



ILLINOIS WESLEYAN  
UNIVERSITY

SCHOOL OF MUSIC  
HANDBOOK

2022–2023



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## MESSAGE FROM THE DIRECTOR

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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 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, I encourage you to meet regularly with your academic advisor; I cannot emphasize enough the importance of this interaction.

I look 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. Franklin Larey  
Director

## **PURPOSE**

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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 [citizens] 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.

## **LEARNING GOALS**

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1. Hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture; specifically, an understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.
2. Demonstrate an understanding of and the ability to read and realize musical notation.
3. Demonstrate an understanding of compositional processes, aesthetic properties of style, and the ways in which these shape and are shaped by artistic and cultural forces.
4. Demonstrate an acquaintance with a wide selection of musical literature from the principal eras, genres, and cultural sources and be able to place music in historical, cultural, and stylistic contexts.
5. Develop and defend musical judgments.
6. Demonstrate development in competence as a novice teacher (for music education students only).

# INTRODUCTION

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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.<br>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<br>of the Conservatory of Music with the Illinois College of Music.  |
| 1914 | College of Music name changed to School of Music.<br>Music Education (Public School Music) program established.<br>First Bachelor of Music degree granted.<br>Dr. Arthur E. Westbrook appointed first Dean of the School of<br>Music. |
| 1927 | Bachelor of Music Education Degree program established.   |
| 1930 | School of Music accepted as a Full Member of the National<br>Association of Schools of Music.   |
| 1932 | Master of Music Program is established  |
| 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.  |
| 1979 | Dedication of Thorpe Music Library.   |
| 1984 | Dedication of Evelyn Chapel.  |
| 1986 | Music Scholarship program enacted.  |
| 1988 | Westbrook Auditorium renovation completed.  |
| 2001 | The Thorpe Music Library is moved to the new Ames Library   |
| 2014 | The School of Music celebrate its Sesquicentennial.   |
| 2019 | IWU is designated an All Steinway School  |

# ACADEMIC INFORMATION

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## Academic advising

Students in the School of Music are assigned academic advisors in the School of Music upon entering the University. These advisors will help you navigate curriculum so that you fulfill your degree requirements. It is imperative that you familiarize yourself with your degree requirements from the year you entered IWU. Minor changes and revisions happen over time, but you follow the catalog requirements from the year you began at IWU.

### Responsibilities of Academic Advisors:

Academic advisors are responsible for helping students navigate their degree requirements and academic progress and to assist them in developing professional and educational goals. Faculty advisors are available to listen, advise, and/or refer students with problems whether they are academic, vocational, or personal. Meetings with your advisor generally involve the following scenarios: a) an advising session prior to registration in the Fall and Spring semesters; b) considering a student's proposed schedule of changes to that schedule and supporting those that are in the student's best interest; c) advising students in relation to meeting requirements of the University and the School of Music; d) assisting students to choose general education courses that maximizes the value of the liberal arts experience.

### Responsibilities of Students:

Students are responsible for scheduling timely pre-registration conferences with their advisors. Advisors will inform students about the preferred method of scheduling registration appointments. Students will receive the schedule of classes from the Office of the Registrar. Pre-registration usually occurs in October and March.

## 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. 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.

The lower division core curriculum for all music majors encompasses the first and second 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 the fall semester, each student's progress will be evaluated. If the



faculty determine that the student's progress has not been satisfactory, the faculty will recommend that the student be placed on probation and given clear directives for improvement. The student must show improvement in these areas by the end of the next semester. Please note: 014x/015x requirements must be fully met in order to be accepted to Upper-Division study.

### **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 [here](#).

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 they 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.

### **Applied Minor Lessons**

MUS 100 & 100x, MUS 300 & 300x Minor Study

Applied music lessons are open to School of Music students as well as 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; Piano; Stringed Instruments (Violin, Viola, Cello, Double Bass, Classical Guitar); Woodwind Instruments (Flute, Oboe, Clarinet, Bassoon, Saxophone); Brass Instruments (French Horn, Trumpet, Trombone, Baritone, Tuba); and Percussion Instruments. Offered each semester.

