Indiana Wesleyan University Division of Music 2013-2014 POLICY MANUAL

FULL-TIME FACULTY

Dr. Keith Brautigam – Vocal Instruction B.M. - Grand Rapids Bible College M.M. - Indiana University D.M. - Indiana University Advises Applied Voice majors

Dr. Lisa Dawson - Vocal Instruction Vocal Instruction, Opera Theater B.A. - Anderson University M.M. - University of Kentucky D.A - Ball State University Advises Applied Voice majors

Dr. J. Michael Dennis – Church Music B.A. - University of Montevallo, AL M.C.M. - Lee University DWS - Robert Webber Institute of Worship Studies

<u>Mr. Michael Flanagin</u> – Instrumental Music High Brass, Music Ed. B.M.E. - Indiana University M.A. - Ball State University Advises Music Education majors

Dr. Todd Guy - Division Chair Choral Instruction, Conducting B.S. - Indiana Wesleyan University M.M. - Northwestern University D.A. - Ball State University Advises entering Music Majors

<u>Dr. Tammie Huntington</u> – Vocal Instruction, Opera Theater B.S. - Grace College M.M. - Ball State University D.A. - Ball State University Advises Applied Voice Majors

<u>Dr. Chris Lessly</u> – Woodwind Instruction Coordinator of Music Education B.M.E.- University of Central Missouri M.M.E. - University of Kansas Ph.D. - University of Kansas Advises Music Education majors Dr. John Maher - Theory, Organ, Music History

B.S. - Indiana Wesleyan University M.M. - Ball State University D.A. - Ball State University M.L.S - Indiana University

<u>Dr. Isai Jess Muñoz</u> - Vocal Instruction B.M - University of Cincinnati M.M. - The Manhattan School of Music D.M.A. - State University of New York Stony Brook

<u>Dr. Phoenix Park-Kim</u> - Piano Instruction B.A./B.M. - Yonsei University M.M. - Miami (Ohio) University D.M.A. - University of Missouri / Kansas City Advises Keyboard majors

Dr. Euni Rickey – Piano Instruction/Piano Pedagogy

- B.S. Indiana Wesleyan University
- M.M. Ball State University
- D.A. Ball State University Advises Applied Keyboard majors

Dr. Todd Syswerda – Theory/Composition & Jazz

B.M. - Taylor University
 M.M. - University of Northern Colorado
 D.A. - University of Northern Colorado
 Advises Theory/Composition majors
 Mr. Jason Thompson – String Instruction, Orchestra
 B.S. - Indiana University
 M.M. - Bowling Green State University
 D.M. - Indiana University (in progress)
 Mr. Todd Williams – Jazz/Saxophone Instruction
 B.M. – Manhattan School of Music
 M.A. – Columbia Teachers College

Dr. Marc Wooldridge – Percussion Instruction Theory/Composition B.M. - Indiana University M.F.A. - State University of New York M.A. - State University of New York Ph.D. - State University of New York Advises Applied Percussion majors

Ms. Shellie Beeman – Vocal Instruction

Degrees: B.A. - Bob Jones University M.A. - Bob Jones University D.A. - Ball State University (in progress)

Dr. Kelly Freije – Piano Instruction

Degrees:B.M. - Western Michigan University M.M. - University of Oklahoma D.M.A. Ball State University

Mrs. Kendra Hoffert – Music Therapy

Degrees:B.S. – Trevecca Nazarene University MME – University of Kansas

Dr. Ken Johnson – Guitar Instruction

Degrees: B.M. - Berklee College of Music M.A. - University of Denver D.M.A. University of Colorado

Mr. Spencer Lloyd – Fine Arts

Degrees: B.S. – Indiana Wesleyan University M.Ed. - Grand Canyon University

Mrs. Marta Sue Setliff - Music Therapy

Degrees: B.S. – Texas Women's University M.A. - Texas Women's University EDd. – Argosy University (in progress)

Mrs. Emily Thompson – Fine Arts, Violin Instruction

Degrees: B.M. – Bowling Green State University M.M. – Indiana University – Bloomington (cognate in violin pedagogy)

Mrs. Trudy Whitford - Fine Arts

Degrees: B.A. Western Illinois University; M.M. James Madison University

Dr. Ka-Wai Yu – Cello / Bass Instruction

Degrees: BM – Chinese University of Hong Kong MM - Indiana University DM- University of Illinois Urbana- Champaign Performance Diploma- Royal School of Music, UK

Mr. Tim Zimmerman – Trumpet Instruction

Degrees: B. S. Bob Jones University M.M. Peabody Conservatory of Johns Hopkins

Staff Accompanists:

Leslie Barrow, Jooyoung Kim, Carolyn Kindley, Debbie Myers

TABLE OF CONTENTS

ADMISSION TO THE MUSIC MAJOR (& UPPER DIVISIONAL STATUS)	
ADMISSION TO TEACHER EDUCATION	
APPLIED MUSIC AND PRACTICE EXPECTATIONS	
APPLIED MUSIC EMPHASIS	
APPLIED STUDY NUMBERING SYSTEM FOR REGISTRATION	27
CHOOSING YOUR APPLIED TEACHER	
CHURCH MUSIC MINOR	25
CHURCH MUSIC EMPHASIS	
CLASS PIANO POLICIES AND REQUIREMENTS	
COMPOSITION - BACHELOR OF MUSIC	
CURRICULUM SEQUENCES	
DEPARTMENTAL RECITALS	
DRESS CODE FOR RECITALS	
ENSEMBLES & ENSEMBLE PARTICIPATION	
EVENTS LIST FOR FALL 2013	
FACULTY MEMBERS	
GENERAL STUDIES REQUIREMENTS	
JUNIOR RECITAL	
JURIES / APPLIED EXAMINATIONS	
MASTER (STUDIO) CLASSES	
MINIMUM GRADING POLICY	
MINIMUM REQUIREMENT FOR KEYBOARD MAJOR	
MUSIC EDUCATION BACHELOR OF SCIENCE	
MUSIC MINOR REQUIREMENTS	
MUSIC DIVISION SERVICE GRANTS	
MUSIC PERFORMANCE MAJOR – Bachelor of Music	
MUSIC THERAPY – BACHELOR OF ARTS	
PIANO PROFICIENCY REQUIREMENTS	
PRACTICE ROOMS	
PROPOSED CLASS SCHEDULE 2013-2014	
PURPOSE / MISSION STATEMENT	
RECITAL ATTENDANCE – MUS 200	
SCHOLARSHIP PROBATION PROCEDURE	
SCHOLARSHIP REQUIREMENTS	
SCHOLARSHIP AUDITION APPLICATION	
SENIOR RECITAL – MUS 442	
SPECIAL SITUATIONS REGARDING PIANO MAJORS in MUS ED.	
STAGE ETIQUETTE STUDENT RECITALS	
TEACHING LICENSE TYPES	
UPPER DIVISIONAL HEARINGS	
VOCAL AREA POLICIES	
YOUNG PERFORMER SERIES RECITAL	
APPENDIX - End of Semester Forms	39-30

WELCOME

Welcome to the Indiana Wesleyan University Division of Music. We are extremely excited that you have decided to study the art and science of music at Indiana Wesleyan University. This policy manual will assist you in planning and progressing during your collegiate career. Each music major should have a copy. Vital information is included to make the student's participation in the life of the department easier and more convenient.

This policy manual is a compilation of information about the policies and regulations of the division of music, and suggestions to assist the student in making the most of the opportunities that are offered. As we continually attempt to upgrade our curriculum and programs, changes may occur in regulations, requirements and even degree policies, so it is very important that you follow this information. Keep it with your important papers and refer to it each semester as you register for classes and plan for your future.

This policy manual is not a replacement for the university <u>Catalog</u>. It is an expansion of policies and programs defined in the <u>Catalog</u>. If there is a discrepancy between the two or a question of interpretation, the <u>Catalog</u> alone is definitive and binding.

Again, welcome to the Division of Music. We have a dedicated, caring faculty and staff ready to assist you in developing the gifts and talents the Lord has blessed you with. Have a great year of learning and music making!!

God Bless You, Onward and Upward

Todd W. Guy, Chairman Division of Music

DIVISION OF MUSIC - STUDENT POLICY MANUAL

Purpose: The Division of Music is committed to preparing men and women to be the best possible musicians who recognize that all gifts and talents are from God, to be cultivated to their highest potential for humble service to God and others. Since 1994, Indiana Wesleyan University Division of Music has been an accredited member of the National Association of Schools of Music (NASM), http://nasm.arts-accredit.org or phone 703-467-0700. Music scholarships are available for Music majors by audition. Contact the division for applications.

General Education Competencies: Students in this major meet the general education competencies by taking the approved standard courses.

Admission to the Music Major: Permission to declare a music major at IWU is neither automatic nor assumed merely because a student wants to study music. Students must demonstrate a degree of aptitude and preparedness, both academically and musically. Those conditions can be met by the following means:

1. Academic readiness can be demonstrated by completing a placement exam in music theory. If students are not prepared for the exam, equivalency can be met by taking 160, Introduction to Music Theory, and earning a grade of "C" or above.

2. Performance readiness can be proven by an audition before selected music faculty or by submitting an audio or video recording of pieces showing appropriate levels of accomplishment.

3. Audition for the music faculty. Two pieces in contrasting styles must be performed in the student's applied area. One additional piece may be performed in a second applied area. No taped accompaniments; an accompanist will be provided if needed.

4. All students are required to submit three letters of reference from former music teachers, from music directors, or from other musicians who can verify the student's readiness to study music at the collegiate level.

This policy applies to both transfer students and entering freshmen. Students living a considerable distance from Marion may be accepted as provisional majors pending an audition/interview following arrival on campus.

If an applicant fails in any of the above requirements but still wishes to be admitted as a major, the status of provisional music major will be granted. The student will be expected to re-audition and successfully complete 160 at the end of the first semester of study. Upon satisfactory completion, the applicant will be classified as a music major.

Admission to Upper-Divisional Studies: Admission to upper-level studies is granted by the music faculty through the Upper-divisional Hearing. This consists of a performance and written examination in which the candidate's applied and academic progress is evaluated, and the candidate is questioned regarding content of courses completed and progress toward career goals. An overall grade-point average of 2.75 is required for admission to upper-divisional studies and no grade below a "C" in any music class.

Other Requirements for all Music majors :

200 Recital Attendance (seven semesters) Class Piano Requirements Large Ensemble Participation (participation in major ensemble each semester) Upper Divisional Hearing Young Performer Series Recital

LIBERAL ARTS DEGREE

Applied Music Emphasis – A.B.

The major in music with an emphasis in Applied prepares the student for graduate study, or private studio teaching. It may be effectively combined with other majors such as Christian Ministries, Christian Worship, or Christian Education. Emphasis may be instrumental (I), choral/vocal (V), piano (P) or general (G). Applied music (private study) is offered in voice, piano, organ and all brass, woodwind, percussion, and string instruments (including guitar). All applied study requires a private lesson fee.

