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All art constantly aspires towards the condition of music.
Walter Pater

*There's sure passion in the human soul,
But finds its food in music.*

George Lillo

*The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted*

The Merchant of Venice
William Shakespeare

The musician's art is to send light into the depth of men's hearts.
Robert Schumann

*Music, the greatest good that mortals know,
And all of heaven we have below.*

Joseph Addison

Without music, life would be a mistake.

Friedrich Nietzsche

*If I were not a physicist, I would probably be a musician. . .
I get more joy in life out of music.*

Albert Einstein

*For the introduction of a new kind of music must be shunned
as imperiling the whole state, since styles of music are never
disturbed without affecting the most important political institutions.*
Plato

Music is a safe kind of high.

Jimi Hendrix

*Practice in minute detail until every note is imbued with internal life
and has taken its place in the overall design.*

Pablo Casals

The best music always results from ecstasies of logic.

Alban Berg

Study Bach. There you will find everything.

Johannes Brahms

Music is a higher revelation than all wisdom or philosophy.

Ludwig van Beethoven

Dear Student,

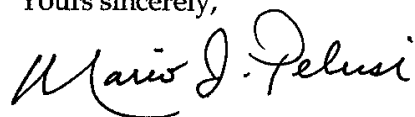
Welcome to a new year of music at Illinois Wesleyan University. The aforementioned quotations bear witness to the unbounded powers of music. As a community of composers, performers, scholars, and teachers, let us begin the year with renewed commitment to the highest principles of musicianship and artistic 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 personalities.

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; I urge you to study it very carefully. Also, I encourage you to meet periodically with your advisor; I cannot emphasize enough the importance of this interaction. If you are a first-year student, you should meet with your First-Year Advisor (who is assigned by the University and is usually your Gateway course instructor) as well as with your Music Mentor (a member of the music faculty). If you are a sophomore, junior, or senior, you should meet periodically with your Advisor (a member of the music faculty). 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 or mentor. 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 my assistance, and of course, if for some reason, you should require my assistance directly, then, by all means, please come to see me during my office hours or by personal appointment arranged by Ms. Stephanie Kohl Ringle, Operations Coordinator.

Finally, it is an honor and a privilege for me to serve as the Director of the School of Music, and as always, I am again looking forward to working closely with our esteemed music faculty, to welcoming our returning students, and to getting to know each of our new students.

Best wishes for a most exciting and memorable year.

Yours sincerely,

A handwritten signature in black ink that reads "Mario J. Pelusi". The signature is written in a cursive style with a large, stylized initial "M".

Dr. Mario J. Pelusi
Director and
Professor of Composition and Theory

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 100 years. For generations the faculty has prepared students for careers as composers, performers, educators, and scholars. The School of Music maintains a selective admission policy which enables it to provide optimal conditions for musical and personal growth.

The School of Music is recognized for its emphasis upon quality performance. Students receive major and minor applied study from a faculty of gifted artist/teachers. At Illinois Wesleyan University this relationship blends emerging and established talents in a unique environment; students are able to participate in a wide range of performing experiences seldom available in schools of comparable size.

MILESTONES

- 1850 Illinois Wesleyan University founded.
Preparatory School established (now Preparatory Department).
- 1863 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 masters degrees until 1975
- 1947 College of Fine Arts established at Illinois Wesleyan University.
- 1949 Music Library established in Presser Hall
- 1950 Bachelor of Sacred Music Degree program established.
- 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
- 1976 Bachelor of Fine Arts in Music Theatre established.
- 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.

FACULTY and STAFF DIRECTORY

DIRECTOR

Dr. Mario J. Pelusi Director of the School of Music
Advanced Analysis, Composition, Orchestration
556-3061 Room 110

FACULTY

Dr. Shela Bondurant-Koehler Head, Music Education Dept.
Elementary Methods, Secondary Methods, Practicum in Mus Ed, Student Teaching
556-3102 Room 113

Mr. Patrick Budelier Theory, Advanced Analysis, Tonal Counterpoint
556-3280 Room 252

Dr. Lawrence Campbell Head, Keyboard Dept.
Applied Piano, Keyboard Harmony, Keyboard Literature, Piano Pedagogy
556-3123 Room 205

Dr. R. Kent Cook Applied Piano, Functional Piano,
556-3124 Room 210 Music Theory

Mr. Robert C. Delvin Fine Arts Librarian
556-3003 Ames Library

Mr. Steven Eggleston Applied Trumpet, Conducting, Civic Orchestra,
556-3042 Room 262 Wind Ensemble

Dr. Linda Farquharson Applied Voice, Opera History
556-3025 Room 111

Eva Ferguson Coordinator of Accompanying
556-3630 Room 257

Dr. J. Scott Ferguson Applied Voice, Choral Ensembles
556-3073 Room 164 Choral Conducting, Choral Literature

Mr. Roger Garrett Applied Clarinet, Conducting, Symphonic Winds
556-3268 Room 209

Dr. Nina Gordon Applied Cello, String Technique, Chamber Music
556-3828 Room 214

Robert Mangialardi Applied Voice, Opera Performance
556-3219 Room 261

Mr. Vadim Mazo Head, String Dept., Applied Violin
556-3028 Room 212

Dr. Carren Moham Applied Voice, Vocal Techniques
556-3076 Room 213 Vocal Pedagogy

Dr. Adriana Ponce Music History, World Music
556-3115 Room 155

Dr. Stephen Press Music History
556-3983 Room 151

Dr. Brian Russell Music Education,
556-3015 Room 112 Conducting, University Choir

Dr. Sammy G. Scifres Head, Voice and Choral Dept.
556-3194 Room 114 Applied Voice

Dr. Thomas W. StreeterHead, Winds and Percussion Dept.
Applied Trombone, Jazz Ensemble, Jazz Lab Band
Jazz History, 21st-Century Techniques in Music Education
556-3269 Room 256

Dr. David Vayo.....Head, Composition Dept
Coordinator of New Music Activities, Composition
556-3068 Room 251 Improvisation Workshop

Mr. William West.....Applied Flute, Saxophone, Woodwind Tech
556-3202 Room 211 Music Theory