**Note:** MUS 100/300 require juries, technical examinations, and repertoire classes. For MUS 100x/300x, juries, technical examinations, and repertoire classes are optional.

## **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 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. After receiving approval from the applied studio instructor, the student must petition their Area Head for hour lessons. If their request is approved, the student will be billed for the additional 30 minutes.

## **Change in area of major applied study**

Students who wish to change their primary applied area must audition for a faculty jury in the new applied area and demonstrate appropriate competency for the level at which they propose to enter. BM Performance, BME, and BA students must complete this audition process by no later than the end of the first semester of the sophomore year. Composition majors wishing to change their applied concentration can only do so at the start of any academic 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.

## **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. Minor lessons which are used to meet degree requirements must be on the same instrument.

## **Jury examinations**

Final examinations in applied music are held at the end of each semester. They are performed before a jury of music faculty from their applied music area (piano, voice, strings, winds, and percussion).

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 will select one song with the approval of the applied professor to present to the applied jury. The jury will select the additional songs to be performed by the student during the jury examination. See the [Voice Area Policies](#) for more information.

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 the appropriate Applied Music Report, available online under the School of Music Resources web page. This sheet must be given to the jury prior to the exam performance.

## **School of Music Convocation**

The School of Music meets every Thursday at 4:00 p.m. in Westbrook Auditorium for Convocation. Each week's program is posted around Presser Hall and online. Attendance at Convocation is strongly encouraged and often required.

## **Recital attendance requirement**

School of Music students are required to register for MUS 014x, Colloquia in Music, in their first fall semester and MUS 015x, Experiencing Live Music, starting the second semester of their first year and subsequently through the rest of their semesters in the School of Music. MUS 015x is a pass/fail course. In order to pass, a student must attend 12 recitals in a given semester. Students may earn recital credit for participating in General Music Recitals and Student Composition Concerts only. A student may not earn recital credit for participation in other ensembles. Please note: 014x/015x requirements must be fully met in order to be accepted to Upper-Division study.

## **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](#).

## **Career planning**

The Hart Career Center, 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.

## ENSEMBLE PARTICIPATION

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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 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. If a student receives financial aid through the School of Music, they must 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 auditions and is placed in one major ensemble each semester to be selected from Collegiate Choir, University Choir, Illinois Wesleyan Symphony Orchestra, or Wind Ensemble. If the student is needed in a second ensemble, the ensemble director must discuss their needs with the student's applied teacher and advisor. 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, instrumental chamber ensembles, and student led groups. These ensembles do not meet major ensemble requirements.

A student may enroll in more than one ensemble for credit; a grade will be recorded on their transcript and will be tabulated as part of their 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 audition to receive work-study pay for playing in Titan Band. Titan Band is required for a minimum of two seasons (full academic years) 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 for both semesters.) NOTE: Titan Band does not fulfill the major ensemble requirement for music majors. Exemptions from playing in the Titan Band will be determined by Ed Risinger, Director of the Titan Band, and the Director of the School of Music.

# **RECITAL PERFORMANCE REQUIREMENTS**

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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 B.M. degree in Composition present a public recital of original works during their senior year. 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 B.M., B.M.E., and B.A. voice students 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.

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.

Wednesday, 7:30 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, 5:00, and 7:30 p.m.

The last possible recital date for the Fall 2022 semester is December 9, 2019. Recitals can be scheduled only after 5:00 p.m. on April 15, 2023. The last possible recital date for the Spring 2019 semester is April 26, 2020.

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.

### **To schedule a recital**

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. Before the scheduling period begins, obtain a Recital Packet 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.

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 [here](#)). The program, notes and translations should be submitted through email to [musoffic@iwu.edu](mailto: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:

Complete the Recording Request form, including title and length of each piece, and submit it with your recording request form. 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 [here](#). 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 their 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 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.

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). 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. 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.

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 their 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 they wish 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 the IWSO conductor regarding the selection and length of the piece no later than September 23rd.