Requirements		52-60 hrs			
Required Core		40-42 hrs	<u>Vocal Empha</u>	<u>sis</u>	
MUS101-401	Applied Music	7			
MUS160	Intro. to Music Theory	(0-2)	MUS225	Diction for Singers II	2
(Prerequisite	for Music Theory I)		MUS275	Intro. to Computer Applications	1
MUS162	Music Theory I	3	MUS280	Choral Techniques	2
MUS261	Music Theory II	3	MUS286A	Advanced Conducting	2
MUS264	Music Theory III	3	MUS365	Vocal Pedagogy	2
MUS164	Ear Training I	2	MUS366	Song Literature	2
MUS263	Ear Training II	2			
MUS266	Ear Training III	1	Piano Emph	asis_	
MUS265	Form and Analysis	2	MUS100	Secondary Applied	2
MUS285	Beginning Conducting	2	MUS218	Collaborative Piano	2
MUS371	Music History and Litera		MUS245	Piano Pedagogy I	2
MUS372	Music History and Liter		MUS246	Piano Pedagogy II	2
MUS442	Senior Recital	2	MUS275	Intro.to Computer Applications	1
MUS490	Senior Seminar	2	MUS286	Advanced Conducting	2
	Ancient or Modern Lang		MUS290	Jazz Improvisation	1
Additional Re	quired Core Course for	Vocal		·	
Emphasis only		Voou	General Empl	hasis applied music majors	
MUS125		Vocal 2		must add the following:	
100120	Emphasis)		Four semes	sters of secondary applied	4
Additional Re	quired Core Course for	Keyboard		mble in secondary area	2
Emphasis only		Reyboard	MUS280	Choral Techniques	2
MUS 119	Keyboard Skills I	1	Instrumenta	al Techniques	2
MUS 248	Keyboard Literature	2		1	
MUS 321	Keyboard Skills II	1	Piano Prof	iciency - (instrumental)	
	cted from the following:	 10		cy through Level III	
LIECTIVES SEIE	clea nom the following.	<u>10</u>	••••• • ••••	-,	
Instrumental E			Competen	cy through Level IV (vocal)	
	4 Techniques courses*				
MUS114	Class Voice	1		REQUIREMENTS FOR ALL	
	(non-vocal major)		UTHER		
MUS275	Intro. to Computer Appli		7 0	MUSIC MAJORS:	
MUS281*	*Woodwind Techniques			ters of Recital Attendance	
MUS282*	*String Techniques	2	(MUS 20		
MUS283*	*Percussion Techniques			ivisional Hearing	
MUS284*	*Brass Techniques	2	•	Performer Series Recital	
MUS286B	Advanced Conducting	2	Large Ei	nsemble Participation is	
MUS290	Jazz Improvisation	1	re	quired each semester except	
MUS300	Arranging	1		udent teaching semester.	
			51	aaont toaonnig semestel.	

Course descriptions are available on-line http://www.indwes.edu/catalog/ Course Description Lookup

FRESHMAN YEAR -

FALL			SPRING			
UNV180	World Changers	3	PHL180	Humanities Philosophy	3	
MUS180	Humanities Fine Arts	3	BIL102	New Testament Survey	3	
ENG-120	English Composition	3	PHE101	Concept of Health and Wellness	1	
MUS101	Applied Piano	1	MUS101	Applied Piano		1
MUS 160	Intro to Theory	2	MUS 162	Music Theory I		3
MUS 119	Keyboard Skill I	1	MUS 164	Ear Training I	2	
MUS	Large Ensemble	1/0	MUS	Large Ensemble		1/0
	Electives	2-3		Electives		2-3
MUS 200	Recital Attendance	0	MUS 200	Recital Attendance		0
		15-16			1	5-16

SOPHOMORE YEAR -

FALL			
ENG 180	Humanities World Literature	3	
	Foreign Language	3	
COM110	Speech		3
MUS 201	Applied Piano	1	
MUS 261	Music Theory II	3	
MUS 263	Ear Training II		2
MUS	Large Ensemble		1/0
MUS 200	Recital Attendance	0	
			15-16

JUNIOR YEAR -FALL

ALL		
	Lab Science	4
ENG	Literature or Writing Elective	3
MUS 301	Applied Piano	1
MUS 245	Piano Pedagogy I	2
MUS 371	Music History & Literature I	3
MUS 285	Beginning Conducting	2
MUS	Large Ensemble	1/0
MUS 200	Recital Attendance	0
		15-16

SENIOR YEAR -

BIL 101	Old Testament Survey	3	SPR
SOC 15	0 General Sociology	3	F
MUS 40	1 Applied Piano	1	
MUS 49	0 Senior Seminar	2	Ν
MUS	Large Ensemble	1/0	Ν
	Electives	4 - 6	Ν
		14-16	

0 6 **SPRING** (Upper Divisional) HST 180 Humanities World Civilization 3 Math/Science/ Computer elective 3 MUS 201 Applied Piano 1 MUS 321 Keyboard Skill II 1 MUS 264 Music Theory III 3 MUS 266 Ear Training III 2 Electives 1-2

MUSLarge Ensemble1/0MUS 200Recital Attendance015-16

SPRING		
PHE 122	Active Recreation Games	1
MUS 301	Applied Piano	1
MUS 248	Keyboard Literature	2
MUS 265	Form and Analysis	2
MUS 372	Music History & Literature II	3
MUS	Electives	3-6
MUS	Large Ensemble	1/0
MUS 200	Recital Attendance	0
		14-16

SPRING			
PSY 150	General psychology	3	
	Social Science Elective		3
MUS 442	Senior Recital	2	
MUS 345	Piano Pedagogy II		2
MUS 200	Recital Attendance		0
	Electives		2-6
			12-16

MUSIC COMPOSITION - B. MUS.

