

Student Teaching and
Field Placement Supervisor

Sarah Dale

556-3037 Presser 36

Staff Accompanist

Nellie Dixon

Presser 26

Applied Bassoon

Jason Gardner

556-3866 Presser 312

Ensemble Director

Amanda Gee

Off-campus

Student Teaching and
Field Placement Supervisor

Momoko Gresham

556-3877 Presser 257

Staff Accompanist

Cora Johnson

556-3862 Presser 250

Staff Accompanist

Trevor Jones

556-3616 Presser 54

Applied Acoustic Bass and Electric Bass

Ingrid Kammin

556-3194 Presser 21

Applied Voice

Susan Klotzbach

Applied Organ and University Organist

556-3230 Presser: Evelyn Chapel

Joe Matson	556-3866 Presser 312	Music History
Michael Minarcek	556-1047 Presser 69	Applied Percussion
Erin Mulliken	556-3441 Presser 30	Applied Piano and Coordinator of Piano Preparatory Program
John Orfe	556-3866 Presser 312	Applied Analysis
Jessica Pearce	556-3037 Presser 36	Applied French horn
Nancy Pounds	556-3338 Presser 159	Applied Piano Staff Accompanist
Andrew Rozsa	556-3269 Presser 261	Applied Trombone
Tony SanFilippo	Presser 115	Audio Recording Techniques
Jennifer Hilbish-Schuetz	556-3293 Presser 24	Applied Voice
Robert Sears	556-3269 Presser 261	Applied Trumpet
Andrew Voelker	556-3398 Presser 152	Staff Accompanist Opera Vocal Coach
Michael Wallace	Presser 37	Instrumental Methods
Jill West	556-3201 Presser 33	Applied Oboe

Glenn Wilson
Presser 29
Director of Jazz Ensembles

Lu Witzig
556-2443 Presser 257
Staff Accompanist

Professional Staff

Laura Dolan
556-3063 Presser 264A
Music Admissions Coordinator

David Horine
556-3234 Presser 263
Piano Technician

Jane Schurter Smolen
556-3062 Music Office
556-3102. Presser 112
Administrative Specialist IV

Preparatory Programs

Office: 556-3337 Presser 264B

Mark Anderson
556-3226 Presser 253
Lecturer in Guitar

Sharon Chung
Phone and office
Lecturer in Violin and Viola

Nina Gordon
556-3441 Presser 30
Lecturer in Cello

Alicia Gummess
Lecturer in Violin

Trevor Jones
556-3616 Presser 54
Lecturer in Double Bass

Erin Mulliken
556-3441 Presser 30
Coordinator, Piano Preparatory Program
Lecturer in Piano

Dr. Lisa Nelson
556-3547 Presser 253
Head of the String Department
Instructor of Viola and Violin
Coordinator of String Preparatory Program

Olivia Hoff	Lecturer in Piano
Katherine Roy	Lecturer in Violin
Rachel Sompong	Lecturer in Violin
Lu Witzig	Lecturer in Piano

556-2443 Presser 257

SCHOOL OF MUSIC FACILITIES

Building and facilities use

All students and faculty must accept the responsibility to see to it that our facilities are not abused. With the exception of bottled water, food and beverages are prohibited in all classrooms, practice rooms, laboratories and Westbrook Auditorium.

School of Music Scheduling:

- An email is sent to all faculty and students at the beginning of each semester with links to the classroom schedule, an event schedule, and a Westbrook Reservation schedule. These can all be added to your Google calendar and are made available, so everyone can see who has what room reserved and when.
- Classrooms can only be reserved by faculty. If a student or student organization would like to use a classroom, there must be a faculty sponsor. The room will be reserved under the faculty sponsor name. Please email Jane Smolen with advance reservations or contact the Music Office for daily reservations. Please note that technology rooms (16, 161, 258, & 208) are locked over the weekend. Please email Jane Smolen so she can alert security to unlock the room.
- Westbrook can only be reserved by faculty. If a student or student organization would like to use Westbrook, there must be a faculty sponsor. Please email Jane Smolen directly with advance reservations or contact the Music Office for daily reservations.

Room use, and auditorium times are scheduled on a first come, first served basis. If you must cancel or change your scheduled reservation, please notify the Music Office as soon as possible. Due to scheduling demands, classroom and auditorium times will not be put on hold. Please be certain of your schedule before you make your requests.

Note that if a room is reserved after 5 p.m., it must be reset exactly the way it was before usage.

Practice rooms

The School of Music has approximately 40 practice rooms. They are available from 7:00 a.m. to 1:00 a.m., Monday through Friday; and from 8:00 a.m. to 1:00 a.m. on Saturday and Sunday. Special holiday hours will be announced through the Presser Post as necessary. Practice rooms are not scheduled or reserved. However, some rooms are designated specifically for pianists and other special instruments such as organ, harpsichord, and percussion. Do not leave books and other belongings in practice rooms. The School of Music is not responsible for the loss of articles left unattended.

The School of Music practice and rehearsal facilities are primarily available for use by IWU students. Others must obtain permission from the Director of the School of Music to use School of Music facilities.

Lockers

Lockers for storage of instruments, music, personal property, etc., are available to music students. Tall lockers located in the "Pit" (the basement of Presser Hall) and near the Lab Theatre can be reserved through the Music Office. Non-music majors studying music may obtain lockers after music students' needs are met. Locker keys may be kept until graduation. \$35.00 per key will be charged to the student's university account for keys not returned by the student's graduation. Instrument storage lockers are checked out through Ed Risinger in Room 164. His office hours and check-out procedures will be posted at the beginning of each semester. [Click here to see School of Music procedures and key agreements.](#)

Keys

Requests for keys to rooms in Presser Hall can be made only by a supervising faculty member. Keys are the property of the School of Music and are loaned with the understanding that they are to be returned at the end of each school year. \$35.00 per key will be charged to the student's university account for keys not returned to the Office by Tuesday, May 1, 2018. Other arrangements for turning in keys should be discussed with Jane Smolen, Senior Operations Coordinator.

Bulletin boards and monitors

Please check the monitors frequently: the one opposite the Music Office in the first-floor hallway, and the one in the South Pit. The daily events schedule and important announcements will be on the monitors.

Bulletin boards are located throughout the building, primarily in lobby areas and hallways. Please check frequently for notices, messages, items of interest, upcoming programs, etc.

Presser Post is a blog where weekly information is updated and messages from faculty are given, students are expected to read. Please check each week as you get an email with the link, and bookmark to check regularly.

Posting materials: DO NOT post any material on any walls, doors, or painted surfaces or windows of Presser. Official communication regarding School of Music Convocations or as approved by the Director are an exception to this policy. All other materials will be promptly removed or recycled.

