

*Western Kentucky University*  
*Department of Music*



*2010-2011*  
*Student Handbook*

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**FACULTY AND STAFF**

**Campus Phone**

**Studio/Office**

+Dr. Mitzi Groom, department head	745-3751	FAC 353
Ms. Gail Simone, office associate	3752	355
Ms. Deloris Trammel, office associate	3751	351

**FULL-TIME MUSIC FACULTY**

Dr. Jennifer Adam, music education, choir, theory, aural skills	52307	334
Dr. Heidi Álvarez, flute, theory	54696	321
Dr. Mark Berry, percussion 5	5894 1	66
Ms. Sarah Berry, college/pre-college cello, strings education	55146	314
+Dr. Jeff Bright, athletic bands, concert band, music education	54024	182
Dr. John Cipolla, clarinet/saxophone, music appreciation	57093	347
+Dr. Paul Hondorp, director of choral activities, conducting	55923	358
+Dr. Michael Kallstrom, theory, composition 5	5400 3	29
Dr. Liza Kelly, voice 5	2682 3	22
Ms. Ching-Yi Lin, college/precollege violin 5	5939 3	16
Mr. John Martin, guitar, music tech., music appreciation, aural skills 5	6890 3	25
Dr. Kristin Polk, oboe, bassoon, theory, aural skills 5	8744 3	48
+Dr. Wayne Pope, opera theater, voice, diction 55	920 33	9
+Dr. Gary Schallert, director of bands, conducting 55	893 18	0
+Dr. Marshall Scott, trumpet, jazz ensemble, jazz appreciation 55916	337	
+Dr. William Scott, director of orchestra, string education 5	6521 3	41
+Dr. Donald Speer, piano, accompanying 5	5918 3	33
Mr. Joe Stites, euphonium, tuba, music education 5	4388 3	35
+Dr. Robyn Swanson, music education 5	5925 3	64
+Dr. Mary Wolinski, music history and literature 5	5059 3	23

**ADJUNCT FACULTY: (Contact through department office 745-3751)**

Ms. Debra Belcher, music appreciation 5	3751 3	32
Ms. Trish Beresford, voice 5	3751 1	88
Mr. Lee Blakeman, trombone	53751	346
Ms. Jennifer Brennan-Hondorp, voice 5	3751 3	43
Ms. Nancy Cron, voice, group voice, aural skills 5	3751 3	43
Mr. Ryan Doughty, music appreciation n/a	n/a	
Ms. Lorraine Fader, music appreciation, horn 5	3751 3	20
Mr. David Gibson, music appreciation 5	3751 3	30
Ms. Jordana Greenberg, chamber music 5	3751 3	18
Ms. Lisa Hussung, music appreciation, voice n/a	n/a	
Ms. Sylvia Kersenbaum, piano, opera coach 5	5919 3	31
Ms. Leslie Lloyd, music education 5	3751 3	62
Mr. Ben Polk, music appreciation 5	3751 1	88
Ms. Beth Pope, voice, group voice 5	3751 3	45
Ms. Rebecca Reed-Lunn, viola, music appreciation 53751	308	
Ms. Alesia Speer, piano, music appreciation 5	3751 3	32
Mr. Kenneth Stein, organ	n/a	n/a
Ms. Elizabeth Volkman, voice 5	5914 3	27

+graduate faculty

### Off-Campus Adjunct Faculty

Mr. Darryl Dockery, music education/appreciation	Owensboro	Owensboro Campus 745-5095
Ms. Leslie Lloyd, music education	Glasgow	Glasgow Campus 745-5096
Mr. Robert Paugh, music education	Elizabethtown	Elizabethtown Campus 745-5895
Mr. Clay Powell, music education G	lasgow G	lasgow Campus 745-5096
Mr. Todd Woodward, music appreciation	Glasgow	Glasgow Campus 745-5096

### DEGREE PROGRAMS

Four undergraduate programs and one graduate degree are available for the student of music. Please consult the University Catalog for a complete description and listing of requirements for each program. Descriptive materials are also available from the program advisors and/or the Music Office.