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. The conductor and the IWSO staff provide oversight of the Concerto-Aria auditions and concert.

Soloists will be chosen according to the following guidelines:

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. Students must audition on the work they intend to perform with the Orchestra. Each audition is strictly limited to 10 minutes.

All auditionees must provide an accompanist, and auditions must be from memory. 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. Preliminaries may be open to an audience at the discretion of the faculty in each department.

### **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.

# OPPORTUNITIES WITHIN THE SOM

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## 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. For a full list of Registered Student Organizations, see their [website](#)

## 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—Bradley Regier

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—TBD

Phi Mu Alpha Sinfonia, Alpha Lambda Chapter

National professional music fraternity for men.

Faculty Advisor—Scott Ferguson

Pi Kappa Lambda, Gamma Upsilon Chapter

National Music Honorary Society for men and women. President—

William Hudson

Sigma Alpha Iota, Sigma Alpha Chapter

National professional music fraternity for women.

Faculty Advisor—TBD

## Music awards and scholarships

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

## **SCHOOL OF MUSIC FACILITIES**

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### **Building and facilities use**

Food and beverages are prohibited in all classrooms, practice rooms, and Westbrook Auditorium. Bottled water is the exception in all spaces.

School of Music Scheduling will be done through [25Live website](#). Submit the form for approval, then your university ID will be your login, you will be prompted to create a password.

- Classroom: The registrar's office schedules classes and will approve or deny your request. Be aware that academic scheduling is prioritized, and if you attempt to schedule over an academic course the request will automatically be denied.
- Practice rooms: Scheduled through 25Live in 30 minute segments. Please sign out the practice room through 25Live for security purposes each time you want to practice.
- Westbrook: Scheduled through 25Live, will be directed to Jane for approval.

### **Lockers, Keys, and Information**

#### **Pit Lockers**

- For storing personal items, books, coats, etc. Bring your own lock.
- Tall lockers located in 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.
- Unlocked pit lockers are cleaned out each summer with items going to Lost & Found.

#### **Instrument Storage Lockers**

- Check out through Ed Risinger in Room 164. His office hours and check-out procedures will be posted at the beginning of each semester.
- Please lock up personal belongings while in rehearsal.

#### **Keys**

- Requests for keys to rooms in Presser Hall can be made only by a supervising faculty member.
- If the Music Office has the key in house, we will hand it out with a contract.
- If the Music Office needs to order the key, must be picked up by the faculty in Security in Memorial Center.
- Keys are the property of the University, and are loaned with the understanding that they are to be returned to the School of Music 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 Friday, May 1, 2020. Other arrangements for turning in keys should be discussed with Traci Muir.

## **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 these frequently for notices, messages, items of interest, upcoming programs, etc. Please bring items to post to the Music Office.

## **Guidelines for the use of Westbrook Auditorium**

Student rehearsal time in Westbrook Auditorium is limited to 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.

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 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**

Only David Horine, piano faculty, Music Office, ensemble crew or stage crew should move pianos.

- The Smith Steinway will be for daily use.
- The Smith Steinway is for recitals and convocations unless special permission is obtained from piano faculty for use of the Frevert Steinway .
- The Frevert Steinway is reserved for faculty concerts and piano major recitals.

## **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.

## **Ames Library**

An extensive collection of printed music, books, periodicals, sound recordings, and media is located on the third floor of the Ames Library. [Click for more information.](#)

## 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

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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 the fall and spring terms.

A limited number of pre-college students are accepted in piano and stringed instruments for instruction in music performance and musicianship skills. The work is normally carried on in a combination of group and private lessons. Our teaching process is tailored to the needs of the individual student. Since no two students are alike, we plan the instruction precisely and thoroughly to develop and enhance the unique qualities of each student. Above all, we nurture in our students a lifelong appreciation and love for music. The calendar of the department coincides with the academic year. IWU String Students are able to work in the Preparatory Program by invitation of the String Preparatory Director.