Guidelines for the use of Westbrook Auditorium

Rehearsal time in Westbrook Auditorium is limited to 4 hours for faculty recitals, 3 hours for senior recitals, and 2 hours for junior recitals per student. The half-hour prior to recital times is reserved for the recitalist, and no other rehearsals may be scheduled during that time. Additional rehearsal times are scheduled as space permits.

Westbrook Auditorium Use Protocol:

- All faculty and students share responsibility to see that equipment used for classes, rehearsals and concerts is put away. The stage must be left clear for the next individual or group using the hall.
- In order to keep curtains in good condition, DO NOT open stage curtains with hands. Use the electronic controls located back stage on the north wall (the two large buttons marked “open” and “close”).
- When moving equipment onto the stage, always open the curtains entirely.
- All lights should be turned off at the end of any rehearsal or performance.
- 10 orchestra chairs and 10 music stands, all marked “WESTBROOK” must be kept backstage and locked on their appropriate racks at all times. All music stands and orchestra chairs should be returned to their racks after rehearsals or performances.

Westbrook Piano Usage Protocol:

When possible please have David Horine, Music Office, ensemble crew or stage crew move pianos.

- Steinway 5 is for regular daily use and for recitals and convocations unless special permission is obtained by piano faculty for use of Steinway 6. Steinway 6 is reserved for faculty concerts and piano major recitals.
- Please have 2 people to move any piano, wear gloves to move pianos, and always make sure that the wheel brakes are disengaged when moving the pianos. If you have any questions about the operation of the wheel brakes, please ask David Horine, piano technician, for instructions.
- Keep the piano covers off the floor. Place them on a chair or on one of the instruments in the tunnel. Cover the pianos when not in use.
- Piano lids should only be removed under supervision of David Horine or piano faculty.
- Store the pianos and harpsichord away from the radiators. If your choices are limited to a place near the radiators or in the tunnel (between backstage and the back door of

Room 167), choose the tunnel. However, avoid the area immediately next to the dock door—rain blows in during storms.

- Keep the piano cage clear of chairs, stands, etc. It should be accessible at all times.

Everyone is responsible for the care of our instruments and equipment!

Receptions

The Smith Reception Room (Presser 109) may be reserved for receptions following student, faculty, chamber, guest, and alumni recitals. Reservations must be made through the Music Office at least two weeks prior to the event. Those who request use of the Smith Reception Room are responsible for placing all trash in proper receptacles, removing personal items immediately after their event, and returning the room to its original state. SAI sorority will provide, for a fee, a reception immediately following student recitals. Please contact SAI for more information.

The Thorpe Music Library

An extensive collection of printed music, books, periodicals, sound recordings, and media is located on the third floor of the Ames Library. Performing editions of keyboard, instrumental, and vocal compositions are supplemented by collected editions of major composers and other historical sets, both in printed form and microform. A circulating collection of sound recordings and media complements the score collection. A recorded archive of School of Music performances is also maintained. The book and periodical collections represent many aspects of music scholarship, including historical musicology, music theory, music education, jazz, opera, popular music, music theatre, sacred music, and non-Western music. Resources can also be found online through the Ames Library website.

The Thorpe Digital Center includes facilities for individual or group study and listening. Additional computer workstations are positioned throughout the library for access to electronic information resources and application software.

I-Share: Library holdings are accessible through the online catalog link on The Ames Library homepage. As a member of CARLI (Consortium of Academic Research Libraries Illinois), the holdings of over 70 academic libraries in Illinois are also accessible through the online catalog. Materials not owned by Illinois Wesleyan are available from CARLI member libraries, through direct remote charge or inter-library loan.

PREPARATORY PROGRAM

The IWU Preparatory Department offers instruction in piano, woodwinds, and strings for precollege level students from pre-school through 12th grade as well as interested adults.

Piano students are given instruction in keyboard skills, music theory, traditional piano technique and repertoire through individual lessons. Recitals are planned periodically.

The String Program features individual instruction in violin, viola, cello, and guitar. Recitals are planned at the end of fall and spring term.

OPPORTUNITIES WITHIN THE SCHOOL OF MUSIC

Student organizations

The School of Music sponsors many organizations for music students. Some organizations are open only by special invitation. For further information, contact the pertinent student president or the faculty sponsor.

Music Organizations

American Choral Directors Association, Student Chapter
National professional organization for choral directors.
Faculty Advisor - J. Scott Ferguson

National Association for Music Educators, Student Chapter No. 57
National professional organization for music majors with special interests in music teaching.
Faculty Advisor – Dr. John Hamilton

National Association of Jazz Educators
Faculty Advisor – Glenn Wilson

Professional Music Fraternities

Delta Omicron, Sigma Chapter
National professional music fraternity for women and men.
Faculty Advisor – Mario Pelusi

Phi Mu Alpha Sinfonia, Alpha Lambda Chapter
National professional music fraternity for men.
Faculty Advisor - R. Kent Cook

Pi Kappa Lambda, Gamma Upsilon Chapter
National Music Honorary Society for men and women.

Sigma Alpha Iota, Sigma Alpha Chapter
National professional music fraternity for women.
Faculty Advisor - Linda Farquharson

Student Led Groups

Touch of Class
Female a capella group

Faculty Advisor—TBD

Silence Interrupted
Co-ed a capella group
Faculty Advisor—Jennifer Hilbish Schuetz

Suspended
Male a capella group
Faculty Advisor—J. Scott Ferguson

Wesleyan Consort
Early Music Ensemble
Faculty Advisor—William Hudson

Music awards and scholarships

All entering music majors audition for admittance to the School of Music. Renewable Talent Scholarships, ranging from \$10,000-\$25,000 per year, are awarded on the basis of an audition and scholastic background. A limited number of \$40,000 scholarships are also available to truly outstanding musicians through competitive auditions.

Renewal of these scholarships depends on satisfactory progress in both musical and scholastic areas. The Director, in consultation with the faculty, will determine renewal status for all scholarship students.