1. The Bachelor of Arts in Music (Ref. # 583BA):  
Dr. John Cipolla, advisor  
Mr. John Martin, advisor
2. The Bachelor of Music with a Major in Performance (Ref. # 593BMP-MUP1-Vocal and MUP2-Instrumental):  
Dr. John Cipolla, advisor
3. The Bachelor of Music with a Major in Music Education (Ref. #593BM-MUEV, vocal only) (593BM-MUED, instrumental only), (593BM-MUIN integrated):  
Dr. Wayne Pope, advisor – vocal  
Dr. Jeff Bright, advisor – woodwinds, strings, piano  
Mr. Joe Stites, advisor – brass, percussion, integrated
4. Music Minor (Ref. #423):  
Dr. Mitzi Groom, advisor
5. Master of Arts in Education with a Major in Music Education (Ref. # 089)  
Dr. Robyn Swanson, advisor

### ADDITIONAL BACCALAUREATE DEGREE REQUIREMENTS

1. Students pursuing Bachelor of Music or Bachelor of Arts degrees are required to enroll for private instruction in a principal or major instrument or voice during each semester until requirements have been fulfilled.
2. Students matriculating for the Bachelor of Music in Performance will present a junior recital as a component of Music 357 (semester #6) and a senior recital as a component of Music 457 (semester #8).
3. Solo performance in recital is considered an essential element of applied music in every music degree program. Students matriculating for the Bachelor of Music in Music Education must perform on Friday recital labs during their last four semesters of applied music enrollment. In case of extenuating circumstances, the appropriate applied faculty may waive this requirement in a given semester. Except for first-term freshmen and students giving junior/senior recitals, applied music students should perform once each semester on a Friday recital, either as a soloist or a member of a small ensemble (student board recommendation).
4. During the final jury for each degree, a brief analysis of one piece will be presented in written and oral format, to be used in the assessment process (refer to Capstone Jury Assessment on page 6 for details).
5. All students pursuing a major in the Department of Music are required to pass a piano proficiency examination or complete the fourth semester of group piano. Any student who passes piano proficiency requirements by examination, or is placed initially in an advanced group piano class, must pay a \$25.00 fee in the Office of the Registrar for each group piano class waived.

### **THEORY PLACEMENT EXAMINATION**

All freshman-level music majors must take the theory placement examination. The sole purpose of this examination is to determine advanced placement. Auditions for performing ensembles and the theory placement examination will occur the week before classes begin in August.

### **FINAL EXAMINATIONS**

It is University policy that all instructors are required to give a final examination in a course as scheduled by the University or to hold a class on the scheduled examination day. Do not request a faculty member to change or excuse you from the hour or day of a final examination. The examination schedule is published in the semester schedule bulletin. University policy forbids the practice of posting grades.

### **GENERAL EDUCATION REQUIREMENT**

Undergraduate degree programs at Western Kentucky University require a significant amount of study outside of a given major. These general education requirements amount to 44 hours in each of our music programs. Three of those hours are fulfilled by required music history and literature courses leaving 41 hours of "non-music" classes in this part of each program. A minimum of six hours of general education content each semester should be taken to complete the degree in 8 semesters. Students who fail to successfully complete at least 12 hours in the normal Fall-Spring academic year are encouraged to make up this deficiency through Winter/Summer Term study. Continued deficiency in General Education credits may result in suspension from applied music study until the deficiency is made up.

### **ADVISEMENT AND REGISTRATION**

Specific music faculty members are assigned to advise each of the music degrees offered (see page 3). Music students must stay in close contact with their advisor in order to "stay on track" in the degree programs. When the online Schedule Bulletin for the upcoming semester is available, students should:

1. pay all university bills, parking tickets and library fines.
2. check the Schedule Bulletin for registration date/time.
3. schedule a meeting with your advisor and obtain clearance for registration.
4. complete Applied Music Registration Form (for lessons) and obtain the necessary course pass for lessons and any other music courses requiring a pass from the Music Office Associate.
5. register online for classes.

### **STUDENT TEACHING**

Student teaching may occur in the 7th, 8th, or 9th semester. A senior recital and student teaching may not occur in the same semester. Those students following a music education curriculum should apply for admission to the teacher education program at the beginning of the junior year. Forms are distributed and discussed in EDU 250, Intro to Teacher Education. Assignments in student teaching are made by the Office of Student Teaching, College of Education. Student teaching supervisors in Music are Dr. Swanson, Mr. Stites, Dr. Bright, Dr. Schallert, Dr. Bill Scott, and Dr. Groom in the Department of Music.

### **APPLIED LESSONS**

Private or small group instruction in applied music (performance) is available to music majors, music minors, and performing arts majors upon receipt of a course pass. Course passes are issued through the Music Office according to an announced schedule and must be picked up by the student prior to registration. Students in disciplines outside of music should inquire in the Music Office about being placed on the waiting list for private instruction.

**Secondary Applied Music** (one half hour weekly lesson, 1 hour credit) is for majors wishing to study on a second instrument, music minors, performing arts majors, and for non-majors who participate in a major ensemble. Secondary lessons are available only when faculty workloads permit.