## APPENDIX

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### Faculty Directory (Full time)

| <b>Full Time Faculty</b>    | <b>Contact</b>   | <b>Office</b> | <b>Title</b>   |
|-----------------------------|--|---------------|--|
| Larey, Franklin<br>Director | x-3015,<br><a href="mailto:flarey@iwu.edu">flarey@iwu.edu</a>    | PH 110        | Director of the School of Music,<br>Professor of Piano |
| Hudson, William             | x-1048<br><a href="mailto:whudson@iwu.edu">whudson@iwu.edu</a>   | PH 114        | Associate Professor of Voice,<br>Head of Voice Area    |
| Ferguson, Eva               | x-3630<br><a href="mailto:eferguso@iwu.edu">eferguso@iwu.edu</a> | PH 111        | Instructor and Coordinator of Accompanying             |

|                     |  |        |   |
|---------------------|--|--------|---|
| Ferguson, Scott     | x-3073<br><a href="mailto:sferguso@iwu.edu">sferguso@iwu.edu</a>   | PH 262 | Professor of Voice, Director of Choral Activities                                   |
| Mangialardi, Robert | x-3219<br><a href="mailto:rmangiala@iwu.edu">rmangiala@iwu.edu</a> | PH 213 | Assistant Professor of Voice  |
| Nelson, Lisa        | x-3547<br><a href="mailto:lnelson@iwu.edu">lnelson@iwu.edu</a>     | PH 154 | Assistant Professor of Violin and Viola, Head of Strings Area                       |
| Ponce, Adriana      | x-3115<br><a href="mailto:aponce@iwu.edu">aponce@iwu.edu</a>       | PH 209 | Associate Professor of Music History, Head of Theory, History, and Composition Area |
| Radoslavov, Ilia    | x-3123<br><a href="mailto:iradoslav@iwu.edu">iradoslav@iwu.edu</a> | PH 205 | Associate Professor of Piano, Head of Piano Area                                    |
| Regier, Brad        | x-3075<br><a href="mailto:bregeir@iwu.edu">bregeir@iwu.edu</a>     | PH 113 | Assistant Professor of Music Education, Head of Music Education Area                |

|               |  |        |  |
|---------------|--|--------|--|
| Risinger, Ed  | x-1046<br><a href="mailto:risinger@iwu.edu">risinger@iwu.edu</a> | PH 164 | Instructor of Tuba & Euphonium, Head of Brass, & Percussion Area |
| West, William | x-3202<br><a href="mailto:bwest@iwu.edu">bwest@iwu.edu</a>       | PH 211 | Professor of Flute and Saxophone, Head of Woodwinds Area         |

## Adjunct Faculty

| Adjunct Faculty  | Contact  | Office     | Title                               |
|------------------|--|------------|-------------------------------------|
| Anderson, Mark   | x-3226<br><a href="mailto:manders8@iwu.edu">manders8@iwu.edu</a> | PH 253     | Applied Guitar                      |
| Arrua, Maria     | x-3028<br><a href="mailto:marrua@iwu.edu">marrua@iwu.edu</a>     | PH 212     | Applied Viola/ Violin               |
| Bryant, Deanne   | x-30<br><a href="mailto:dbryant@iwu.edu">dbryant@iwu.edu</a>     | PH 252     | Student Teacher Supervisor, Local   |
| Church, Gretchen | x-3398<br><a href="mailto:gchurch@iwu.edu">gchurch@iwu.edu</a>   | PH 152     | Accompanist, Opera Vocal Coach      |
| Dale, Sarah      | x-3037<br><a href="mailto:sdale@iwu.edu">sdale@iwu.edu</a>       | PH 36      | Accompanist                         |
| Dixon, Nellie    | <a href="mailto:ndixon@iwu.edu">ndixon@iwu.edu</a>               | PH 26      | Applied Bassoon                     |
| Gee, Amanda      | <a href="mailto:agee@iwu.edu">agee@iwu.edu</a>                   | Off-campus | Student Teacher Supervisor, Chicago |
| Gresham, Momoko  | x-<br><a href="mailto:mgresham@iwu.edu">mgresham@iwu.edu</a>     | PH 252     | Accompanist                         |