A number of outstanding music students are also recognized each year with awards and honors given by the Music faculty. These awards include:

- The Amateur Musical Club Scholarship Fund
- The William H. Archer, Jr. Memorial Music Scholarship
- The Lillian Aubuchon Scholarship for Music Majors
- The Professor Susan J. Brandon Endowed Piano Scholarship
- The Eldon and Miriam Brokaw Scholarship
- The Sweet Adelines Endowed Music Scholarship Fund
- The Henry and Ardith Charles Endowed Scholarship Fund
- The Agnes W. Chistopher Memorial Scholarship
- The Everett and Betty Cline Music Scholarship Fund
- The Loran and Frances Cornwell Music Scholarship Fund
- The DeBoer Family Endowed Scholarship
- The Professor R. Dwight Drexler and Professor Maxine Drexler Scholarship Fund
- The Robert E. Dunham Scholarship
- The Todd M. French/String Works Talent Scholarship
- The Cyril B. Frevert Endowed Scholarship Fund
- The Alycia and Hans Fuchs Music Scholarship

- The Pearl D. Funk Scholarship Fund
- The Mary Louise Coulter Gage Endowed Scholarship Fund
- The Herbert and Elizabeth Garling Endowed Scholarship Fund
- The C. Roland and Marie Ann Hill Endowed Scholarship
- The John W. and Lola (Cherry) Hinnens Scholarship Fund
- The Richard B. Hishman Endowed Music Scholarship Fund
- The Leslie F. and Ruth B. Jennings Music Scholarship
- The Frank B. and Alice Y. Jordan Endowed Scholarship Fund
- The Kincaid Scholarship
- The Anna McGrosso Music Scholarship
- The David Nott Memorial Collegiate Choir Scholarship
- The Coyner and Donna Smith Scholarship Fund
- The Arline Wills Ward Endowed Scholarship
- The Maurice M. and Joan S. Willis Annual Music Scholarship
- The Maxine E. "Mickey" Windsor Endowed Music Scholarship
- The Yenerich, Pedigo, Phoenix Endowed Scholarship Fund for the School of Music
- The Theodore Presser Foundation Scholarship

These awards are given to students who exhibit outstanding abilities in composition, performance, scholarship, and institutional service. Some include financial awards or scholarships. Students so honored receive special recognition at the annual Honors Day Convocation and at Commencement, if applicable.

Study abroad

Illinois Wesleyan is affiliated with a number of study abroad programs, several of which are of special interest to Music Majors. Music programs are available through The Institute for the International Education of Students (IES), Arcadia University, Butler, AustraLearn, and others. Students can find music programs in London, Paris, Amsterdam, Italy, Austria, Australia, Ireland, Scotland, Wales and in Latin America. Information is available from the Study Abroad Office or on their website: <http://titan.iwu.edu/~abroad>.

Career planning

The Office of Career Counseling and Placement, located in the Minor Myers Jr. Welcome Center, maintains an up-to-date file of available teaching positions and other entry-level job opportunities. Students should establish a relationship with the Hart Career Center to begin a credentials file in that office early in their academic career in order to have the necessary recommendations and materials for job applications. Other services include resume preparation and assistance with application procedures.

ACADEMIC POLICIES & PROCEDURES

Academic advising

All music majors are assigned to a member of the music faculty for academic advising. Your advisor will help you plan your course of study, check to make sure you are meeting all degree requirements, and monitor your progress in the degree program you have chosen. Please see your advisor as often as needed, especially when registering for classes. An advisor will provide assistance when possible, but the final responsibility for planning, enrolling, completing, and succeeding in an academic program rests with the student.

During the first semester of the sophomore year, students must apply for Admission to Upper Division Study. When the student has been approved for admission, a new School of Music advisor may be assigned to assist the student in completing the appropriate degree program.

Advisors are assigned by the Director of the School of Music. If you wish to request a change of advisor, please make an appointment with the Director to discuss your request.

Class attendance policies

Class attendance policies will be established by each faculty member and will be made clear to each student at the beginning of the semester and in the syllabus. Students are responsible for acquainting themselves thoroughly with these policies and for notifying faculty members if an absence is necessary. Faculty members are not obligated to accept late assignments or to permit late examinations resulting from unexcused absences.

Applied studio (100, 100x minor studies, 300, 300x minor studies)

100, 100x Minor Study

For non-music majors who wish to engage in applied study, or for music majors seeking to broaden their contacts with performance media beyond the applied major. Music majors electing minor lessons beyond those required for specific degree programs pay an additional fee for this instruction.

Applied music lessons are open to students in other divisions of the University with the consent of the instructor and payment of the applied music lesson fee. Students will be assigned to teachers for one half-hour private lesson each week. Instruction is available in the following areas: Voice; Keyboard Instruments (Piano, Organ, Harpsichord); Stringed Instruments (Violin, Viola, Cello, Double Bass, Electric Bass, Classical Guitar, Electric Guitar, and Harp); Woodwind Instruments (Flute, Oboe, Clarinet, Bassoon, Saxophone); Brass Instruments (French Horn, Trumpet, Trombone, Baritone, Tuba); and Percussion Instruments. Offered each semester.

100:

Applied music lessons are open to students in other divisions of the University with the consent of the instructor and payment of the applied music lesson fee. Students will be assigned to teachers for one half-hour private lesson each week. Depending on the instrument studied, some combination of juries, technical examination, and repertoire classes is required. Instruction is available in the following areas: Voice; Keyboard Instruments (Piano, Organ, Harpsichord); Stringed Instruments (Violin, Viola, Cello, Double Bass, Electric Bass, Classical Guitar, Electric Guitar, and Harp); Woodwind Instruments (Flute, Oboe, Clarinet, Bassoon, Saxophone); Brass

Instruments (French Horn, Trumpet, Trombone, Baritone, Tuba); and Percussion Instruments. Offered each semester.

100x:

Applied music lessons are open to students in other divisions of the University with the consent of the instructor and payment of the applied music lesson fee. Students will be assigned to teachers for one half-hour private lesson each week. Juries, technical examinations, and repertoire classes are not required; however, students may elect to participate in one or more of these activities. Instruction is available in the following areas: Voice; Keyboard Instruments (Piano, Organ, Harpsichord); Stringed Instruments (Violin, Viola, Cello, Double Bass, Electric Bass, Classical Guitar, Electric Guitar, and Harp); Woodwind Instruments (Flute, Oboe, Clarinet, Bassoon, Saxophone); Brass Instruments (French Horn, Trumpet, Trombone, Baritone, Tuba); and Percussion Instruments. After completing this course, it will not be possible to petition to substitute it for MUS 100. Offered each semester.

300:

A continuation of applied work in the minor field as described under 100. Prerequisite: four semesters of minor study or consent of instructor. As with 100 Minor Study, there is an applied lesson fee. Depending on the instrument studied, some combination of juries, technical examinations, and repertoire classes is required. Offered each semester.

300x:

A continuation of applied work in the minor field as described under 100x. Prerequisite: four semesters of minor study or consent of instructor. As with 100x Minor Study, there is an applied lesson fee. Juries, technical examinations, and repertoire classes are not required; however, students may elect to participate in one or more of these activities. After completing this course, it will not be possible to petition to substitute it for MUS 300. Offered each semester.