Courses are numbered as follows:

150, 350 - Applied Secondary, 1hour credit

**Principal Applied Music** (one hour weekly lesson, 2 hours credit) is for Music Education, lower level B.M. in Performance and B.A. students and is available by audition only. Music 150 is the course for those lacking sufficient pre-college preparation.

Courses are numbered as follows:

153, 353 - Applied Principal, 2 hours credit

**Major Applied Music** (one hour weekly lesson, 3 hours credit) is for upper level B.M. in Performance students. It is available to Music Education students who can demonstrate, through audition, advanced skills or strong potential. A formal petition, accompanied by faculty committee recommendation, must be submitted to the Executive Committee for final approval to enroll.

Courses are numbered as follows:

357, 457 - Applied Major, 3 hours credit

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Students are required to practice a minimum of five hours per week for each credit hour received. Each student should seek the advice of his/her studio teacher as to the number of practice hours required. Instruction is available in piano, voice, classical guitar, and all band and orchestral instruments. Courses are listed by course number, track, and instrument classification.

Students must apply for Applied Lessons during the normal advisement and registration time frame. It is the responsibility of the student to furnish the applied teacher a copy of a current class schedule so that the teacher can schedule the lesson time. Lessons are not given during examination week.

### SEMESTER JURIES

At the end of each semester, students enrolled in applied major or principal lessons take an examination in front of a faculty jury. This does not include secondary applied fields. Each student is evaluated and a grade is recommended to the teacher. Evaluation sheets are made available to each student through the Music Office. During jury examinations, the jury and applied teacher determine if the student should be promoted to the next semester in the applied sequence, or retained at the current level. It is possible to be retained due to the student's inability to achieve the minimum expectation required for advancement and still receive a passing grade--usually assigned for hard work and satisfactory progress. It is also possible for a student to be placed at a higher number in the sequence, especially after being retained, once a satisfactory level of achievement has been reached. Before a student is promoted to the three hundred level (upper division standing) in any sequence, the applied teacher and the jury must agree that the student appears capable of completing all applied requirements, including recitals. During the final jury for each degree, a brief analysis of one piece will be presented in written and oral format, to be used in the assessment process. A student who has received an unsatisfactory or failing grade in his/her applied major or principal for two semesters, or who has been retained at the same level for three semesters, will be advised to drop music as a major.

### CAPSTONE JURY ASSESSMENT

For the final jury of a student's undergraduate career (6<sup>th</sup> semester for the BA; 7<sup>th</sup> semester for the BM in music education and performance), one of the pieces being performed will have an accompanying oral summary presentation of an original document. The document should include a theoretical analysis of the music, information about the composer, when/why the composition was written, detail about the text (for vocalists) etc., including a bibliography citing sources used during preparation. Students should use the **Capstone Jury Checklist and Timeline** to guide them in creating this paper and presentation (following this paragraph). They should also work closely with their studio teacher and theory teacher in this process. The paper should be 5-7 pages and the bibliography should contain 3-4 sources. One of the items in the checklist will be an introductory library session with a reference librarian that will help the student learn how and where to search for sources. This process will usually help the student narrow their topic and find substantive sources about this topic. This introductory library session is done in weeks 3 and 4 of the semester to allow for interlibrary loans and sources that may not be readily available on campus. Documents will be screened with plagiarism software. **Only original papers will be accepted.** This document should be a summary of all music classes taken and will show the student's ability to synthesize musical concepts and learnings during the course of an undergraduate program of music study.

The document will be included in the student's file in the Music Office. The document, oral summary presentation and performance of the work will be scored by the Jury Panel. A satisfactory passing grade with a mean score of 3 (out of 4) will be required for the document and oral summary presentation. The student must score an 80 or higher on the performance of the analyzed piece.

#### Capstone Jury Checklist and Timeline

- ❑ **Weeks 1 & 2**—select musical work for the Capstone paper/presentation. If you are taking a music history course at this time, ask Dr. Wolinski if you can use a similar topic for her course and the Capstone jury paper.
- ❑ **Weeks 3 & 4**—develop bibliography. Your bibliography should have three to four sources. These sources should be scholarly types of sources. Your teacher and the librarian will help you find these types of sources. This should take about 2-3 hours at the most. You have selected a piece of music upon which to base your Capstone paper. Now, you will discuss this music in terms of how it is structured theoretically and also place it in a historical perspective. Additionally, you will present some basic biographical information about the composer. Here's how:
  - ❑ Google search
  - ❑ Search Music Databases on WKU Library website. Here's the link:  
(<http://www.wku.edu/Library/dlps/rsrchguides/dept/html/music.html>)
  - ❑ Introductory Library Session—Speaking with a librarian will save you more time than you can imagine, because they know exactly where to look for things. A very nice extra about this also is that as you begin looking for your sources, you will undoubtedly find other interesting sources along the way. This is the point of doing this digging in the library.