ADJUNCT FACULTY

Kari BesharseMusic Theory, Electroacoustic Music
556-3847 Room 312

Deanne Bryant.....Student Teaching and Field Placement Supervisor
556-3102 Room 113

Soo-Yon Choi.....Staff Accompanist
556-3539 Room 36

Carol Churukian.....Staff Accompanist
556-3525 Room 30

Joy DoranApplied Piano, Keyboard Classes, Staff Accompanist
556-1049 Room 152

Elizabeth Ducey MossApplied Voice, Italian Diction, German Diction
556-3218 Room 21

Tricia Green.....Applied Clarinet
556-1047 Room 54

Momoko GreshamStaff Accompanist
556-3877 Room 36

Michael Hall.....Applied Viola, Violin
556-3188 Room 38

Judith HannaApplied Double Bass
556-3616 Room 54

Ririko Hayashi.....Applied Piano, Staff Accompanist
556-3122 Room 150

Jae Lyn Hepner.....Applied Flute, Flute Choir
556-3427 Room 250

Doris Hill.....Applied Organ, Harpsichord

Marcia Hishman.....Applied Piano, Staff Accompanist
556-3226 Room 154

Susan Klotzbach.....University Organist, Opera Music Director,
Staff Accompanist

Amanda Legner.....Applied Percussion, Percussion Ensemble,
556-3485 Room 69 Percussion Tech

Rick Leister.....Applied Trumpet
556-3562 Room 54

Erin Mulliken..... Applied Piano, Keyboard Classes
556-3441 Room 30

Lisa Nelson..... Applied Violin, String Tech
556-3547 Room 253

Nancy PoundsStaff Accompanist
556-3338 Room 59

Ed Risinger.....Applied Tuba, Euphonium, Brass Tech
556-1046 Room 64 Titan Band, Instrument Manager

Maxie ScifresStaff Accompanist
556-3133 Room 37

Dan Swallow.....Marching Band Practicum

Elaine Vogt.....Staff Accompanist
556-3713 Room 152

Jill West.....Applied Double Reeds, Woodwind Tech
556-3201 Room 33

Christine WorthingApplied French Horn
556-3122 Room 150

Keith Zimmerman Applied Saxophone, Secondary Methods
556-3781 Room 211

PREPARATORY PROGRAMS

Office: 556-3337 Room 264B

Soo-Yon ChoiLecturer in Piano
556-3539 Room 36

Sharon Chung.....Lecturer in Strings

Joy Doran Lecturer in Piano
556-1049 Room 152

Sara Hoffee.....Lecturer in Piano
556-3895 Room 159

Jan Matthews.....Lecturer in Strings

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

Lisa NelsonCoordinator, String Preparatory Program
556-3547 Room 253 Lecturer in Strings

Rachel Sompong.....Lecturer in Strings

Wang, Mei-Fang.....Lecturer in Strings

Ann Zettervall Lecturer in Strings

STAFF

Laura DolanMusic Admissions Coordinator
556-3063 Room 264A

Stephanie Kohl RingleOperations Coordinator
556-3062 Music Office

George Krippenstapel.....Piano Technician
556-3234 Room 263

SCHOOL OF MUSIC FACILITIES

BUILDING AND FACILITIES USE

The School of Music maintains excellent facilities and equipment. All students and faculty must accept the responsibility to see to it that our facilities are not abused. **Smoking is strictly prohibited in Presser Hall. Food and beverages are likewise prohibited in all classrooms, practice rooms, laboratories and Westbrook Auditorium.**

The use of rehearsal halls, classrooms, or Westbrook Auditorium at any time must be scheduled through the School of Music Office. To reserve a room, come to the office, where an office worker will check the class schedule and room-use calendar, then enter your reservation on the schedule.

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.

See Page 11 for additional details on use of Westbrook Auditorium.

PRACTICE ROOMS

The School of Music has 40 practice rooms. They are available from 7:00 a.m. to 1:00 am, Monday through Friday; from 8:00 a.m. to midnight on Saturday, and 9:00 a.m. to midnight on Sunday. 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 the use of 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. Long lockers located in the "Pit" (the basement of Presser Hall), and near the Lab Theatre, are assigned through the Music Office. A \$5.00 deposit is required to check out a locker, and will be refunded when you return the key. Liberal Arts students studying music may obtain lockers after music students' needs are met. Instrument storage lockers are checked out through Ed Risinger in Room 64. His office hours and check-out procedures are posted at the beginning of the semester. Locker keys may be kept until graduation

KEYS

Requests for keys to rooms in Presser Hall can only be made 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 by Wednesday April 28, 2010. Other arrangements for turning in keys should be discussed with Stephanie Kohl Ringle, Operations Coordinator.

BULLETIN BOARDS

Bulletin boards are located throughout the building and in lobby areas. Please check frequently for notices, messages, items of interest, upcoming programs, etc. It is especially important that you check two boards frequently: the one opposite the Music Office in the first floor hallway, and the one in the Pit (or basement area). Sections of some bulletin boards are reserved for student organizations and departments or their messages. Your cooperation in continuing our tradition of reliable message boards is most appreciated!

Posting materials: **DO NOT** post any material on Presser's walls or windows. Occasional emergency notices may be posted on doors, but must have the Director's approval written on the notice.

GUIDELINES FOR THE USE OF WESTBROOK AUDITORIUM

Westbrook Auditorium may be used for rehearsals **by reservation only**. Reservations may be made at the Music Office. Check the schedule in the office for availability, and office workers will enter your reservation. Rehearsal time in Westbrook Auditorium is limited to 4 hours for faculty recitals, 3 hours for senior recitals, and 2 hours for junior recitals. 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.

1. Unless prior arrangements have been made with the stage crew, 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.**
2. All lights should be turned off at the end of any rehearsal or performance.
3. All music stands and orchestra chairs should be returned to their racks after rehearsals or performances.
4. 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 George Krippenstapel, piano technician, for instructions.
5. 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.
6. If you remove the lid of a piano, you are responsible for replacing it. Under no circumstance should the lid be left off overnight.
7. Store the pianos and harpsichord away from the radiators during the heating season. 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.
8. Keep the piano storage box clear of chairs, stands, etc. It should be possible at all times to access the piano.