This program will prepare the student in the liberal arts tradition for graduate school, further study in composition, or as a private teacher of music theory and composition.

Reaui	rements	82 hours	182	Piano Ensemble	(0-1)
Required Core Courses		46	192	University Chorale	(0-1)
102P	Applied Music	4	193	University Singers	(0-1)
160	Introduction to Music	2	194	Chamber Singers	(0-1)
	Theory		196	Wind Ensemble	(0-1)
162	Music Theory I	3	198	Orchestra	(0-1)
164	Ear Training I	2	Minor Ensem	ibles:	
180	Humanities Fine Arts	3	173	Handbell Ensemble	(0-1)
202P	Applied Music	4	174	Women's Chorus	(0-1)
261	Music Theory II	3	175	Chapel Ensemble	(0-1)
263	Ear Training II	2	177	Clarinet Quartet	(0-1)
264	Music Theory III	3	178	Saxophone Quartet	(0-1)
266	Ear Training III	1	179	Woodwind Quartet	(0-1)
265	Form and Analysis	2	181	Guitar Ensemble	(0-1)
275	Introduction to Computer	1	183	Jazz Combo	(0-1)
	Applications in Music		184	World Music Ensemble	(0-1)
302P	Applied Music	4	185	Flute Ensemble	(0-1)
342	EITHER a Jr Recital or a Collaborative Pro (i.e. composing for film or drama) require		186	String Quartet(s)	(0-1)
second semester of Jr year		a aunng	189	Honors Brass Quintet	(0-1)
371	Music History and	3	195	Percussion Ensemble	(0-1)
011	Literature I	Ū	197	Jazz Ensemble	(0-1)
372	Music History and	3	Secondary Ir	nstrument	<u>4</u>
	Literature II		111	Secondary Applied	1
402P	Applied Music	2	112	Secondary Applied	1
442	Senior Recital	2	211	Secondary Applied	1
490	Senior Seminar	2	212	Secondary Applied	1
Suppo	ortive Courses in Music:	36	Music Electiv	ve hours selected from the following:	<u>9</u>
		<u>15</u>	280	Choral Techniques	2
105	Class Piano I	2	281	Woodwind Techniques	2
165	Class Piano II	2	282	String Techniques	2
205	Class Piano III	2	283	Percussion Techniques	2
305	Class Piano IV	2	284	Brass Techniques	2
119	Keyboard Skills I	1	286	Advanced Conducting	2
268	Counterpoint	2	300	Arranging	1
285	Beginning Conducting	2			
318	Orchestration	2	Piano F	Proficiency	2-6
Ensen	nbles: Choose seven from the following:	<u>7</u>		Competency through Level III	

OTHER REQUIREMENTS FOR ALL MUSIC MAJORS:

7 Semesters of Recital Attendance (MUS 200) Upper Divisional Hearing Large Ensemble Participation is required each semester except student teaching semester.

BACHELOR OF MUSIC: COMPOSITION FOUR YEAR PLAN OF STUDY (B – for those starting with Theory I)

FRESHMAN YEAR

FALL	
MUS 180 – Humanities: Fine Arts	3
UNV 180 /180G – World Changers	3
MUS 162 – Music Theory I	3 3 2 2 2
MUS 164 – Ear Training I	2
MUS 105 – Class Piano Level I	2
MUS 101 – Composition Lessons	2
MUS xxx – Ensemble	2
MUS 200 – Recital Attendance	0
MUS 200 – Recital Attendance	0 16
SOPHOMORE YEAR	10
FALL	
PHL 180 – Philosophy	3
MUS 264 – Music Theory III	3
MUS 266 – Ear Training III	1
MUS 205 – Class Piano III	1 2
	2
MUS 275 – Intro to Computer Apps	1
MUS 285 – Beginning Conducting MUS 201 – Composition Lessons	2 2
MUS 201 – Composition Lessons	2
MUS 111 – Secondary Instrument	1
MUS xxx – Ensemble	1
MUS 200 – Recital Attendance	0
	16
JUNIOR YEAR	
FALL	
MUS 268/318 – Counterpoint/Orchestration	2
MUS 28x – Techniques course	2 2 2 1
MUS 305 – Class Piano IV	2
MUS 211 –Secondary Instrument	1
MUS 371 – Music History I MUS 301 – Composition Lessons	3)
MUS 301 – Composition Lessons	2 [´]
MUS xxx – Ensemble	1
SOC/PSY 150 – Gen. Sociology/Psychology	3
MUS 200 – Recital Attendance	Õ
	1 6
SENIOR YEAR	
FALL	
MUS 28x – Techniques course	2
MUS 2xx – Advanced Music Tech	2
MUS 318/268 – Orchestration/Counterpoint	_
	2 2
MUS 401 – Composition Lessons MUS 490 – Senior Seminar	2
	2
MUS xxx – Ensemble	0
MUS 200 – Recital Attendance	0
BIL 102 – New Testament	3
SOC 210 - (meets INTERCULTURAL COMPETENCY)	3
	16

ENG 180 – World Literature	3
MUS 261 – Music Theory II	3
MUS 263 – Ear Training II	2
MUS 165 – Class Piano II	2
MUS 101 – Composition Lessons	2
MUS xxx – Ensemble	1
ENG 120 – English Composition	3
MUS 200 – Recital Attendance	0
	16