Individual applied study

Applied music lessons and composition lessons are arranged with the appropriate faculty member in the area of study. The B.M and B.M.E. curriculum includes one hour of private instruction per week; the B.A. curriculum provides 30 minutes. The expectation for an "hour" lesson is fifty minutes of contact time, which conforms to the classroom lecture period. The primary goal of applied music study is the development of skills for interpretation and personal expression.

A B.A. degree candidate in music may request hour lessons only after successful completion of the first term of applied studio. If this request is approved, the student will be billed for the additional 30 minutes (\$497.00/semester for 2017-2018). The student must have the approval of her/his applied studio instructor and the applied faculty for the area.

Private lesson attendance policies will be made clear to each student by the instructor. A student must notify the teacher in advance if a scheduled lesson time cannot be kept. A missed lesson

may be recorded as a failing grade by the teacher. Except in documented cases of illness, the student should not expect the teacher to grant a make-up lesson.

Change in area of major applied study

Students who wish to change their primary applied area must perform an audition for a faculty jury in the new applied area and demonstrate appropriate competency for the level at which they propose to enter. The student must complete this audition process by no later than the end of the first semester of the sophomore year. The semester following the audition (the student's first semester of study in the new area) will be probationary. The applied faculty in the new area of study will make a final determination regarding the student's admission to the new area at the end of this first semester of study.

Approval for any change in applied area is at the discretion of the applied faculty in the new area. The faculty jury in each area will determine requirements for students wishing to change applied areas. These requirements will vary by applied area and by curriculum within each area. Composition majors wishing to change their applied concentration can only do so at the start of the academic year.

Secondary instrument

Minor lessons that are degree requirements are included in tuition. However, once the requirement has been met, as in the case of a BM candidate accumulating the necessary single unit of applied minor study, all additional minor lessons will be charged an additional fee ((\$497.00/semester for 2017-2018). The BME and BA degrees do not require minor applied study; consequently, BME and BA students must pay the additional fee for all applied minor lessons.

Jury examinations

Final examinations in applied music are held at the end of each semester. They are performed before a jury of music faculty representing each applied music area (piano, voice, strings, winds, and percussion). Please refer to pages 19-20 regarding the policy for applied minor study final examinations.

Instrumental juries generally consist of 10-20 minutes of prepared music on the principal instrument and 5-10 minutes on the secondary instrument.

Voice students prepare a given number of songs for the semester as determined by their applied teacher. The student selects one song with the approval of the applied professor to "present" to the applied jury. The voice jury will select the additional songs to be performed by the student during the jury.

Juries are scheduled by each department prior to final exam week. Students should check appropriate times with their applied teacher and their accompanist before signing up for an exam time.

Each student must fill out an Applied Music Report, available online under the School of Music “Resources” web page, prior to the jury. This sheet must be given to the jury prior to the exam performance.

School of Music Convocation

The School of Music meets nearly every Thursday at 4:00 p.m. in Westbrook Auditorium for Convocation. Each week’s program is posted around Presser Hall.

It is very important that students not schedule other activities during Convocation time. Attendance at Convocation is strongly encouraged and often required.

Recital attendance requirement

Attendance at recitals and concerts is an integral component of music study. The School of Music faculty believes that it is of vital importance for its students to broaden their listening experience by attending as many live musical performances as possible.

Viewing and listening to live musical performances provides opportunities for several different learning experiences, including:

- inspiration for personal work and progress
- observation of other performing media and techniques
- observation of the importance of projection and communication
- observation of performance attitudes (stage presence and deportment)
- experience with the repertoire of various instruments and voices
- introduction to the works and styles of many composers
- examples of high performance standards, helpful as students prepare graduate school auditions or compete in national and international job markets

By attending School of Music events, students gain pride in peer accomplishments, which improves morale, provides peer support and thereby contributes to a more effective learning environment.

For these reasons, all students enrolled as degree candidates in the School of Music are required to attend a selection of concerts and recitals each semester in order to meet graduation requirements established by the School of Music faculty. Attendance is verified by enrollment in the non-credit courses Music 014X and Music 015X:

Colloquia in Music: MUS 014X

This course exposes first-year music majors, first-year music minors, and transfer music majors or minors to a variety of musical styles, forms, and topics in music leadership through attendance at performances and colloquia given by faculty and guest artists or lecturers. Students gain a framework upon which future studies in music will be based. No prerequisite. Offered each fall for no credit.

Note: 014X will not be a prerequisite to 015X; thus students receiving an incomplete in 014X can still register for 015X in the subsequent semester. Upon petitioning of and approval from the Recital Committee and subsequently the Director of the School of Music, students can register for these courses concurrently only during the fall term of their second year, for example.

Experiencing the Live Performance of Concert Repertoire: MUS 015X

This course will expose music majors and minors to a variety of musical styles, forms and artistic interpretations through attendance at a required number of performances. Through listening to performances and observing performers, students will develop their own personal style and strategies for use in preparation of their own musical presentations. No prerequisite. Offered each semester for no credit.

Students must take this course until they accumulate the appropriate number of semesters for his/her degree program. MUS 015X is a pass/fail class. If a student does not pass a semester of 015X, he/she will be given an incomplete. In order to receive a passing grade, the student must make up the point deficit from the incomplete during the semester immediately following. The incomplete must be fulfilled before the student can begin accumulating points for the new semester.

Number of Semesters Required

BM in Performance, Composition, Contemporary Musicianship, or String Performance and Pedagogy: one semester of MUS 014X, six semesters of MUS 015X

BME or BA in Music: one semester of MUS 014X, five semesters of MUS 015X
Minor in Music: one semester of MUS 014X, three semesters of MUS 015X

Students who are off campus for one semester participating in study abroad programs, offcampus internships, etc. will be exempt from one MUS 015X requirement.

Number of Events Required

In order to receive a passing grade in MUS 014X, students must accrue lecture and recital points by attending ten (10) different lectures and six (6) different music performances.

In order to receive a passing grade in MUS 015X, students must accrue recital points by attending twelve (12) different music performances in the fall and twelve (12) in different music performances in the spring.

Participation: For ensemble concerts and other curricular events, partial participation in a performance does not count toward the recital attendance requirement, even if it is just for one composition. The exceptions to this guideline are General Recitals and Student Composition Recitals, in which instances you may receive a recital point if you attend the entire recital and also participate in the program.

Outside Events

Of the required concert events, a maximum of two (2) off-campus performances will be permitted per semester. These must be presented by professional musical organizations. Student recitals and other student-led concerts or productions at other institutions do not qualify.

In addition, two (2) on-campus music performances not presented by the School of Music will be permitted. This may include a School of Theatre Arts musical and a variety of programs presented by students and professionals.