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

RECEPTIONS

The Reception Room (Presser 109) may be reserved for receptions following student, faculty, guest, and alumni recitals. Reservations must be made through the School of Music Office at least **two weeks** prior to the event. Persons or organizations who request use of the Reception Room are responsible for placing all trash in proper receptacles and removing personal items immediately after their event.

THORPE MUSIC LIBRARY

An extensive collection of printed music, books, periodicals, sound recordings, and media is located on the third floor of 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 nearly every aspect of music scholarship, including historical musicology, music theory, music education, jazz, opera and music theatre, sacred music, and non-Western music.

The Thorpe Digital Center includes facilities for individual or group study and listening, in addition to state-of-the-art multi-media production and editing workstations. 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 and strings for pre-college 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 and cello. Recitals are planned at the end of fall and spring term.

OPPORTUNITIES WITHIN THE SCHOOL OF MUSIC

STUDENT ORGANIZATIONS

You may wish to join one or more of the organizations for music students sponsored by the School of Music. Some organizations are open only by special invitation. For further information, contact the pertinent student president or the faculty sponsor.

American Choral Directors Association, Student Chapter

National professional organization for choral directors.

Faculty Advisor - J. Scott Ferguson

Music Educators National Conference, Student Chapter No. 57

National professional organization for music majors with special interests in music teaching.

Faculty Advisor - Shela Koehler

National Association of Jazz Educators

Faculty Advisor - Tom Streeter

Delta Omicron, Sigma Chapter

National professional music fraternity for women and men.

Faculty Advisor - Dr. 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.

Chapter President - Lawrence Campbell

Sigma Alpha Iota, Sigma Alpha Chapter

National professional music fraternity for women.

Faculty Advisor - Linda Farquharson

MUSIC AWARDS AND SCHOLARSHIPS

All entering music majors (freshmen and transfers) audition for admittance to the School of Music. Renewable Talent Scholarships, ranging from \$8,000-\$19,000 per year, are awarded on the basis of an audition and scholastic background. A limited number of \$30,000-plus scholarships are also available to truly outstanding musicians through competitive auditions.

Renewal of these scholarships depends on satisfactory progress in both musical and academic 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. Some of these awards include:

Alycia & Hans Fuchs Music Scholarship
Amateur Musical Club Scholarship
Arline Willis Ward Scholarship
C. Roland and Marie Ann Hill Scholarship

Cyril B. Frevert Scholarship

DeBoer Family Scholarship

Delta Omicron Award for Outstanding Musicianship

Doran Family Scholarship

Henry & Ardith Charles Scholarship

Herbert & Elizabeth Garling Scholarship

Honor Recitalist Designation in the School of Music

Joe Pat & Frances Jane (McCall) Knight Scholarship

Katherine Riedelbaugh Baker Music Award

Kenneth G. '49 and Elsie Wright Sterrenberg '50 Scholarship

Kincaid Scholarship

Loran & Frances (Denman) Cornwell Music Scholarship

Louis A. Bury Music Scholarship

Mary Louise Coulter Gage Scholarship

Music Teachers National Association's "Student Achievement Recognition (StAR) Award"

Paul A. Funk Music Scholarship

Phi Mu Alpha R. Kent Cook Scholastic Award

Phi Mu Alpha Charles Setchell Memorial Collegiate Honor Award

Pesident's Club Award for Excellence in the Fine Arts

R. Dwight Drexler Music Scholarship, established to honor Emeritus Professor of Music,

R. Dwight Drexler

Sigma Alpha Iota Patroness Scholarships

Sigma Alpha Iota Scholastic Award

Sigma Alpha Iota College Honor Award

Sweet Adelines Music Scholarship, established by the Bloomington Chapter of Sweet

Adelines

Theodore Presser Foundation Scholarship

Todd French/Stringworks Talent Award

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

STUDY ABROAD

Illinois Wesleyan is affiliated with a number of study abroad programs. Several of these programs 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 new Minor Myers jr. Welcome Center, maintains an up-to-date file of available teaching positions and other entry-level job opportunities. Seniors should establish a credentials file in that office early in the year 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

Music majors are assigned to a member of the music faculty for academic advising. All first-year students on campus will be assigned a "First-Year Faculty Advisor" from the faculty-at-large. In addition, first-year music majors will have a "First-Year Music Mentor." The advisor/mentor 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/mentor as often as needed. Your advisor will help you when possible, but the final responsibility for planning, enrolling, completing, and succeeding in your academic program is up to you.

First-year students are assigned to a music faculty mentor following summer registration and keep these mentors through their sophomore year. During the first semester of the sophomore year, students must make application 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.

Mentors and advisors are assigned by the Director of the School of Music. If you wish to request a change of advisor/mentor, 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. 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.

INDIVIDUAL PRIVATE LESSONS

Applied music lessons are arranged with the appropriate faculty member. The B.M and B.M.E. curriculum includes one hour of private instruction per week; the B.A. curriculum provides 1/2 hour. 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 must pay for the additional 30 minutes. The student must have the approval of her/his applied studio instructor and the applied jury.

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 MAJOR INSTRUMENT

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. This audition is not the same as a minor jury and the faculty will not normally accept results of a minor jury in place of an audition. 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 faculty jury 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 jury 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.

SECONDARY INSTRUMENT

Minor lessons which are degree requirements are included in your tuition. However, once the requirement has been fulfilled, 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, (\$368.00/semester for 2009-2010). 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).

Juries are generally 10-20 minutes in length on the principal instrument and 5-10 minutes on the secondary instrument. 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 from the Music Office and online, prior to the jury. This sheet is given to the jury prior to the exam performance.

Applied music semester final grades are determined by the applied instructor (2/3) and by the jury grade given by the departmental faculty (1/3).

CONVOCAATION ATTENDANCE

The School of Music as a whole meets nearly every Thursday afternoon at 4:00 in Westbrook Auditorium for Convocation. Each week's program is posted at the doors and on bulletin boards in Presser Hall.