SPRING

PRING	
HST 180 – World History	3
MUS 265 – Form and Analysis	2
MUS 119 – Keyboard Skills I	1
MUS 286 – Advanced Conducting	2
MUS 201 – Composition Lessons	2
MUS 112 – Secondary Instrument	1
MUS xxx – Ensemble	1
LAB SCIENCE	4
MUS 200 – Recital Attendance	0

SPRING

MUS 372 – Music History II
MUS 28x – Techniques course
MUS 212 –Secondary Instrument
MUS 300 – Arranging
MUS 301 – Composition Lessons (Jr. Recital)
MUS xxx – Ensemble
BIL 101 – Old Testament
COM 110 – Speech Communication
MUS 200 – Recital Attendance

SPRING

MUS 28x – Techniques course	2
MUS 442 – Senior Recital	2
MUS xxx – Ensemble	1
SOC/PSY 150 – Gen. Sociology/Psychology	3
PHE 101 – Concepts of Health and Wellness	1
PHE xxx – Activity Elective	1
MATH/SCIENCE ELECTIVE	3
ADVANCED WRITING OR LIT	3
MUS 200 – Recital Attendance	0
	16

This plan contains the following expectations: Successful test to bypass Intro to Music Theory Successful test (or credit) to fulfill Math Competency And the following assumptions: No "May Term" or Summer Sessions taken **TOTAL 128 hours**

16

LIBERAL ARTS DEGREE

Church Music Emphasis - A.B.

The major in Music with an emphasis in Church Music prepares the student to be a minister of music or worship arts director in the evangelical church. The program has a choral/vocal emphasis; therefore, most students will study voice as their applied major. There may be other options; i.e., if the student is a keyboard major, 3 hours will be in keyboard and 1 hour in voice, and the required ensemble will be choral.

If an instrumentalist desires a church music major, 3 hours will be on the instrument and 1 hour in voice. The required ensemble will be divided between instrumental and choral. The student may elect to take additional semesters in any ensemble or applied study.

Requirements Required Core Course	es	46-54 hrs 38-40 hrs
MUS 101-201	Major Applied Studies	4
MUS149*	*Introduction to Contemporary Worship	2
MUS160	Introduction to Music Theory	(0-2)
MUS162	Music Theory I	3
MUS175*	Chapel Ensemble	1
MUS261	Music Theory II	1 3 3 2
MUS264	Music Theory III	3
MUS164	Ear Training I	2
MUS263	Ear Training II	2
MUS266	Ear Training III	1
MUS254	Church Music I	3 3 2 2
MUS354	Church Music II	3
MUS280	Choral Techniques	2
MUS285	Beginning Conducting	2
MUS371Music History	and Literature I or	
MUS372		
Music History and	Literature II	•
MUC 450	Church Music Drasticure	3
MUS450	Church Music Practicum	2 2 <u>6</u> 1
MUS490	Senior Seminar	2
Electives selected from		<u>0</u> 1
MUS124* MUS255*	*Guitar Technique for Leading Worship	1
MUS260*	*Contemporary Keyboard *Hymnology	1
MUS265	Form and Analysis	2
MUS275*	Introduction to Computer Applications	1
MUS286	Advanced Conducting	2
MUS300*	Arranging	1
MUS442 or MUS445	Senior Recital OR Church Music Sr Project	2
THE233	Christian Theology I	2 3
REL469	Pastoral Counseling	3
		0
	*Not offered every year	

Piano Proficiency

2-8

Competency through Level IV (vocal / instrumental) Competency through Keyboard Skills I for piano majors

OTHER REQUIREMENTS FOR ALL MUSIC MAJORS:

7 Semesters of Recital Attendance (MUS 200) Upper Divisional Hearing Young Performer Series Recital Large Ensemble Participation is required each semester except student teaching semester.

PROPOSED FOUR-YEAR PLAN for CHURCH MUSIC MAJORS

Freshman Year FALL

Applied Music (MUS 101/201)	-	1
Intro to Theory (MUS 160)	-	2
Class Piano I (MUS 101)	-	2
Major Ensemble	-	1
Recital Attendance (MUS 200)	-	0
Chapel Ensemble (MUS 175)	-	1
World Changers (UNV 180)	-	3
Humanities Core 1 (180 Class)	-	3
Biblical Literature (BIL 101)	-	3
Health & Wellness (PHE 101)	-	1
Semester	r Houi	<u>rs</u> : 16

Sophomore Year FALL

Applied Music (MUS 101/201)	1
Music Theory 2 (MUS 261)	3
Ear Training 2 (MUS 263)	1
Class Piano III (MUS 205)	2
Church Music 1 (MUS 254)	3
Chapel Ensemble (MUS 175)	1
Major Ensemble	0
Recital Attendance (MUS 200)	0
Humanities Core 3 (180 Class)	3
Minority Group Relations (SOC 210)	3
Semester Hours:	16

Junior Year FALL

Applied Music (MUS 201/301)	1
Beginning Conducting (MUS 285)	2
Music History 1 (MUS 371)	3
Form & Analysis (MUS 265)	2
Major Ensemble	0
Recital Attendance (MUS 200)	0
Writing (WRI over 120/ENG over 200)	3
LAB Science (Science class + Lab)	4
Semester Hours:	16

Senior Year FALL

Applied Music (MUS 201/301)	1
Church Music Practicum (MUS 450)	2
Senior Seminar (MUS 490)	2
Chapel Ensemble (MUS 175)	1
Major Ensemble	1
Recital Attendance (MUS 200)	0
Intro to Contemp. Worship (MUS 149)	2
Physical Ed. (between PHE 102-139)	1
Christian Theology 1 (TH 441)	3
Worship (REL 235 & 235P)	3
Semester Hours:	16