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- ❑ **Week 5**—present the typed bibliography (in the proper format: Chicago Style) and outline of paper to applied teacher. Since most graduate school music programs use Chicago style guides for their history papers, we require this style formatting at Western. Please remember to be consistent throughout your paper. The following web site has some examples of style formats. (<http://www.nwmissouri.edu/library/citing/chibib.htm>). The WKU librarians... would also be glad to help you with this!
- ❑ **Week 7**—bring in rough draft to applied teacher. The paper should be 5–7 pages.
- ❑ **Week 8**—revise rough draft.
- ❑ **Week 9**—Continue revisions
- ❑ **Week 10**—Type final copy of Capstone paper and bring to applied teacher and your jury committee (your teacher will tell you who that is) so they can read it and give you comments.
- ❑ **Week 12**—make any corrections suggested by jury.
- ❑ **Week 13**—PRACTICE Capstone presentation. The presentation should be spoken without reading the actual paper. It should last about ten minutes.
- ❑ **Week 14**—present Capstone jury paper to jury. This is usually done during jury week, though it may be arranged to make this presentation prior to jury week. The presentation should highlight the musical work from a basic historical and theoretical perspective. The paper/presentation should demonstrate the student's ability to synthesize the musical concepts and ideas that they have experienced during the course of their undergraduate career.

### MUSIC FEES

A music fee of \$50.00 will be assessed each semester for applied lessons. This fee is assessed for each applied course in which the student is enrolled. **Failure to register for lessons or other classes by the 6<sup>th</sup> day of classes will result in a \$50 fee for each class added after the deadline.**

### RECITAL ATTENDANCE-PERFORMANCE ATTENDANCE (MUS 155)

1. Bachelor of Music in Performance, Bachelor of Music in Music Education, and Bachelor of Arts, full-time, music majors are required to attend fourteen (14) approved recitals during each semester and register for MUS 155 (Performance Attendance). Part-time music majors are required to attend seven (7) recitals and register for MUS 155 (Performance Attendance). Performance Attendance is strictly a **PASS/FALL** course based on recital attendance, with **NO** option of getting an incomplete. The cumulative attendance record is kept in the Music Office.
2. Attendance is taken at each approved recital or concert. In order to receive attendance credit, students are required to attend each recital from beginning to end. Once the recital has finished, students will swipe their ID card, which will form the basis for receiving credit for that particular recital. No person may sign for another.
3. Student recital labs will take place on designated Fridays at 11:30 a.m. in the Recital Hall. Information will be distributed/posted as these are scheduled.
4. At the beginning of each semester, a calendar of events will be posted on the department's website ([www.wku.edu/music](http://www.wku.edu/music)) and updated daily. Included will be faculty, guest artist, senior, student, and other department-sponsored recitals or programs.
5. Any program to take place in the Recital Hall must be scheduled and approved through Gail Simone in the Music Office.
6. Good concert etiquette is expected at all performances and will be discussed in all music classes.

### ENSEMBLE OFFERINGS

Membership in ensembles is open to all university students. For information regarding admission and audition requirements, contact the ensemble director.

### MAJOR ENSEMBLES

#### INSTRUMENTAL/PIANO

##### Winds and Percussion

1. Big Red Football Band (fall semester) Category F general education credit, Dr. Jeff Bright, director.
2. Symphonic Band (fall semester), Dr. Gary Challert, director.
3. Wind Ensemble (spring semester), Dr. Gary Challert, director
4. Concert Band (spring semester), Dr. Jeff Bright, director

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### Strings

The Symphony – Dr. Bill Scott, director

### Guitar

Guitar Ensemble - Mr. John Martin, director

### VOCAL/PIANO

1. Chorale, Dr. Paul Hondorp, director
2. Bowling Green Western Choral Society, Dr. Paul Hondorp, director
3. Men's Chorus, Dr. Paul Hondorp, director
4. Women's Chorus, Dr. Jennifer Adam, director (may be used for one semester of opposite area)

### **OTHER ENSEMBLES\***

#### **INSTRUMENTAL**

1. Basketball Band\*\* - Dr. Jeff Bright, director.
2. Jazz Ensemble - Dr. Marshall Scott, director
3. Percussion Ensemble - Dr. Mark Berry, director
4. Other Chamber Ensembles – Blakeman, Cipolla, Fader, Polk, Álvarez, Scott, M., Stites

#### **VOCAL**

1. Men's Chorus - Dr. Paul Hondorp, director
2. Opera Theater - Dr. Wayne Pope, director
3. Women's Chorus – Dr. Jennifer Adam, director

\* These ensembles are not considered major ensembles and therefore participation does not meet the major-ensemble requirement.