It is very important that students not schedule other activities during Convocation time. Attendance at Convocation is very strongly encouraged. Attendance slips are distributed at the door at each convocation, and must be turned in at the School of Music Office immediately after convocation each week.

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.

Intense work in specialized areas tends to isolate the music student from the work of other musicians. Attendance at musical performances provides opportunities for several different learning experiences, including:

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

Attendance by music majors at School of Music events fosters 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 a non-credit course, Music 15X: Experiencing the Live Performance of Concert Repertoire, each semester until the student accumulates the appropriate number of semesters for his/her degree program:

A. Number of Semesters Required

- BM in Performance or Composition – seven semesters
- BME or BA in Music – six semesters
- Minor in Music – four semesters

MUS 15X is a pass/fail class and incompletes will not be given.

Students who are participating in study abroad programs, off-campus internships, etc. will be exempt from this requirement during the semester of that experience.

B. Number of Events Required

In order to receive a passing grade in Music 15X, students will be required to attend a total of fifteen (15) concerts or recitals (including general student recitals at convocations) during the semester enrolled.

A maximum of two (2) off-campus performances per semester, presented by professional musicians or touring companies only, will be permitted. In addition, a maximum of two (2) on-campus musical events not presented by the School of Music will be permitted. Student recitals, concerts or productions at other institutions do not qualify. Students must obtain the signature of their applied teacher on a recital attendance form (available at the Music Office) as confirmation of attendance at an off-campus performance or an on-campus non-School of Music event. The teacher may require a ticket stub, printed program, or similar documentation as proof of attendance at these events. To be counted for credit, all recital attendance slips for off campus or on campus non-School of Music performances must be turned in to the Music Office no later than 4:30 pm on Reading Day.

NOTE: Participation in a performance does not count toward the attendance requirement.

C. Monitoring of Concert and Recital Attendance

A faculty monitor will be present at each School of Music event that fulfills the requirement for Music 15X. 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. The chair of the Recital Committee will be the Instructor of record for MUS 15X. Students may check the status of their concert/recital attendance record by asking at the Music Office.

No student will receive a degree from the School of Music without fulfilling the concert/recital attendance requirement!

ENSEMBLE PARTICIPATION

All B.M. and B.M.E. music majors are required to enroll in one major ensemble for credit each semester. Exemptions from this requirement include part-time students (enrolled for fewer than 3 course units) and Music Education students during the semester they are student teaching. 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. The faculty reserves the right to assign students to ensembles in which their participation may be considered essential to the student's specific career goal, degree program, and/or educational needs.

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 Civic 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, and instrumental chamber ensembles.

A student may enroll in more than one ensemble for credit. A grade will be recorded on the transcript and will be tabulated as part of the GPA. However, ensembles will not fulfill the music elective requirement for any degree program within the School of Music. 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.

*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. Titan Band is a required ensemble 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 and music education) in anticipation of admission to upper division study leading toward a specific music degree. During the sophomore 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.

MUSIC EDUCATION

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/Forms/tep_app.shtml or the Educational Studies Office, Center for Liberal Arts 146.

Also required is a personal interview with Music Education faculty. Various materials are available explaining course and observation requirements.

BME UPPER DIVISION INTERVIEW

The Upper Division BME interview will be given during the spring semester of the sophomore year. Music Education students must successfully pass all portions of the exam (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 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 MUS333, MUS497A, or MUS427, and a change of major will be recommended.

The interview consists of five major areas: musical competencies, writing skills, professional qualities, personal qualities, and academic skills. In addition, the student must write a brief essay (maximum two pages) articulating reasons he/she wishes to be a music educator. The essay should include unique characteristics the candidate has to offer to the music education profession and a personal philosophy of music education.

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 vocal), history, style periods, and performance skills acceptable for upper division status.

RECITAL PERFORMANCE REQUIREMENTS

All students pursuing the Bachelor of Music degree in Performance must present both a Junior and a Senior recital 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.

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 any of these degrees.

All music majors are required to participate in studio class and departmental recitals scheduled for their performing area. 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 set-up and piano service.

Westbrook Auditorium is considered the venue of choice for upper-division (Junior and Senior) recitals, but use of other spaces on campus is permitted unless it conflicts 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 following times only. Simultaneous events are not permitted, regardless of venue.

Tuesday, 8:00 pm (*Spring semester only*)
Thursday, 8:00 pm
Friday, 7:30 pm
Saturday, 11:00 am, 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 in any semester is the Sunday before Reading Day.

Students performing required recitals will have priority in choosing recital dates. Dates after Spring Break will be reserved for required recitals, until the 5th week of the Spring semester.

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

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).

Junior Recitals must be shared by two Juniors; 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.

Chamber Ensemble Recitals (31 and 31x ensembles, excluding Chamber Singers) may be scheduled on the first day of the performance semester, but not before.

UPPER-DIVISION RECITAL SIGN-UP PROCEDURES

Sign-up for required recitals will begin during the last 2 weeks of the semester prior to the semester in which the recital will take place. Students planning Fall recitals may continue signing up on Monday, August 24, 2009. Seniors and Juniors performing required recitals will have priority in choice of date and time. Details will be posted on bulletin boards in Presser Hall.

Seniors planning required recitals for Spring, 2010 may begin sign-up on November 16, 2009. Juniors planning required recitals for Spring, 2010 may sign up beginning November 30, 2009. Changes in Spring required recitals may be made during the first week of the Spring semester. Students planning non-required upper-division recitals during the Spring semester may begin scheduling their recitals on January 11, 2010.

To schedule an upper-division recital:

1. Plan your recital with your applied teacher, including 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. Complete the form by choosing 3 dates and/or times and obtaining signatures from your teacher and accompanist.
3. 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 other administrator (for example, reserve Evelyn Chapel through the University Chaplain, Hope Luckie). Keep in mind, different spaces will have different requirements for set-up and availability.
4. Bring your completed Recital Request Form to the Music Office during the recital sign-up period. Your recital will be entered into the calendar on a space-available basis. In case of conflict, your recital will not be scheduled, even on a tentative basis, until the conflict is resolved. Only office personnel may enter recitals on the calendar.