For events outside of the School of Music, a student must obtain the signature of the applied teacher on an outside Recital/Concert Attendance slip, which is available at the Music Office. The teacher may require a ticket stub, printed program, or similar documentation as proof of attendance at these events. To be counted for credit, these forms must be turned in to the Music Office no later than 4:30 p.m. on Reading Day of the semester.

Monitoring of Concert and Recital Attendance

A faculty monitor will be present at each School of Music event that fulfills the requirement for MUS 014X and 015X. It is the student's responsibility to obtain a Recital/Concert Attendance slip from the monitor before the beginning of the event; no slips will be distributed after the concert hall doors close. Immediately after the performance, the student must return the slip to the faculty monitor, who will submit them to the Music Office, where attendance will be recorded. **ONLY SLIPS RECEIVED FROM THE FACULTY MONITOR WILL BE RECORDED.**

Attendance records will be maintained in the Music Office. Students may check the status of their MUS 014X or 015X attendance record by asking at the Music Office. Dr. Cook, in consultation with the Recital Committee, is the Instructor of Record for MUS 015X.

No student will receive a degree from the School of Music without fulfilling the MUS 014X and 015X recital attendance requirement!

ENSEMBLE PARTICIPATION

All B.M. and B.M.E. students are required to enroll in one major ensemble for credit each semester. Exemptions from this requirement include parttime students (enrolled for fewer than 3 course units) and Music Education students during the semester they are student teaching. Contemporary Musicianship majors are required to complete four semesters of a major ensemble, and four semesters of chamber music. B.A.-degree candidates are required to enroll for a total of 4 semesters (1 unit) of ensemble, but are encouraged to participate every semester, as part of a complete musical education. If a student receives financial aid through the School of Music, it is a requirement to participate in ensembles. Participation in a required major ensemble during each semester in residence shall coincide with and support the principal instrument on which a student auditioned for the school of music.

To satisfy the ensemble participation requirement, a student must enroll in one major ensemble each semester to be selected from Collegiate Choir, University Choir, Illinois Wesleyan Symphony Orchestra, Symphonic Winds, or Wind Ensemble. Piano majors may meet the ensemble requirement by enrolling in Chamber Music-Accompanying (Music 031-1). Students are also encouraged to audition for and participate in other university ensembles, such as Titan Band*, Jazz Ensemble, Chamber Singers, Unlicensed Syncopation, instrumental chamber ensembles, and student led groups, which do not meet major ensemble requirements.

A student may enroll in more than one ensemble for credit; a grade will be recorded on his or her transcript and will be tabulated as part of his or her GPA. Students are not allowed to “audit” ensembles. All ensemble participation is graded, and regular attendance is mandatory.

Students are urged to continue a commitment to a given ensemble through the full academic year. Most ensemble directors expect that students enrolled for fall semester will continue to participate in the Spring Semester as well, though auditions may be held between semesters.

*Titan Band is an ensemble for wind and percussion players, which performs at university athletic events. Eligible students may receive work-study pay for playing in Titan Band by audition. Titan Band is required for a minimum of two seasons for all wind and percussion instrumental Music Education majors (each season usually begins in late August and runs through the first half of March; however, students should register only for the fall semester.) NOTE: Titan Band does not fulfill the ensemble requirement for music majors. Exemptions from playing in the Titan Band will be determined by Ed Risinger, Director of the Titan Band, and Dr. Pelusi, Director of the School of Music.

ADMISSION TO UPPER DIVISION STUDY

Each degree program is divided into an upper and a lower division; initial acceptance into the School of Music does not guarantee acceptance into the upper division.

The lower division core curriculum for all music majors encompasses the freshman and sophomore years and is comprised of: (1) specified courses in the liberal arts, (2) basic

musicianship sequence, (3) applied study in the major and/or minor instrument, and (4) performing ensembles.

In the sophomore year, the student begins to explore those areas of study which are supportive of the intended major area in music (e.g., performance or music education) in anticipation of admission to upper division study leading toward a specific music degree. During that year, students make formal application for admission to upper division study in music. At that time each student's record in both liberal arts and music courses is evaluated in terms of the quality and appropriateness of work completed to date in relation to the major area in which degree candidacy is sought.

BME upper-division process

Students who wish to pursue the Bachelor of Music Education degree must make formal application for admission to the Teacher Education program in the spring of their sophomore year. Application forms are available at <http://www.iwu.edu/edstudies> or the Educational Studies Office, Center for Liberal Arts 343.

The process consists of five major areas: musical competencies, writing skills, professional qualities, personal qualities, and academic skills. A personal interview with Music Education faculty is required. In addition, the student must write a brief essay (maximum two pages) articulating how he/she will be a teacher scholar for social justice. The essay should include unique characteristics the candidate has to offer to the music education profession and a personal philosophy of music education based on observations in techniques courses and fieldwork. Various materials are available explaining course and observation requirements.

Musical competencies include the following: score reading, descriptive analysis of musical style, sight-singing in major and/or minor keys, singing/identifying all intervals to the octave, solfeggio skills, theory, performance practices and knowledge of major field repertoire (band, orchestral, or choral), history, style periods, and performance skills acceptable for upper division status.

Music Education students must successfully pass all portions of the process and the applied upper division jury for admittance to the Teacher Education Program and to upper division status within the BME program. If a student is deficient on any portion of the exam, a remedial plan will be devised (by the MTAC committee in consultation with the Director of the School of Music) and one semester of probation (fall, junior year) will be granted. Students may enroll in MUS332 and MUS333A during the probationary semester. If significant progress has not occurred at the end of the probationary semester, which will be determined by a second (and final) examination and interview, the student will not be permitted to enroll in MUS333B, MUS497A, or MUS427, and a change of major will be recommended.

RECITAL PERFORMANCE REQUIREMENTS

All students pursuing the Bachelor of Music degree in Performance

must present both a Junior recital (a half hour of repertoire in an hour-long event to be shared with another student) and a Senior recital (a full hour of repertoire to be given individually) of acceptable quality for completion of applied music requirements. Students pursuing the BM degree in Composition present a public recital of original works during their senior year. Student preparing their senior BM recital in Performance are required to do some background historical and analytical work on the repertoire of the recital under the supervision of the Signature Experience coordinator, Prof. Ponce. This work will lead to the preparation of program notes and to a brief introduction of the pieces during the recital. Please see your Applied teacher and/or Area Head regarding specific requirements for your recital.

Bachelor of Music Education and Bachelor of Arts students are encouraged to perform Junior and Senior recitals upon approval of their major applied teacher. However, such recitals are not required for these degrees.

All recitals given by BM, BME, and BA voice students and Contemporary Musicianship majors must complete a recital hearing at least one month prior to their scheduled recital date.