SPRING

Applied Music (MUS 101/201)	1
Music Theory I (MUS 162)	3
Ear Training I (MUS 164)	1
Class Piano II (MUS 165)	2
Chapel Ensemble (MUS 175)	1
Major Ensemble	0
Recital Attendance (MUS 200)	0
Humanities Core 2 (180 Class)	3
Biblical Literature (BIL 102)	3
General Sociology (SOC 150)	3
Semester Hours: 1	6

SPRING/

Applied Music (MUS 101/201)	1
YPS Recital	0
Music Theory 3 (MUS 264)	3
Ear Training 3 (MUS 266)	1
Class Piano IV (MUS 305)	2
Contemporary Keyboard (MUS 255)	1
Choral Techniques (MUS 280)	2
Major Ensemble	1
Recital Attendance (MUS 200)	0
Humanities Core (180 Class)	3
Speech (Com 110)	3
Semester Hours:	
(*Apply for <u>Upper Divisional Hearing</u> at the er	ıd of

Sophomore Spring Semester!)

SPRING

Applied Music (MUS 201/301)	1
Church Music 2 (MUS 354)	3
Music History 2 (MUS 372)	3
Chapel Ensemble (MUS 175)	1
Major Ensemble	1
Recital Attendance (MUS 200)	0
Intro to Contemporary Worship (MUS 149)	2
Psychology (PSY 150)	3
Active Recreation Games (PHE 122)	1
Semester Hour	<u>ˈs</u> : 16

<u>SPRING</u>

Applied Music (MUS 201/301)	1
Hymnology (MUS 260)	1
Major Ensemble	1
Arranging (MUS 300)	1
Advanced Conducting (MUS 286)	2
Senior Recital (MUS 442/445)	2
History/Philosophy of Worship (REL 333)	3
Physical Ed. (between PHE 102- 139)	2
Semester Hours	: 13
Cumulative Hours: 125	5

BACHELOR OF SCIENCE IN MUSIC EDUCATION

Music Education

Music Major Cor	42-51	
MUS101-401 And 442	Applied Study Senior Recital	9
MUS160 MUS162 MUS261 MUS263 MUS264 MUS265 MUS266 MUS274	Intro to Music Theory Music Theory I Ear Training I Music Theory II Ear Training II Music Theory III Form and Analysis Ear Training III Music Technology for Music Education	(0-2) 3 2 3 2 3 2 3 2 1 2
MUS285 MUS286 MUS300 MUS371 MUS372 MUS383	Beginning Conducting Advanced Conducting Arranging Music History & Literature I Music History and Literature II Elementary Music Methods for Music Majors	2 2 1 3 3 2
MUS 383P MUS490 MUSxxx	Elementary Music Practicum Senior Seminar Music Ensemble Participation	1 2 0-7
MUS200	each semester Recital Attendance	0
	7 semesters xy ugh Level III (Instrumental) (Choral and General)	2-8
	e (one of the following)	2
MUS125 MUS245	Diction for Singers I Piano Pedagogy I OR	2
MUS246 MUS365 MUS366 MUS363	Piano Pedagogy II Vocal Pedagogy Song Literature Instrumental Methods	2 2 2 2
-	ose 1 of the following options	_
Option 1- Choral	•	8
MUS280 MUS282 MUS283 MUS281 MUS284	Choral Techniques String Techniques Percussion Techniques Woodwind Techniques OR Brass Techniques	2 2 2 2 2
Other requiren	nents for all Music Majors	

MUS 200 Recital Attendance 7 sem. Large Ensemble Participation Upper Divisional Hearing Young Performer Series Recital

Option 2 - Instrum	nental Emphasis	9-11
MUS114	Class Voice	1
MUS193	University Singers (by audition)	0-1
MUS281	Woodwind Techniques	2
MUS282	String Techniques	
MUS283	Percussion Techniques	2
MUS284	Brass Techniques	2
MUS 363	Instrumental Methods	2 2 2 2 2
	bove courses choose one from	£
the following:		<u>0-1</u>
MUS177	Clarinet Quartet	0-1
MUS178	Saxophone Quartet	0-1
MUS181	Guitar Ensemble	0-1
MUS184	World Music Ensemble	0-1
MUS185	Flute Ensemble	0-1
MUS186	String Quartet	0-1
MUS187	Trombone Ensemble	0-1
MUS189	Honors Brass Quintet	0-1
MUS195	Percussion Ensemble	0-1
MUS197	Jazz Ensemble	0-1
Option 3 –		14-18
	nstrumental Emphasis	14 10
MUS111-212	Applied StudyMinor	4
MUS280	Choral Techniques	
MUS281	Woodwind Techniques	2
MUS282	String Techniques	2 2 2 2 2 2
MUS283	Percussion Techniques	2
MUS284	Brass Techniques	2
MUSxxx	Four semesters of secondary	0-4
MUSXXX	large ensemble	0-4
MUS363	Instrumental Methods	2
K-12 Music Educa		136-160
Choral Emphasis		130-100
General Educat	ion	45-54
	Professional Core	43-34
	re + Piano +Specialty	46-61
Option 1 Choral		8
K-12 Music Educa		137-163
Instrumental Emp		
General Educat	-	45-54
	Professional Core	37
•	re + Piano + Specialty	40.04
Course	antal Frankssia	46-61
	nental Emphasis	9-11
K-12 Music Educa		142-170
General Emphasis		
General Educat		45-54
	Professional Core	37
	re + Specialty Course	46-61
Option 3: Chora		44.40
Instrumental Err	ipnasis	14-18

<u>4 ½ Year Plan for IWU Music Education Majors</u> <u>Keyboard/General Emphasis</u>