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. Students are permitted to use other formats for their programs, but will be responsible for the cost and production of non-standard programs. The program, notes and translations should be submitted through email to musoffic@iwu.edu, in a Microsoft Word document. See Information in the Recital Packet for details.

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 *with the recording fee no later than two weeks prior to your recital. Any late requests for recording cannot be guaranteed.*

Copies of the recital may be ordered, in CD format, through the Music Office. Recital CD's cost \$20 (which includes the recording and editing fee) for the initial CD, \$12 for each additional copy. Ensemble recordings cost \$12 each. Mechanical licenses are required for multiple CD's; **see the following important Copyright information.** (NOTE: The mechanical license is not needed to record your recital; it is only needed if you want to make multiple copies). Order forms and fee information for additional services are available in the School of Music office.

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.
3. The recital will be recorded and the archival copy made by the Recording Studio.
4. Completed recordings will be available in the Music Office approximately two weeks after the performance.

COPYRIGHT

The Copyright Act of 1976

Much of the following information is contained in Copyright: the Complete Guide for Music Educators by Jay Althouse (pub. by Alfred Publishing Co.), published copies of which are available in the Music Office. Should the reader require further clarification regarding any of the statements cited below, he or she should refer to this informative and useful book. Information was also obtained from the Harry Fox Agency, Inc.

Duration of Copyright:

- **Works published between 1923 and 1963** have an initial 28-year term and must be renewed for an additional 67-year term for a total of 95 years. Assume that any work that achieved any success or popularity has been renewed.
- **Works published between 1964 and 1977** have an initial 28-year term plus an automatic 67-year second term for a total of 95 years.
- **Works published after 1977** have a term of the life of the author plus 70 years, or in the case of works with multiple authors, 70 years after the death of the last surviving author.
- **Works published before 1923** are in the Public Domain.

Photocopying Music:

Unauthorized photocopying is a blatant violation of copyright law. Every unauthorized copy is a lost sale, and lower sales mean less income for publishers which, in turn, means less income in the form of royalties for composers.

The Doctrine of "Fair Use":

Please note that "fair use" is for purposes other than performance--with the single exception of item "1" immediately below; also, note that rehearsing a work, under the law, is also a performance).

One can photocopy music for the following reasons:

1. Emergency copying to replace purchased copies which for any reason are not available for an imminent performance, provided purchased replacement copies shall be substituted in due course.
2. For academic purposes other than performance, single or multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, movement, or aria, but in no case more than 10 percent of the whole work. The number of copies shall not exceed one copy per pupil.

Other guidelines:

Under the doctrine of Fair Use, the following are expressly prohibited:

1. Copying to create or replace or substitute for anthologies, compilations or collected works.
2. Copying of or from works intended to be "consumable" in the course of study or teaching such as workbooks, exercises, standardized tests and answer sheets and like materials.
3. Copying for the purpose of performance except for emergency copying to replace purchased copies as described in number 1 above.
4. Copying for the purpose of substituting for the purchase of music, except as in Fair Uses numbers 1 and 2 above.
5. Copying without inclusion of the copyright notice which appears on the printed copy.

Also, if a work is out-of-print, it does not necessarily mean that it is also in public domain. Therefore, if you wish to photocopy an out-of-print work, you must still contact the publisher and ask for permission to do so.

Recordings:

One of the most important exclusive rights afforded to copyright owners of musical works is the right "to reproduce the copyrighted work in copies or phonorecords." This is what is often referred to as "mechanical reproduction." A musical composition does not exist only on paper; it exists also when it is performed and recorded. Therefore, it is possible to reproduce a composition in two ways: it can be notated on paper, or it can be recorded. Under the Copyright Act of 1976, copyright owners have the exclusive right to record as well as to print copies.

Fair Uses:

1. A single copy of a sound recording (such as a tape, disc, or CD) of copyrighted music may be made from sound recordings owned by an educational institution or an individual teacher for the purpose of constructing aural exercises or examinations and may be retained by the educational institution or individual teacher.
2. A single copy of recordings of performances by students may be made for evaluation and rehearsal purposes and may be retained by the educational institution or individual teacher.

Additional guidelines:

Performances of music under the following circumstances are exempt performances and are not copyright infringements:

1. Face-to-face teaching activities in a non-profit educational institution;
2. Instructional broadcasting (broadcasts that are essentially an adjunct to actual classwork of educational institutions as opposed to public broadcasts which are directed to the public at large);
3. Religious services;
4. Live performances without commercial advantage to anyone;
5. Reception of broadcasts in a public place;
6. Annual agricultural and horticultural fairs;
7. Public performance in connection with sale of recordings or sheet music;
8. Non-commercial broadcasts to the blind or deaf;
9. Non-profit performances of dramatic works transmitted to the blind by radio subcarrier.

Note: Limitations numbers 1 and 4 above cover most live performances of music by school performing groups.

In the late 1970's, ASCAP (The Society of Composers, Authors, and Publishers) and BMI (Broadcast Music Incorporated) began licensing colleges and universities, and today well over ninety percent of all U.S. institutions of higher learning have performing rights licenses. The cost is minimal; e.g., ASCAP's fee is presently less than twenty cents per student per year. Each year, the School of Music submits copies of all of its concert programs to ASCAP and BMI. Please note that the fees paid to ASCAP and BMI are for live performances.

The Internet:

Policing copyright infringements on the net is sometimes extraordinarily difficult. Infringements such as sending copyrighted files or software from one computer to another, or downloading copyrighted recordings (via MP3 technology) can be difficult to trace. However, there are certain activities that can be traced, sometimes very easily; e.g., associations of copyright owners such as the Software Publishers Association regularly scan online services such as America Online, CompuServe, and bulletin board services for infringements, and many large corporations that derive income from their copyrighted properties also act similarly. Also, many music organizations scan the world-wide web for infringements. All of these organizations are looking to find cases that they cannot lose in court in order to make an example of the copyright infringer. In fact, there now exist internet "spiders," which are similar to search engines, which can indicate a copyright infringement; e.g., a music publisher can search for a line of text in one of its songs and locate every instance of it on the internet.