\*\* Basketball Band participation does not fulfill ANY ensemble requirements for music majors/ minors.

## **ENSEMBLE REQUIREMENTS**

### **B.A. with Major in Music (Ref. #583BA)**

Students are required to participate in one major ensemble appropriate to their applied principal area for each of six semesters, and one additional ensemble is required (which may be Chamber Music).

### **B.M. in Music Education (Ref. #593-MUIN) Integrated Track**

Students are required to participate in an appropriate major ensemble each semester except for the semester in which student teaching is undertaken (see list below). Two semesters of ensembles in the opposite performance area are required. Required ensembles for Music Education majors are determined by area of applied study and are defined as follows:

#### *Instrumental Emphasis*

Wind and Percussion: Students must take Marching Band in the Fall (minimum of four semesters) and Wind Ensemble or Concert Band in the spring. Opposite area (vocal) ensembles are Choral Society, Chorale, Women's Chorus, or Men's Chorus.

Orchestral strings: Students must take Orchestra each semester. Opposite area ensembles are one semester of Band, and one semester of Choral Society, Chorale, Women's Chorus or Men's Chorus. At least one choral experience must be in an SATB ensemble.

Piano & Guitar: Students must declare and maintain Instrumental or Vocal status for determining ensemble requirements.

#### *Vocal Emphasis*

Voice: Students must take Choral Society or Chorale each semester. Opposite area (instrumental) ensembles are Marching Band (recommended but not required), Symphonic Band, Wind Ensemble, and Concert Band.

### **B.M. in Music Education (Ref#593-MUEV) Vocal Track**

Students must take Choral Society or Chorale each semester

### **B.M. in Music Education (Ref#593MUED) Instrumental Track**

Wind and Percussion: Students must take Marching Band in the Fall (minimum of two semesters) and Wind Ensemble or Concert Band in the spring.

Orchestral strings: Students must take Orchestra each semester, one semester of Band.

Piano & Guitar: Students must declare and maintain Instrumental or Vocal status for determining ensemble requirements.



**B.M. in Performance (Ref. #593MUPE)**

Students are required to be in an appropriate major ensemble each semester for a total of eight semesters.

**PART-TIME DEGREE STUDENTS**

Students who regularly pursue any music degree program on a part-time basis must consult the catalog for ensemble requirements listed as part of their specific program as well as the above statements specifying appropriate ensembles.

**BUILDING HOURS**

The Ivan Wilson Fine Arts Center is open from 7:00 a.m. to 11:00 p.m. Monday-Friday except holidays. IWFAC is also open on Saturday from 7:30 a.m. to 10:00 p.m. and on Sunday from 12:30 p.m. to 9:30 p.m. except for holiday weekends or unless there is a special event scheduled. All persons entering the building after 5:00 p.m. or on weekends must enter and exit through the second-floor entrance by the Dean's Office.

**BUILDING REGULATIONS**

1. Music classrooms are for authorized use only. All classroom use must be scheduled in the Music Office. Classroom furniture is to be returned to "normal" positions after any special use. Doors are to be locked when the room is not in use.
2. IWFAC has been designated as a smoke-free building, and smoking is **not permitted**.
3. Practice rooms are available to Music Majors enrolled in applied music. Practice rooms keys are issued through the department office at the beginning of each semester. Keys must be returned by the last day of Finals Week in the spring semester each year (end of Fall semester finals if not enrolled for Spring). A \$20 cash only deposit is required for a practice room key/locker combination lock. Locks and lockers are issued through the department office in the same manner as practice room keys.
4. Practice rooms are to be used for practicing only. Personal belongings (music, books, instruments, etc.) **must not** be left unattended in practice rooms.
5. As a matter of security, windows on the practice room doors must remain uncovered and practice rooms must be locked after each use.

**SCHOOL-OWNED INSTRUMENTS**

A limited number of instruments are available to students enrolled in department-sponsored ensembles. This equipment is assigned by the band directors. All university-owned equipment must be checked in at the end of each semester and will only be reissued if the student is already enrolled for the coming semester and furnishes updated address and contact information. Each instrument is the responsibility of the individual to whom it is assigned and, therefore, he or she will be billed for damage, loss, or theft.