|                           |  |        |                     |
|---------------------------|--|--------|---------------------|
| Hilbish-Schuetz, Jennifer | x-3293<br><a href="mailto:jschuetz@iwu.edu">jschuetz@iwu.edu</a>   | PH 24  | Applied Voice       |
| Johnson, Cora             | x-3862<br><a href="mailto:cjohnson@iwu.edu">cjohnson@iwu.edu</a>   | PH 250 | Accompanist         |
| Jones, Trevor             | x-3616<br><a href="mailto:rjones@iwu.edu">rjones@iwu.edu</a>       | PH 54  | Applied Bass        |
| Kammin, Ingrid            | x-3194<br><a href="mailto:ikammin@iwu.edu">ikammin@iwu.edu</a>     | PH 21  | Applied Voice       |
| Liu, Lucy                 | x-3866<br><a href="mailto:lliu@iwu.edu">lliu@iwu.edu</a>           | PH 312 | Music Theory        |
| Minarcek, Michael         | x-1047<br><a href="mailto:mminarcek@iwu.edu">mminarcek@iwu.edu</a> | PH 69  | Applied Percussion  |
| Mulliken, Erin            | x-3441<br><a href="mailto:mulliken@iwu.edu">mulliken@iwu.edu</a>   | PH 30  | Applied Piano       |
| Orfe, John                | x-3983<br><a href="mailto:jorfe@iwu.edu">jorfe@iwu.edu</a>         | PH 151 | Composition         |
| Pearce, Jessica           | x-3037   | PH 36  | Applied French Horn |



|                    |  |        |   |
|--------------------|--|--------|---|
|                    | <a href="mailto:jpearce@iwu.edu">jpearce@iwu.edu</a>           |        |   |
| Pounds, Nancy      | x-3338<br><a href="mailto:npounds@iwu.edu">npounds@iwu.edu</a> | PH 159 | Applied Piano/ Accompanist                                    |
| Rodriguez, Melinda | <a href="mailto:mrodrig2@iwu.edu">mrodrig2@iwu.edu</a>         | PH 161 | Director of Vocal Jazz Ensembles                              |
| Rozsa, Andrew      | x-3269<br><a href="mailto:grosza@iwu.edu">grosza@iwu.edu</a>   | PH 261 | Applied Trombone  |
| Sears, Robert      | x-3269<br><a href="mailto:rsears@iwu.edu">rsears@iwu.edu</a>   | PH 261 | Applied Trumpet   |
| Wallace, Michael   | x-<br><a href="mailto:mwallace@iwu.edu">mwallace@iwu.edu</a>   | PH 252 | Music Education   |
| West, Jill         | x-3201<br><a href="mailto:jwest@iwu.edu">jwest@iwu.edu</a>     | PH 33  | Applied Oboe  |
| Wilson, Glenn      | <a href="mailto:gwilson@iwu.edu">gwilson@iwu.edu</a>           | PH 29  | Director of Instrumental Jazz Ensembles Jazz Fest Coordinator |
| Witzig, Lu         | x-2443<br><a href="mailto:lwitzig@iwu.edu">lwitzig@iwu.edu</a> | PH 257 | Accompanist   |

## Staff

| Staff         | Contact   | Office  | Title                       |
|---------------|---|---------|-----------------------------|
| Dolan, Laura  | x-3063<br><a href="mailto:ldolan@iwu.edu">ldolan@iwu.edu</a>                          | PH 264B | Music Admission Coordinator |
| Horine, David | x-3234<br><a href="mailto:dhorine@iwu.edu">dhorine@iwu.edu</a>                        | PH 263  | Piano Technician            |
| Smolen, Jane  | x-3062 Music Office<br>x-3021<br><a href="mailto:jsmolen@iwu.edu">jsmolen@iwu.edu</a> | PH 109  | Administrative Specialist V |
| Music Office  | x-3021<br><a href="mailto:musoffic@iwu.edu">musoffic@iwu.edu</a>                      | PH 112  |                             |

## 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 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.

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

## **HEALTH AND SAFETY PROCEDURES**

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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](#)