What about music online? Many thousands of copyrighted musical works have been placed online without authorization of the owners of those works and are available to be downloaded. Both the person who places a work online and the person who downloads it are infringers of the copyright law. Music publishers and recording businesses are pursuing these infringers very aggressively.

One of the best sources for copyright information, particularly with regard to recorded music, is the Harry Fox Agency, Inc. This is an agency that is used by many copyright owners for the licensing of recordings of their musical works. The address is 711 3rd Avenue, New York, NY 10017; the phone number is (212) 370-5330, and the website address is: www.nmpa.org/hfa.html. For your convenience, copies of the pertinent downloaded pages from this website can be obtained in the Music Office along with instructions to follow in order to obtain a mechanical license.

What follows is additional specific information regarding the fees (processed through the Harry Fox Agency):

You are permitted a single free recording of a concert or recital (this is called an "archival copy"). If you would like multiple copies of a concert or recital, then you must pay a "mechanical license fee." The rate is 7.5 cents for each composition on the recording, and you must pay for a minimum of 500 "units" (i.e., copies), even if you want only four copies, for example. (Please note that the rate of 7.5 cents per composition is for works up to five minutes in duration. There is a very small incremental increase for works longer than five minutes, and you would be informed of the precise rate before you pay the licensing fee). So, suppose you give a recital, and you want only one recording, then you do not have to pay this fee. However, if you want 1 additional copy or 499 additional copies, the fee would be \$37.75 for each composition that is not in the public domain. For example, suppose you perform 10 compositions on your recital, and you want to make multiple copies of the recording of your program, then the fee would be \$377.50 (10 x \$37.50). The payment of this fee would then allow you to produce up to 500 copies of the recording as well as to sell them, if you so desire. The only way to reduce the cost of this fee is to negotiate a lower fee directly with the publisher of each composition, which, in some cases can take several weeks or even months, but of course, could be, quite literally, worth the wait (so plan ahead). Also, some publishers will waive the fee altogether, and it is sometimes possible to expedite this kind of request via a given publisher's website. (For examples of sample letters to publishers with which one can request a reduced fee or a waiver, see Copyright: the Complete Guide for Music Educators by Jay Althouse.)

Also, suppose the ensemble in which you participate gives a concert, and you would like a personal copy of the recording of the performance. In this instance, the ensemble (via the School of Music) would have to pay the total fee, after which this initial expense to the School of Music could be recovered by selling copies to a number of students at a reduced rate. For example, suppose the Illinois Wesleyan Civic Orchestra wanted to make multiple copies (up to 500) of a recording of one of its concerts on which 5 works were performed. Then the initial fee would be \$188.75 (5 x \$37.75); of course, this example assumes that each of the five compositions is no longer than five minutes in duration. If, say, 30 students (or others, for example: audience members who wished to have copies, or friends and relatives of the performers) were to pay \$6.30, then the initial fee of \$188.75 would be covered in its entirety.

It is unnecessary to pay a mechanical license fee prior to a concert or recital, but it is necessary to pay the fee prior to making multiple copies of the recording. For example, you could give your recital in September for which you would receive one archival copy for which you would not have to pay a licensing fee, and then you could decide some time later (in January, for example) that you wanted to make multiple copies. It is at that time, then, that you would have to pay the fee, but this would give you several months in which to contact publishers in order to request reduced fees or waivers.

Conclusion:

What are the consequences of copyright violation? Depending on the nature of the violation, it is possible that individuals and institutions can be fined many thousands of dollars, and in extreme cases, they can be incarcerated as well. It is, therefore, prudent, reasonable, and relatively inexpensive--as well as the law of the land--to comply with the copyright law.

It should be remembered by all--particularly artists--that violating the copyright law with respect to music is tantamount to stealing from our fellow musicians, past and present.

Finally, with this document, the School of Music has provided the music faculty and students with important information regarding the Copyright Law; it is now, therefore, the sole responsibility of each of these parties (i.e. students and faculty), not the School of Music in general, to comply with copyright regulations.

SELECTION GUIDELINES FOR HONOR RECITALISTS

A senior student, with approval of the major applied teacher, may request designation of their senior recital as an Honor Recital. The student must first request a preliminary screening by the relevant department. Departments will recommend only well-prepared students whose level of performance and repertoire meet standards for Honor Recitals as established by the faculty. 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. Emphasis will be placed on the student's ability to present a recital worthy of the distinction of being named Honor Recitalist.

PROCEDURE FOR HONOR RECITALS

1. Honor Recital auditions are scheduled in early November, early February, and on the Thursday before Spring Break.. Students may audition on either date except that B.M.E. students may not audition during their student-teaching semester. Honor Recital auditions take place during the regular School of Music Convocation time; audition dates are posted in conjunction with the Convocation Schedule.
2. 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).
3. 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.
4. 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.
5. 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.

CONCERTO/ARIA GUIDELINES

Each year, the Illinois Wesleyan Civic Orchestra showcases the School of Music's finest soloists in the annual Concerto-Aria concert, now known as the Henry Charles Memorial Concert. Soloists are chosen by audition, according to the following guidelines:

1. Auditions are held during the fall semester. Audition dates and details will be posted on School of Music bulletin boards. A sign-up sheet will be posted across from the School of Music Office. Professor Eggleston and the Orchestra staff provide oversight of the concerto/aria auditions and concert.
2. Auditions are open to all students regardless of class level.
3. Winners from previous years are not eligible to audition.
4. Students must audition on the work they intend to perform with the orchestra. Each audition is strictly limited to 10 minutes. The performance piece must be 20 minutes or less in length. Longer selections will be disqualified.
5. All auditionees must provide an accompanist, and auditions must be from memory.
6. 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.
7. The balcony will be open to an audience at the finals. 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.

Preliminaries:

1. Each area must conduct preliminary auditions.
2. Preliminaries are to be judged by a panel of at least three IWU faculty members, two of whom are from outside the performance area and one of whom is from within the area. It is the responsibility of the area head to secure the panel of faculty judges. In some cases, at the discretion of the faculty members in the area, additional judges from outside of the University may be included on the panel.
3. 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.