**SCHOOL-OWNED EQUIPMENT/FURNITURE/LOCKERS**

Through the Department of Music, the university provides needed classroom and ensemble rehearsal room equipment. Specific furniture, equipment, and large instruments (pianos, percussion, etc.) are placed in and assigned to specific classrooms and rehearsal rooms. These items are not to be removed from the assigned areas without specific permission and must be replaced in the original area immediately following the agreed-upon relocation. Students should purchase a high-quality folding music stand for use in practice rooms and in sectional or chamber ensemble venues (classrooms). These folding stands should be stored in the owner's individual locker when not in use.

**PERSONAL INSTRUMENTS AND EQUIPMENT**

It is strongly recommended that students using personal instruments and equipment on campus insure them for loss or theft. The University does not assume responsibility for personal items. Many homeowner's insurance policies provide for such coverage. Check with your insurance agent.

**PIANO LAB & MUSIC TECHNOLOGY LAB**

The Piano lab is located in FAC 360 and contains 18 keyboard stations. The Music Technology lab is located in FAC 352 and contains 15 stations. Access to these facilities is restricted to students enrolled in appropriate classes and is available during daytime hours. Computer and keyboard hardware and software are not to be reconfigured by the students!

**LIBRARY AND LISTENING FACILITIES**

Books, scores, computers, recordings, and listening stations are in the Visual and Performing Arts Library on the 2nd floor of Cravens. Periodicals are on the 2nd floor of the Helm Library.

## USE OF RECITAL HALL

The Recital Hall is available for rehearsals and recitals by reservation only. Students desiring to use the Hall should contact Mrs. Simone to reserve a time.

## PROCEDURE FOR APPEARING ON FRIDAY RECITAL LAB

A departmental form requesting assignment on a student recital is only available online at the departmental website. This form is to be completed by the student, signed by the instructor, and submitted to Dr. Berry at least one week before the anticipated appearance on the Friday recital. In the event the recital is already filled, applications will be held for placement on the next scheduled recital.

## DEGREE AND NON-DEGREE RECITALS

Students pursuing the Bachelor of Music in Performance degree must exhibit professional-level ability on the applied instrument as well as demonstrate scholarly achievement through performance of a junior and senior recital. At the junior level, the required length is 30 minutes and should be shared with another student, with length together equaling a full hour; at the senior level, a full hour is expected. Literature is to be selected in consultation with the applied music teacher. In addition to preparing the music, the student is expected to research the background of each musical selection on both the junior and senior recitals and to prepare and submit well-written program notes to the applied instructor. Once the program notes have received approval from the instructor, they are submitted to the jury at the Pre-Recital Hearing.

Music Education or Liberal Arts majors are not required to present junior and/or senior recitals but may seek approval to perform a portion of one. An important step in that procedure is for the student and applied music teacher (faculty sponsor) to seek and receive approval from the appropriate semester-end jury preceding the semester of the anticipated recital date.

1. Calendar Scheduling and Recording: Student selects a tentative recital date and directs a formal application for approval through the Music Office six or more weeks before the end of the semester preceding the semester of the anticipated performance date (Summer term excluded). A tentative date for the Pre-Recital Hearing should be set at this time. All junior and senior degree recitals must be recorded. A Recording Request form must be submitted as part of the recital scheduling process. Forms are available from the office assistant in the Music Office (\$10/CD fee).
2. Enrollment: B.M. in Performance must enroll in MUS 357 or MUS 457. Recital semesters require MUS 338-001 in addition to lesson enrollment. B.M. in Music Education must enroll in MUS 353 and also receive initial approval from the appropriate faculty jury at the end of the semester preceding the semester of the anticipated performance date. Co-recitalist(s) must also receive initial approval.
3. Pre-Recital Hearing: At least four weeks prior to the recital, the student must seek final approval by performing the recital music in a pre-recital hearing before a faculty jury of at least three members selected by the applied instructor and endorsed by the Department Head. Arrangements for a jury must be made as part of the recital scheduling process. The pre-recital hearing will take place in the Recital Hall and include co-recitalist(s) and accompanist(s) who must also be approved. Program notes indicating instructor's approval must be submitted at this time. The student, working with the respective applied teacher, is responsible for scheduling all aspects of this hearing. Performance deficiencies, as determined by the jury, may result in a second hearing to occur no sooner than seven days later but at least sixteen working days prior to the recital date. Failure to gain final approval will result in cancellation of the recital. No publicity is to be sent out until final approval is obtained.
4. If approval for the recital is given, the student(s) must submit material for the printed program to the Music Office at least fifteen working days prior to the recital date. The applied music teacher(s) must sign the copy, indicating that content, form, spelling, etc. have been checked. Within the next five working days, the program will be typed by a student worker and returned to the student(s) and teacher(s) for proofreading. For non-degree recitals, program notes are not required to be a part of the printed program unless encouraged by the applied music instructor.
5. For degree recitals, the faculty jury attending the performance will be asked to submit comment sheets and a grade to the Music Office within the next two days following the performance. This information will be placed in the student's file, along with a final draft of the program notes.