All music majors are required to participate in studio class and departmental recitals scheduled for their performing area, per the requirements of the applied teacher. Other performance opportunities include Convocations, Departmental Recitals, and repertory classes.

Upper division recital scheduling

Students planning a recital should obtain a Recital Packet from the School of Music Office. It contains information on procedures, as well as the forms needed to reserve date and location, and arrange for recording, program printing, stage crew, and piano service.

Westbrook Auditorium is considered the standard venue for recitals, but the use of other spaces on campus is permitted as long as it does not conflict with another scheduled School of Music event. Special arrangements must be made for venues other than Westbrook (see step 3 in the "Upper-Division Recital Sign-Up Procedures" listed below).

Students may petition for exceptions to the following policies using the Student Recital Petition Form available from the Music Office. Exceptions must first be approved by the applied department and then by the Recital Committee before the recital can be scheduled. Petitions are considered on an individual basis; the granting of any given petition cannot be assumed.

Recital Times for All Venues

All School of Music events are scheduled to take place during the times cited below. Simultaneous events are not permitted, regardless of venue.

- Tuesday, 8:00 p.m. (spring semester only)
- Thursday, 8:00 p.m.
- Friday, 7:30 p.m.

- Saturday, 11:00 a.m., 1:00, 3:00, 5:00 and 7:30 p.m.
- Sunday, 1:00, 3:00 and 5:00 p.m.

The last possible recital date for the Fall 2018 semester is December 7, 2018. No recitals will be scheduled on April 13, 2019. The last possible recital date for the Spring 2019 semester is April 20, 2019.

Students performing required recitals will have priority in choosing recital dates. Dates after Spring Break will be reserved for required recitals until the required recital sign-up period is complete.

Student recitals are not scheduled during May Term unless they are related to May Term coursework or otherwise approved.

Required Senior Recitals may be presented as solo or shared programs, as approved by the major applied teachers involved. The entire program is not to exceed 80 minutes (including intermission). Required senior recitals may sign up for recitals on the first day of the performance semester.

Required Junior Recitals can be shared by two juniors, at least one being a performance major; students unable to find a partner should contact their applied teacher for help. The entire program is not to exceed 80 minutes, and no intermission should take place. If a junior recital will be unshared and longer than the customary 30 to 40 minutes, the Recital Committee's approval is not needed, only that of the applied instructor. Required junior recitals may sign up for recitals during the second week of the performance semester.

Non Required Recitals presented by B.M.E. or B.A. students meet the same requirements. Students can begin scheduling 2 weeks AFTER required recital scheduling begins.

Chamber Ensemble Recitals (031 and 031x ensembles, excluding Chamber Singers) may be scheduled on the first day of the semester, but not before.

Upper-division recital sign-up procedures

Seniors and Juniors performing required recitals will have priority in choice of date and time. Details and sign-up periods will be posted in the Presser Post.

To schedule an upper-division recital:

1. Plan your recital with your applied teacher, including venue and several choices of date and time. Juniors must find a fellow Junior with whom to share the recital.
2. Before the scheduling period begins, obtain a Student Recital Request Form from the Music Office. Fill out the form completely by choosing 3 dates and times and obtaining

signatures from your teacher and accompanist, indicating that they will be available during those times.

3. Only the Music Office can schedule events in Westbrook Auditorium. If planning to use a space other than Westbrook, first check the availability of recital times with the Music Office and then reserve the space with the other administrator (for example, reserve Evelyn Chapel through Cheri Armstrong by email at carmstrong@iwu.edu or through their website <https://www.iwu.edu/chaplain/Reservations.html>) after scheduling the recital with the Music Office. Keep in mind that different spaces will have different requirements for set-up and availability.
4. Turn in your Request Form, filled out completely, to the Music Office during the recital sign-up period. Scheduling will occur in the order that forms are received; your first date and time choice CANNOT be guaranteed. Shared Junior recital forms are considered "turned in" once the Music Office has received both forms. In case of conflict, your recital will not be scheduled, even on a tentative basis, until the conflict is resolved.

For questions or additional information, please contact Music Office, Senior Operations Coordinator.

Printing of recital programs

The School of Music will furnish printed programs for all official recitals and concerts, provided program information is submitted at least two weeks prior to your recital date and conforms to a standard layout (templates available at www.iwu.edu/music/resources). The program, notes and translations should be submitted through email to musoffic@iwu.edu in a Microsoft Word document. A hardcopy of the program signed by the student's studio teacher must also be turned in two weeks prior to the recital date. See information in the Recital Packet for details. Students are permitted to use other formats for their programs but will be responsible for the cost and production of non-standard programs.

Recording of recital performances

Recitals are recorded only by request. To have your recital recorded, you must complete the recording request form (in the Recital Packet) and submit it to the Music Office with the recording fee no later than two weeks prior to your recital. Any late requests for recording cannot be guaranteed.

To request a recording of your recital:

1. Complete the Recording Request form, including title and length of each piece, and submit it with your recording request form.
2. Submit the completed form and all appropriate fees to the Music Office at least two weeks prior to the performance.

A copy of each recital/ concert may be ordered in CD format through the Music Office. Recital and Ensemble CD's cost \$15 (which includes one copy of the recording and an editing fee). Please note that additional licensing may be required to produce multiple CD's; see Copyright for Music Students, available at <https://www.iwu.edu/music/resources.html>. Order forms and fee information for additional services are available in the Music Office.

Applied honor recitals

A senior student, with approval of the major applied teacher, may request designation of his or her senior recital as an Honor Recital. The student must first request a preliminary screening by the pertinent department. Departments will recommend only well-prepared students whose level of performance and repertoire meets the highest standards. Once recommended by the individual departments, Honor Recital candidates will perform an audition for the entire faculty, whose vote determines which recitals will receive the Honors designation.

It is expected that the student's audition will be presented in a professional manner and show a high level of musicianship. The audition itself will be the sole determining factor in the judgment of the faculty.

Procedure for applied honor recitals

Honor Recital auditions are scheduled in early November, early February, and on the Thursday before Spring Break during the regular School of Music Convocation time. Audition dates are posted in conjunction with the Convocation Schedule. Students may audition on any of these dates except B.M.E. students, who may not audition during their student-teaching semester. Auditions are CLOSED.