Take Math CLEP /

Take MUS160 online or test out of course <u>1st Semester</u>

- 3 EDU130 American Education
- 3 UNV180 World Changers
- 3 MUS162 Music Theory I
- 2 MUS164 Ear Training I
- 3 PSY150 General Psychology
- 1 MUS101 Applied Piano
- 1 MUS111 Applied Voice
- 0 Large Ensemble Primary Area
- 0 MUS200 Recital Attendance
- 0 MUS 174/192/193 Vocal Ensemble

3rd Semester

SECOND YEAR

THIRD YEAR

FIRST YEAR

- 3 MUS264 Music Theory III
- 1 MUS266 Ear Training III
- 2 MUS281/282 Woodwind or String Techniques
- 3 EDU240 Educational Psychology
- 2 MUS285 Beginning Conducting
- 1 MUS201 Applied Piano
- 1 MUS111 Applied Secondary Instrument
- 2 MUS120 Diction for Singers
- Or 1 PHE101 Concord
- 1 PHE101 Concepts of Health and Wellness
- 0/1 Large Ensemble Primary Area
- 0 Large Ensemble Secondary Area
- 0 MUS200 Recital Attendance

5th Semester

- 3 180 PHL / HIS / ENG
- 3 EDU382MU Secondary Methods
- 1 EDU382C Clinical Experience
- 3 EDU324 Literacy in Diverse Classrooms
- 1 MUS301 Applied Piano
- 1 MUS321 Keyboard Skills II
- 2 MUS281/282 Woodwind or String Techniques
- 2 MUS363 Instrumental Methods
- 0 MUS200 Recital Attendance
- 0 Large Ensemble Primary Area
- 0 Large Ensemble Secondary Area

7th Semester

3 BIL101/102 Old or New Testament

- 1 MUS301 Applied Piano
- 3 MUS372 Music History II
- 3 + 1 Science Lab
- 2 MUS490 Senior Seminar
- 3 ENG or WRI Advanced Writing or 200 level Literature
- 0 Large Ensemble Primary Area

9th Semester

FOURTH YEAR

15 EDU490/492 Student Teaching

2nd Semester

- 3 ENG120 Writing
- 3 MUS180 Fine Arts
- 3 MUS261 Music Theory II
- 3 MUS263 Ear Training II
- 1 MUS101 Applied Piano
- 1 MUS112 Applied Voice
- 1 PHE Activity Elective
- 2 MUS284/283 Brass or Percussion Techniques
- 0 Large Ensemble Primary
- 0 Large Ensemble Secondary
- 0 MUS200 Recital Attendance
- May Term
- 2 EDU296 Observation and Participation

4th Semester

- 2 MUS265 Form & Analysis
- 2 MUS286 Advanced Conducting
- 3 EDU250 Principles of Teaching
- 3 PSY276 Psychology of the Exceptional Child
- 1 MUS201 Applied Piano
- 1 MUS112 Applied Secondary Instrument
- 3 180 PHL/HIS/ENG
- 1 MUS320 Keyboard Skills I
- 0 MUS200 Recital Attendance
- 0 Large Ensemble Primary Area
- 0 Large Ensemble Secondary Area
- May Term
 - 2 MUS274 Computer Applications for Music Educators
 - 2 MUS385 Music Technology for the Music Educator
 - 1 PHE101 Concepts of Health and Wellness (if not able to take it during 3rd semester)
 - 6th Semester
 - 2 MUS383 Elementary Methods
 - 1 MUS383P Practicum Experience
 - 1 MUS301 Applied Piano
 - 3 MUS371 Music History I
 - 3 SOC210 Minority Group Relations
 - 2 MUS280 Choral Techniques
 - 3 180 PHL / HIS / ENG
 - 1 Large Ensemble Primary Area
 - 0 MUS200 Recital Attendance

8th Semester

- 2 MUS284/283 Brass or Percussion Techniques
- 3 BIL101/102 Old or New Testament
- 3 SS ECO, HST, or POL
- 3 Speech
- 2 MUS442 Senior Recital
- 1 Large Ensemble Primary Area
- 1 MUS184 World Music Ensemble-not required; recommended)
- 1 EDU495 Student Teaching Seminar

<u>4 ½ Year Plan for IWU Music Education Majors</u> Choral Emphasis

Take Math CLEP

Take MUS160 online or test out of course Begin in Piano Class 2

1st Semester

- 3 EDU130 American Education
- 3 UNV180 World Changers
- 3 MUS162 Music Theory 1
- 2 MUS164 Ear Training 1
- 3 PSY150 General Psychology
- 1 PHE101 Concepts of Health and Wellness
- 1 MUS101 Applied Lessons
- 0 MUS192/193/174 Chorale, Univ. Singers or Women's Chorus
- 0 MUS200 Recital Attendance

3rd Semester

SECOND YEAR

FIRST YEAR

- 3 MUS264 Music Theory III
- 1 MUS266 Ear Training III
- 2 MUS281/282 Woodwind or String Techniques
- 3 EDU240 Educational Psychology
- 2 MUS205 Class Piano 3
- 2 MUS285 Beginning Conducting
- 1 MUS201 Applied Lessons
- 1 MUS192/193/174 Chorale, Univ. Singers or Women's Chorus
- 1 PHE Activity Elective
- 0 MUS200 Recital Attendance

5th Semester

THIRD YEAR

- 3 180 PHL / HIS / ENG
- 3 EDU382MU Secondary Methods
- 1 EDU382C Clinical Experience
- 3 EDU324 Literacy in Diverse Classrooms
- 1 MUS301 Applied Lessons
- 2 MUS305 Class Piano 4
- 2 MUS365 Vocal Pedagogy (recommended elective)
- 1 MUS192/193/174 Chorale, Univ. Singers or Women's Chorus
- 0 MUS200 Recital Attendance