### SUMMARY OF STEPS

	What	When
1.	Select tentative recital date and submit formal application for approval to the Calendar Committee. Schedule Pre-Recital hearing.	6 or more weeks before end of semester preceding semester of anticipated performance date
2.	B.M. Performance: enroll in Music 357 or Music 457. Music Ed. and B.A.: MUS 353	Pre-registration or first day of new semester
3.	Seek final approval in pre-recital hearing	4-6 weeks before recital date
4.	Submit program material At	least 20 working days before recital date
5.	Jury turns in grades to Music Office	Within two days of recital

### OUTSIDE COMMITMENTS

The music program is a full and demanding one and requires that music majors be immersed in music study and music making. Students must plan their schedules so as to fulfill degree requirements in ensemble participation, recital attendance, and class attendance and preparation. Students holding positions such as public school paraprofessionals, organists, choir directors, church soloists, teachers of private lessons, etc., must still fulfill all degree requirements.

### CALENDAR RESERVATION SCHEDULE ORDER

**Group I:** Festivals/Workshops  
Large Ensembles (Bands, Choirs, Orchestra)  
Jazz Band  
Opera Theater

**Group II:** Chamber Music Ensembles  
Faculty/Guest Artist Recitals

**Group III:** Music Student Recitals  
Graduate  
Senior  
Junior  
Phi Mu Alpha/Delta Omicron

**Group IV: Open**

Any individual or group wishing to reserve the Recital Hall or wishing to be placed on the Music Department Calendar may submit the request after September 1.

Requests for dates for student recitals must be submitted to and approved prior to being placed on the Departmental Calendar.

**\*\*\*NO STUDENT RECITALS WILL BE SCHEDULED THE LAST 4 WEEKS OF CLASSES IN ANY SEMESTER\*\*\***

### CALENDAR RESERVATIONS PROCEDURES

1. See the Office Associate in the Music Department to obtain a Calendar Date Request form and consult the hard copy of the departmental calendar for available dates. If the performance venue is one other than the Recital Hall, consult the proper persons regarding availability of that facility.
2. Submit the completed form to the Office Associate for approval.
3. The applicant requesting calendar dates is solely responsible for reserving the performance site (i.e., Recital Hall, Van Meter, etc.). Information and forms for reserving other university facilities are available in the music office (some university facilities may be reserved online with the office of Special Events).

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4. All departmental calendar requests must be made with the approval of a faculty member, who will then be responsible for supervising the details of that event: reservation of facilities, preparation of performance, preparation of program, and security of the facility.
5. Music events are not to be scheduled on the Sunday preceding finals week.

### **MUSIC GRANTS & SCHOLARSHIPS**

The Music Grant Program at Western provides financial assistance for outstanding students who are able to provide specific performance services for the Music Department. Recent years have seen an increase in both the quality and quantity of grant applicants, therefore making the receipt of a grant a mark of distinction. Students who are awarded a grant will meet expectations that go beyond what is normally required in their degree program. These expectations involve continued acceptable academic achievement and continued service to the department.

Auditions take place each spring and primary considerations are outstanding musical ability, academic proficiency and the willingness to participate in appropriate ensembles. Once a grant has been offered and accepted, renewal is based upon careful evaluation of the following factors at the end of each semester. A grant recipient must:

1. be a full-time student with a major in music
2. not be on academic probation
3. maintain a minimum G.P.A. of 3.0 in music study
4. maintain a 2.8 G.P.A. accumulative for all university course work
5. study privately and perform at a high level until degree requirements are met
6. make satisfactory progress toward completing general education requirements
7. perform satisfactorily in all ensembles required by the grant

Any grant recipient not meeting all of the above expectations will be dropped from the grant program. Future consideration will require the student to reapply. The Music Scholarship Program consists of a number of named and endowed scholarships. These are awarded competitively by the faculty. Stipulations as to eligibility, major, and service are specific to each scholarship.