1. Students interested in auditioning must submit their entire proposed Senior Recital program to their department head at least 2 weeks before the final audition. Exact timings for each distinct portion of the program must be specified (e.g. each movement, song, or any other major division(s) applicable to the listed repertoire).
2. A departmental screening will be held no later than one week prior to the Honor Recital auditions. Excerpts to be performed at the screening will be chosen by the department faculty. Students will be informed of the excerpts to be performed one day before the scheduled screening. Students will not be recommended for Honor Recital auditions if more than one dissenting vote is cast by the departmental faculty.
3. Those students recommended by their department will perform a 20-minute audition for the entire School of Music faculty. The audition will consist of excerpts from the senior recital program, chosen by the faculty. Students will be informed of the excerpts to be performed one day before the audition.
4. Faculty voting is by secret ballot. An auditionee must receive affirmative votes from at least two-thirds of the faculty present in order to be named an Honor Recitalist. Tallies will be made immediately following the auditions by the Recital Committee. The names

of those students selected for Honor Recital distinction will be posted as soon as votes are tallied.

Honors in Music Composition

Student composers of exceptional talent are eligible to apply for Research Honors. Interested students should obtain a copy of the guidelines for the University-wide Research Honors Program from the Associate Provost's Office and follow those procedures in conjunction with those outlined below.

A Hearing Committee, consisting of the Project Advisor, two other music faculty, and one faculty member from another field, will judge the compositions. At least three weeks before his or her senior composition recital, the student will submit to the Hearing Committee all scores of the works to be performed at the student's recital. All scores except the most recent one must be in final form at this time: carefully notated, photocopied and bound. The most recent score may be submitted as a working copy at the time the portfolio is due, but it must be submitted in its final form no later than two weeks before Commencement.

In order for the student to be recommended for Research Honors, the submitted scores must show exceptional quality as measured by the creativity of the musical ideas, the composer's skill at writing idiomatically for the chosen media, the accuracy and clarity of the musical notation, and the composer's ability to create convincing phrases and formal structures.

All submitted scores must be performed at the student's senior composition recital, unless it can be shown that circumstances beyond the student's control made it impossible to perform a specific work. The recital must take place during the regular recital season and at least two weeks before Commencement. It is expected that all members of the Hearing Committee will attend the student's recital.

The student will meet with the Hearing Committee as soon as possible after the recital. The decision concerning Research Honors will be made solely on the basis of the compositions themselves; any performance inaccuracies which occur during the recital will not have a negative effect on the Hearing Committee's decision.

Non-Composition Majors:

A non-composition major may apply for Research Honors in composition if he or she wishes to write an extended and ambitious work during the senior year; the exact nature of this work will be determined in consultation with the Project Advisor. Examples of acceptable projects include a multi-movement chamber work of at least ten minutes' duration, a one-act musical comedy, or a five- to seven-minute composition for a large ensemble such as orchestra or symphonic wind ensemble. The same deadlines given above apply. The composition must be publicly performed, and the student is responsible for assembling the necessary performers. The Hearing Committee is expected to attend the performance and will meet with the student as soon as possible after the performance.

CONCERTO/ARIA GUIDELINES

Each year, the Illinois Wesleyan Symphony Orchestra showcases the School of Music's finest soloists in the annual Concerto Aria concert, known as the Henry Charles Memorial Concert.

- Soloists must audition to be chosen.
- Studio faculty are required to consult with IWSO conductor regarding the selection and length of the piece no later than September 15th of the semester of auditions.
- Auditions are held during the fall semester. Audition dates and details will be posted on the School of Music bulletin boards, monitors, and in the Presser Post. A sign-up sheet will be posted across from the Music Office.
- Professor Ivanov and the IWSO staff provide oversight of the Concerto-Aria auditions and concert.

Soloists will be chosen according to the following guidelines:

1. Auditions are open to sophomore, junior, and senior instrumentalists, and to junior and senior vocalists regardless of class level. Winners from previous years are ineligible to audition.
2. Students must audition on the work they intend to perform with the Orchestra. Each audition is strictly limited to 10 minutes.
3. All auditionees must provide an accompanist, and auditions must be from memory.
4. Ensembles of no more than 3 performers will be allowed to audition, provided that, in the preliminary audition, each performer's preparation qualifies them to continue to the finals.

Selection to perform with an ensemble will count as each student's single time as a Concerto/Aria winner.

Preliminaries

Each department must conduct preliminary auditions, which are to be judged by a panel of at least three IWU faculty members. All three judges are to be from within the department of the preliminary auditions. It is the responsibility of the department head to secure the panel of faculty judges. In some cases, at the discretion of the faculty members in the department, additional judges from outside of the University may be included on the panel. Each judge will rate each student on a scale of 1 to 5, with 5 being highest. Those students whose point average is 4.0 or higher will be advanced to the finals. No consensus of the judges is required.

Finals

The final audition will be heard by a panel of judges assembled by the conductor of IWSO, with a preference for conductors. At the end of auditions, each judge will rank all auditionees in number order, number 1 being their top choice. After compiling the scores of all the judges, the students with the lowest point totals will be selected to perform in the concert. No consensus of the judges is required. Up to 3 students will be selected to perform with a total of 30 minutes on the program. During the final auditions, the balcony will be open to students, faculty, and guests. There is to be no applause or other noise. Stage crew monitors will ensure that there are no disruptions. Preliminaries may be open to an audience at the discretion of the faculty in each department.

APPENDIX

School of Music Degree programs

Bachelor of Music in Performance – is designed for students committed to the achievement of excellence in the field of performance. Students pursue this program in one of the following performance areas: percussion, piano, strings, voice, or winds. This degree program also includes extensive studies in music literature, pedagogical techniques, and theory.

Bachelor of Music in Composition – places strong emphasis on private composition study as well as on other areas of critical importance to composers: applied instrumental and vocal instruction, music history, theory, conducting, and music technology/computer music. This program is aimed at developing young composers' aesthetic sensitivities, practical skills and inner ears in ways that will make it possible for them to create music of significance and meaning.

Bachelor of Music in String Performance and Pedagogy – develops performance skills, explores technical and musical resources, and formulates teaching strategies. Students develop their own effective teaching styles and they will gain hands-on experience working with students of precollege level in the IWU String Preparatory Program.

Bachelor of Music in Classical Guitar Performance – prepares students for careers teaching and performing as classical guitarists. Students will complete the program as proficient performers with a thorough understanding of the technical aspects of playing as well as of the history and repertoire of the instrument.

Bachelor of Music Education - (vocal and/or instrumental music) prepares students for careers through intensive coursework combined with field experience in front of K-12 music students. Students learn how to incorporate both traditional and contemporary teaching techniques in order to adapt to the rapidly evolving landscape of 21st century education. Students are also encouraged to become involved with the IWU collegiate chapter of the National Association for Music Education (NAfME) and to attend professional development conferences.

Bachelor of Arts in Music – is for students who wish to complete a general study of music within a liberal arts curriculum. Coursework and experiences are designed to provide opportunities for students to develop basic musicianship skills, performance skills, and to engage in a broad study of repertoire. This is the program recommended to students who wish to double major.