Judging of the Auditions and Selection of Performers:

1. The final auditions will be heard by four judges from outside of the University. Each department in the School of Music will secure one judge with expertise in their performance area. Judges will not be engaged in consecutive years.
2. At the end of the auditions, each judge will rank all auditionees in order, ranking the field 1 through x (x equaling the total number of auditions.) 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.
3. A maximum of 50 minutes of playing time will be reserved on the concert for the concerto/aria performance. The number of students selected to perform will be determined by the playing time of the pieces of the top students, the total of which may be up to, but not exceed, 50 minutes.

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.

The Hearing Committee will consist of the Project Advisor, two other music faculty, and one faculty member from another field.

Music Composition Majors:

1. At least three weeks before her or his 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.
2. 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.
3. 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.
4. The student will meet with the Hearing Committee as soon as possible after the recital.
5. 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.

APPENDIX

SCHOOL OF MUSIC DEGREE PROGRAMS

Bachelor of Music in Performance - This degree is designed for students committed to the achievement of excellence in the field of performance. Students pursuing this degree major in one of the following performance venues: piano, voice, string instrument, wind instruments, or percussion. This degree program also includes extensive studies in music literature and pedagogical techniques.

Bachelor of Music in Composition - This degree program has strong emphasis on private composition study as well as other areas of critical importance to composers: applied instrumental and vocal instruction, music history, theory, conducting, and music technology/computer music. The program is aimed at developing a young composer's aesthetic sensitivity, practical skills and inner ear in ways that will make it possible for her or him to create music of significance and meaning.

Bachelor of Music Education - (with concentrations in vocal or instrumental music) This degree prepares the student to teach in public schools through professional coursework plus observation and participation in school music programs during the sophomore and junior years. A full semester of directed teaching in both elementary and secondary schools is a feature of the senior year. The degree carries with it certification to teach music in grades K-12 in the State of Illinois.

Bachelor of Arts in Music - This degree, offered through the College of Liberal Arts, combines a general major in music (approximately one-third of the total coursework) with a broad selection of liberal studies.

MUSIC HISTORY SEQUENCE

MUS 201/202. Survey of Music History I & II (.5, .5) (CH). 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 a substantial written component and required listening. MUS 201 treats 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.*

MUS 353. History of Musical Style I: Renaissance (1) (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: 202. *Offered occasionally*

MUS 354. History of Musical Style II: Baroque (1) (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 and required listening. Prerequisite: MUS 202. *Offered occasionally.*

MUS 355. History of Musical Style III: Classic (1) (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: MUS 202. *Offered occasionally.*

MUS 356. History of Musical Style IV: Romantic (1) (W). Study of the Romantic 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: MUS 202. *Offered occasionally.*

MUS 357. History of Musical Style V: Post-Romanticism to WWII (1) (W). Covers the unprecedented growth of concert music, evolution of traditional styles and development of new ones, engagement with folk and popular music, impact of electronic music, and world music up to World War II. Substantial written component, required listening. Prerequisite: MUS 202. *Offered in alternate years, fall term.*

MUS 358. History of Musical Style VI: Post-World War II to the Present (1) (W). The expanding concert-music universe of the contemporary ear. The modernist, neoclassic and postmodern esthetics; the birth of many "isms" and of music beyond isms' the growth of electronic and computer music; the development of new forms of music theater; the profound effects of popular, jazz, and traditional musics. Substantial written component, required listening. Prerequisite: MUS 202. *Offered in alternate years, spring term*

DEGREE REQUIREMENTS

BACHELOR OF ARTS, MAJOR IN MUSIC

(32 Units)

<u>General Education (20 units)</u>		<u>School of Music (12 units)</u>	
Gateway Colloquium	1	Experiencing the Live Performance of Concert Repertoire	NC
Analysis of Values	1	015X – six semesters	
The Arts*	1	Music Theory 103, 104, 203, 204	4
Contemporary Social Institutions	1	Keyboard Basics (or proficiency)	NC
Cultural and Historical Change	1	100A, 100B	
Formal Reasoning	1	Survey of Music History 201,202	1
Intellectual Traditions	1	Ensembles (4 sems.)	1
Literature	1	Applied Lessons	2
Modern and Classical Languages	0-3	(1/4 unit each semester**)	
as needed, to ensure proficiency at third-semester level.		171, 173, 271, 273, 371, 373, 471, 473	
		Upper Division Courses	
The Natural Sciences	2	Music History/Lit.	3
Method and Lab Techniques		or	
Societal and Ethical Issues		Music History/Lit.	2
		Music Theory	1
Physical Education	4Y or 2X	Music Electives	1-3
Electives	7-10		
Flag Requirements ***			
Encountering Global Diversity	1		
Encountering U.S. Diversity	1		
Writing Intensive Courses	2		

*Music majors automatically meet this requirement by meeting the music ensemble requirement. Therefore, the 1 unit of Gen. Ed. Credit in the Arts is not counted among the total number of units required of the degree, even though it appears on this list of Gen. Ed. Requirements.

** A B.A. degree candidate in Music may request 60-minute lessons only after successful completion of the first term of Applied Studio. If this request is approved, the student must pay for the additional 30 minutes. Approval is granted by the applied studio instructor and the applied jury.

***Flag designation attached to an approved General Education, major, minor, or elective course, except Gateway Colloquium and courses in the Modern and Classical Languages Category.

-- A total of 4 1/2 units will be allowed for fall and spring terms for all B.A. music students. This will provide greater flexibility in scheduling required and/or elective fractional courses.