### **ACCOMPANYING POLICY**

The Department of Music provides accompanying support for choral and instrumental ensembles. Applied music students are responsible for hiring their own accompanist for performances and end-of-semester juries.

The following considerations apply:

1. Students are responsible for contacting an accompanist for rehearsals and performance(s). Cost per hour, as well as specific pieces, rehearsal times, and performances should be agreed upon early in the semester.
2. Students should expect to pay from \$6.00 to \$30.00 per hour for an accompanist. The exact fee is generally determined by the accompanist's training and experience, as well as the difficulty of the music and preparation required. Students should expect to pay much higher fees when employing an accompanist at the last minute.
3. Accompanists should be treated as professionals at all times. This includes an attitude of mutual respect and cooperation, punctuality with regard to scheduled lessons and rehearsals, and timely payment of fees for services rendered.
4. Any problems should be handled first between the student and accompanist. If problems persist, they should be discussed with the studio teacher, and if necessary, the piano faculty.
5. All accompanists are considered free-lance, setting their own fees, schedules and workload. Please secure an accompanist and give them scores as early in the semester as possible. Accompanists may not be available after the mid-term in any semester. If they are available, they may charge a higher fee for last-minute work (if they choose to accept it at all).
6. Be clear about expectations. What is the fee, and how many lessons/rehearsals/performances does that fee include? Is the accompanist available for additional time, or during lessons? If so, how much advance notice is needed, and what extra charges should you expect? Do not expect your accompanist to be available for a last-minute lesson, rehearsal, or performance (not originally scheduled or agreed upon), even if it IS a piece they know or have already rehearsed with you.

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7. Pay your accompanist no later than the first rehearsal, unless other arrangements have been made. No excuses. Your accompanist has the right to refuse a performance if they have not been paid on time.
8. Be considerate of the accompanist's time. Many come from off-campus and arrange their days around scheduled times. Do not be late or cancel at the last moment.
9. Never assume the pianist's part is easy (unless you're able to play it yourself).

These considerations are critical to the working relationship between performer and accompanist, and will ensure the willingness on the part of the accompanist to work with the performer in the future.

### CONCLUSION

The music program is demanding. A great deal of thought and planning has gone into it. Since 1948 the Western Kentucky University Department of Music has been visited, evaluated and accredited by the National Association of Schools of Music. The Department of Music is also accredited by the Southern Association of Colleges and Schools and the National Council for Accreditation of Teacher Education. Recommendations have been made and carried out which assure you that the program is in accordance with national and state standards and will provide a strong foundation as you prepare for your future in the profession of music and music teaching.

The faculty members have gone through rigorous programs similar to this one and have dedicated their professional lives to teaching. They are enthusiastic and serious about their life work and expect the same from you.

The facilities of the Ivan Wilson Center for the Fine Arts and Van Meter Auditorium provide well-equipped practice rooms, classrooms, rehearsal halls, a recital hall, teaching studios, and a large performance auditorium.

The fourth and most important element in this quartet is you, the student. With the best curriculum, faculty and facility possible, the ensemble will not be in tune and in balance without a qualified and dedicated student.

The freshman year is an important one. There is more individual freedom and, at the same time, more personal responsibility than in high school. If you have developed the ability to work independently in high school, you will probably continue to do so in college. If your high school record was weak, here is an opportunity for professional growth.

Each year a small percentage of entering freshmen are unaware of the responsibilities of the teaching and music profession. Most music offerings in high school are activity-oriented elective performing groups. The music major experience continues and builds upon the excitement of those groups, but adds the enrichment and the demands of classroom study in music theory, history, and literature along with increased performance expectations in piano, conducting and the major instrument or voice. Most music students find these new opportunities and challenges motivating and rewarding.

The freshman year is a trial period for students to reach a decision concerning a commitment to these responsibilities as life goals. If you are unhappy attending rehearsals, studying music, or practicing, then it is likely you will be unhappy performing, teaching, or directing rehearsals and music classes. Your class grades and your success on semester juries will be a good indication of the direction you should follow. Sometimes, however, personal or financial factors prevent the fulfilling of responsibilities and a change of course load might be appropriate. Academic regulations at Western take into account these sorts of student setbacks and allow for a second chance through the repeating of courses, or in extreme cases, academic renewal options. Please feel free to visit your advisor often and do not hesitate to ask any and all questions you might have about your studies and the program here at Western.

The study of and participation in music is enjoyable and rewarding! We look forward to making music with you in a positive learning atmosphere!

**Updated June 2010**