Four-Year Double Major – Because of the distinctive combination of the liberal arts and a professional school of music, many students pursue two majors. There are numerous combinations that can be completed in four years, particularly if the music degree is the B.A. degree; e.g., music and business, music and psychology, or music and computer science, to name a few.

Five-Year Dual Degree – Many students also elect to pursue two degree programs. Depending on the combination of degrees, this requires a minimum of five years of study. When pursuing two degree programs, the names of the degrees are different; e.g., B.A. in music and the B.S. in biology.

School of Music minors and concentrations

Minor in Arts Management – is designed to help prepare students to manage performing and visual arts organizations such as orchestras, theatres, galleries, museums, and arts councils. Because it is intended to complement major study in one of the fine arts disciplines, this program is only available to students majoring in art, music, or theatre arts.

Minor in Jazz Studies – is designed for music majors and non-music majors who wish to acquire a substantial understanding of jazz music, particularly in the areas of arranging, harmony, history, improvisation, performance, and theory.

Minor in Music – is designed for qualified students who have a background in music and who wish to complete a secondary concentration in this area to complement their studies in the liberal arts.

Concentration in Composition – for music majors who are not interested in majoring in composition but who have a strong interest in this area, the School of Music offers the Concentration in Composition. Completion of this concentration will be noted on the student's transcript

Music History sequence

MUS 201/202. Survey of Music History I & II (.5, .5) (CHC). Two-semester introduction to the intellectual, aesthetic and stylistic trends of Western music history and to the representative genres and composers associated with them. Familiarizes students with primary sources and teaches analytical techniques for articulating historical and stylistic observations in writing. Includes required listening. MUS 201 covers the medieval era through the late Baroque, and MUS 202 spans the emergence of Rameauian theory to the present. Prerequisite: MUS 104 or equivalent skill. Offered each year. REQUIRED for majors and minors.

MUS 353. History of Musical Style I: Renaissance Study of musical styles and historical context 1450-1600, culminating in the works of Palestrina and Victoria. Explores in greater depth the core repertory and composers covered in MUS 201 with emphasis on musical analysis and interdisciplinary perspectives. Substantial listening required. Prerequisite: 201. Offered occasionally.

MUS 353W. History of Musical Style I: Renaissance (W) Study of musical styles and historical context 1450-1600, culminating in the works of Palestrina and Victoria. Explores in greater depth the core repertory and composers covered in MUS 201 with emphasis on musical analysis and interdisciplinary perspectives. Substantial written component and required listening. Prerequisite: 201. Offered occasionally.

MUS 354. History of Musical Style II: Baroque Study of musical style in Europe from the Florentine camerata to the end of high-Baroque counterpoint. Emphasis on application of appropriate analytical techniques, interdisciplinary perspectives, performance practice and interpretation. Substantial listening required. Prerequisite: 201. Offered occasionally.

MUS 354W. History of Musical Style II: Baroque (W) Study of musical style in Europe from the Florentine camerata to the end of high-Baroque counterpoint. Emphasis on application of appropriate analytical techniques, interdisciplinary perspectives, performance practice and interpretation. Substantial written component, required listening. Prerequisite: 201. Offered occasionally.

MUS 355. History of Musical Style III: Classic Study of the Classic period in Europe and its opera, symphonic, piano, and chamber repertoires. Emphasis on application of appropriate analytical techniques, interdisciplinary perspectives, historical and cultural context, performance practice and interpretation. Substantial listening required. Prerequisite: 202. Offered occasionally.

MUS 355W. History of Musical Style III: Classic (W) Study of the Classic period in Europe and its opera, symphonic, piano, and chamber repertoires. Emphasis on application of appropriate analytical techniques, interdisciplinary perspectives, historical and cultural context, performance practice and interpretation. Substantial written component, required listening. Prerequisite: 202. Offered occasionally.

MUS 356. History of Musical Style IV: Romantic Study of 19th century music in Europe and its opera, symphonic, piano, and chamber repertoires. Emphasis on application of appropriate analytical techniques, interdisciplinary perspectives, historical and cultural context, performance practice and interpretation. Substantial listening required. Prerequisite: 202. Offered occasionally.

MUS 356W. History of Musical Style IV: Romantic (W) Study of 19th century music in Europe and its opera, symphonic, piano, and chamber repertoires. Emphasis on application of appropriate analytical techniques, interdisciplinary perspectives, historical and cultural context, performance practice and interpretation. Substantial written component, required listening. Prerequisite: 202. Offered occasionally.

MUS 357. History of Musical Style V: Post-Romanticism to WWII Study of developments and innovations in musical styles during this volatile period. Emphasis on application of appropriate analytical techniques, interdisciplinary perspectives, historical and cultural context, performance practice and interpretation. Substantial listening required. Prerequisite: 202. Offered every other fall.

MUS 357W. History of Musical Style V: Post-Romanticism to WWII (W) Study of developments and innovations in musical styles during this volatile period. Emphasis on application of appropriate analytical techniques, interdisciplinary perspectives, historical and cultural context, performance practice and interpretation. Substantial written component, required listening. Prerequisite: 202. Offered every other fall.

MUS 358. History of Musical Style VI: Post-World War II to the Present The expanding concert-music universe of the contemporary era. The modernist, neoclassic and postmodern aesthetics; the exploration of timbre, texture and intonation; the growth of electronic and computer music; the development of new forms of music theater, sound art, and multimedia; the profound effects of popular, jazz, and traditional musics. Substantial listening required. Prerequisite: 202. Offered every other spring.

MUS 358W. History of Musical Style VI: Post-World War II to the Present The expanding concert-music universe of the contemporary era. The modernist, neoclassic and postmodern aesthetics; the exploration of timbre, texture and intonation; the growth of electronic and computer music; the development of new forms of music theater, sound art, and multimedia; the profound effects of popular, jazz, and traditional musics. Substantial written component, required listening. Prerequisite: 202. Offered every other spring.

HEALTH AND SAFETY PROCEDURES

The School of Music's primary goal, in addition to educating well-rounded musicians, is to encourage the betterment of health and safety of students and faculty. In cooperation with the National Association of Schools of Music, the following links provide information on how to maintain health and safety in practice, performance, and academic and daily life. Topics covered include, but are not limited to: hearing, vocal and musculoskeletal health; injury prevention; use, proper handling and operation of potentially dangerous materials, equipment and technology. This information should act as a resource and should not be regarded as a self-diagnostic tool; please consult your studio teacher and a licensed professional as soon as possible if you believe you are vulnerable to any of these risks or if you have developed symptoms.

[“Advisories on Neuromusculoskeletal and Vocal Health”](#)

Other Links:

[National Association of Schools of Music](#)

[Performing Arts Medicine Association](#)