BACHELOR OF MUSIC - PIANO PERFORMANCE

(35 Units)

General Education (9 units)

(See p. 34)

School of Music (26 units)

Experiencing the Live Performance of Concert Repertoire NC
015X – seven semesters

Applied Major - Piano 181,183 291,293 391,393 491,493	7
Applied Minor 100,100	.5
Theory 103,104,203,204	4
Survey of Music History 201,202	1
Keyboard Harmony 207,208	1
Fundamentals of Conducting 227	.5
Piano Pedagogy 366,367	2
Keyboard Literature 360,361	2
Upper Division Theory choose from 301,302,309	1
Upper Division Music History choose from 353, 354, 355, 356, 357, 358	2
Ensembles (8 semesters) at least 1 unit (4 semesters) must be Accompanying (031)	2
Music Electives	3

BACHELOR OF MUSIC - VOCAL PERFORMANCE

(35 Units)

General Education (9 units)

(See p. 35)

School of Music (26 units)

Experiencing the Live Performance of Concert Repertoire NC
015X – seven semesters

Applied Major - Voice 181,183 291,293 391,393 491,493	7
Applied Minor - 100,100,100,100	1
Vocal Diction & Lit. from 185,186,187,188	1.5
Theory 103,104,203,204	4
Survey of Music History 201, 202	1
Keyboard Basics (or proficiency) 100A, 100B	NC
Functional Piano 205, 206	1
Fundamentals of Conducting 227	.5
Upper Division Theory choose from 301,302,309	1
Upper Division Music History choose from 353,354,355,356,357,358	2
Opera Theatre	.5
Ensembles (8 semesters)	2
Music Electives	4.5

BACHELOR OF MUSIC - INSTRUMENTAL PERFORMANCE

(35.5 Units)

General Education (9 units)

(See p. 34)

School of Music (26.5 units)

Experiencing the Live Performance of Concert Repertoire NC
015X – seven semesters

Applied Major - 181,183 291,293 391,393 491,493	7
Applied Minor - 100,100,100,100	1
Theory 103,104,203,204	4
Survey of Music History 201,202	1
Keyboard Basics (or proficiency) 100A,100B	NC
Functional Piano 205, 206	1
Conducting 227,328	1
Upper Division Theory choose from 301, 302	1
Upper Division Music History choose from 353,354,355,356,357,358	2
Orchestration 309	1
Chamber Music (2 semesters)	.5
Ensembles (8 semesters)	2
Music Electives	5

BACHELOR OF MUSIC - COMPOSITION

(35 Units)

General Education (9 units)

(See p. 34)

School of Music (26 units)

Experiencing the Live Performance of Concert Repertoire NC
015X – seven semesters

Applied Concentration	3.5
Theory 103,104,203,204	4
Survey of Music History 201,202	1
Keyboard Basics (or proficiency) 100A,100B	NC
Functional Piano 205,206 or 207,208	1
Composition 111,112,211,212,311,312,411,412	6
Music History 358 plus one from 353,354,355,356,357	2
Tonal Counterpoint 301	1
Advanced Analysis 302	1
Orchestration 309	1
Electroacoustic Music 313	1
Conducting 227, and 328 or 329	1
Ensembles (8 semesters)	2
Music Electives	1.5

CONCENTRATION in COMPOSITION

For students who are not majoring in composition but have a strong interest in this area, the School of Music offers the Concentration in Composition. Completion of the Concentration will be noted on the student's transcript.

(5.5 Units)

Composition	1.5 minimum
Intro to Music Composition 111 (0.5 units)	
Free Composition 307 (0.5 units/semester, may be repeated)	
Conducting 227	0.5
Orchestration 309	1
Tonal Counterpoint 301	1
<i>or</i>	
Advanced Analysis 302	
Electroacoustic Music 313	1
Music History	1
358: Post-WWII to the Present	

BACHELOR OF MUSIC EDUCATION

(36 units)

General Education (9 units)

(See p. 34)

School of Music (16.5 units)

Experiencing the Live Performance of Concert Repertoire NC
015X – six semesters

Applied Concentration 181,183,281,283,381,383	3
Theory 103,104,203,204	4
Survey of Music History 201,202	1
Keyboard Basics (or proficiency) 100A,100B	NC
Functional Piano 205,206 or 207,208	1
Music History choose from 353,354,355,356,357,358	2
Upper Division Theory choose from 301,302,309	1
Conducting 227, and 328 or 329	1
Ensembles (7 semesters)* (Pianists must include 0.5 units of Accompanying, MUS 031)	1.75
Music Electives	1.75

Professional Education (10.5 units)

Techniques Courses: 221,222 A&B,223,224,225	2.5
Foundation & Principles of Teaching Music 132	1
Teaching Elementary School Music 332	1
Teaching Secondary School Music 333	1
21 st Century Techniques for Music Education 334	1
Student Teaching and Seminar 497	4

*In addition to a major ensemble, all wind and percussion instrumental music education majors must participate in Titan Band (025X) for a minimum of two semesters.

GENERAL EDUCATION REQUIREMENTS

BACHELOR OF MUSIC and BACHELOR OF MUSIC EDUCATION *with noted exceptions*

Gateway Colloquium (GW)	1
Analysis of Values (AV)	1
The Arts	1
<i>Music majors automatically meet this requirement by meeting the music ensemble requirement. Therefore, the 1 unit of Gen. Ed. Credit in the Arts is not counted among the total number of units required of the degree, even though it appears on this list of Gen., Ed. Requirements.)</i>	
Contemporary Social Institutions (SI)	1
Cultural and Historical Change (CH)	1
<i>Fulfilled by Survey of Music History I and II</i>	
Formal Reasoning	1
Intellectual Traditions (IT)	1
Literature (LT)	1
Modern and Classical Languages (LA)	0-2, as needed to ensure second-semester proficiency
<i>Music Education students are exempt from this requirement. If no language courses are needed to ensure second-semester proficiency, one additional elective credit (in any field, including music) must be taken in order to fulfill the requirement of 9 course units in General Education.</i>	
The Natural Sciences	1 (2 for Mus Ed)
must fulfill one of these options: Life Sciences Issues Course (LI) or Life Sciences Lab Course (LL) or Physical Sciences Issues Course (PI) or Physical Sciences Lab Course (PL)	
<i>Music Education students must have <u>2</u> course units: 1 unit must be an Issues Course and 1 must be a Lab Course.</i>	
Physical Education	4Y or 2X courses
<i>Music Education students must have 1 course designated as Fitness</i>	
Course Flags (attached to course in General Education, or to major, minor or elective courses)	
Encountering Global Diversity (G)	1 course
Encountering US Diversity (U)	1 course
Writing Intensive (W)	2 courses, at least 1 in
Fulfilled by upper-division music history requirements Music	