8th Semester

FOURTH YEAR

- 3 BIL101/102 New or Old Testament
- 3 ENG or WRI Advanced Writing or 200 level Literature
- 3 SS ECO, HST, or POL
- 3 Speech
- 2 MUS442 Senior Recital
- 2 MUS366 Song Literature (recommended elective)
- 0 MUS192/192/174 Chorale, Univ. Singers or Women's Chorus

2nd Semester

- 3 ENG120 Writing
- 3 MUS180 Fine Arts
- 3 MUS261 Music Theory II
- 2 MUS263 Ear Training II
- 1 MUS101 Applied Lessons
- 2 MUS165 Class Piano 2
- 2 MUS120 Diction for Singers
- 0 MUS192/193/174 Chorale, Univ. Singers or Women's Chorus
- 0 Recital Attendance

May Term

2 EDU296 Observation & Participation

4th Semester

- 2 MUS280 Choral Techniques
- 2 MUS265 Form & Analysis
- 2 MUS286 Advanced Conducting
- 3 EDU250 Principles of Teaching
- 3 PSY276 Psychology of the Exceptional Child
- 1 MUS201 Applied Lessons
- 3 180 PHL/HIS/ENG
- 0 MUS192/193/174 Chorale, Univ. Singers or Women's Chorus
- 0 MUS200 Recital Attendance

May Term

- 1 MUS275 Intro to Computer Applications
- 2 MUS385 Music Technology for the Music Educator

6th Semester

- 2 MUS284/283 Brass or Percussion Techniques
- 2 MUS383 Elementary Methods
- 1 MUS383P Practicum Experience
- 1 MUS301 Applied Lessons
- 3 MUS371 Music History I
- 3 SOC210 Minority Group Relations
- 3 180 PHL/HIS/ENG
- 1 MUS300 Arranging
- 0 MUS192/193/174 Chorale, Univ. Singers or Women's Chorus
- 0 MUS200 Recital Attendance

7th Semester

- 3 BIL101/102 New or Old Testament
- 1 MUS401 Applied Lessons
- 3 MUS372 Music History II
- 3 + 1 Science Lab
- 2 MUS281/282 Woodwind or String Techniques
- 2 MUS490 Senior Seminar
- 1 MUS192/193/174 Chorale, Univ. Singers or Women's Chorus
- 0 MUS200 Recital Attendance

9th Semester

15 EDU490/492 Student Teaching 1 EDU495 Student Teaching Seminary

<u>4 ½ Year Plan for IWU Music Education Majors</u> <u>General / Instrumental Emphasis</u>

Take Math Clep / Take MUS 160 online or test out of course / Begin in Piano Class 2

Ast C					Ond (Semester	
3	<u>emester</u> EDU 130	American Education			3	<u>Semester</u> ENG 120	M/ritina*
							Writing*
3	UNV 180	World Changers*			3	MUS 180	Fine Arts*
3	MUS 162	Music Theory 1			3	MUS 261	Music Theory 2
2	MUS 164	Ear Training 1			2	MUS 263	Ear Training 2
1	MUS 101	Applied Lessons			1	MUS 101	Applied Lessons
3	PSY 150	General Psychology			2	MUS 165	Class Piano 2
1	MUS 111	Voice Lessons			2	MUS 283	Percussion Techniques
0	MUS 196/198	Wind Ensemble			0	MUS 196/198	Wind Ensemble and/or Orchestra
(Bras	s, Percussion or V	NW) or Orchestra (Strings)			0	MUS 200	Recital Attendance
0	MUS 200	Recital Attendance			0	174/192/193	Vocal Ensemble
0	174/192/193	Vocal Ensemble	<u> May Term #1</u>	2	ED	U 296 Obser	vation and Participation
	<u>emester</u>					<u>Semester</u>	
3	MUS 264	Music Theory 3			2	MUS 265	Form and Analysis
1	MUS 266	Ear Training 3			2	MUS 286	Advanced Conducting (Instrumental)
2	MUS 282	String Techniques			3	EDU 250	Principles of Teaching
3	EDU 240	Educational Psychology			3	PSY 276	Psych of the Exceptional Learner
2	MUS 205	Class Piano 3			1	MUS 201	Applied Lessons
2	MUS 285	Beginning Conducting			3	180	PHL / HIS / ENG*
1	MUS 201	Applied Lessons			2	MUS 283	Brass Tech. or Percussion Tech.
1	MUS 196/198	Wind Ensemble or Orchestra			0	MUS 196/198	Wind Ensemble or Orchestra
1	MUS 112	Voice Lessons			0	MUS 200	Recital Attendance
0	MUS 200	Recital Attendance			0	174/192/193	Vocal Ensemble
0	174/192/193	Vocal Ensemble			0	114/152/155	
0	174/192/193		May Term #2	2	М	JS 274 Com	puter App. for the Music Educator
			way renn #2	2			s Tech. or Woodwind Tech.
				Z	IVIC	JS 204/201 Dids	
5 th S	emester_				6th S	Semester_	
3	180	PHL / HIS / ENG*			2	MUS 383	Elementary Music Methods
3	EDU382MU	Secondary Music Methods			1	MUS 383P	Elementary Music Practicum
	EDU 382C	Clinical Placement			1	MUS 303F MUS 301	•
1							Applied Lessons
3	EDU 324	Literacy in the Diverse Class	ooms		3	MUS 371	Music History I
1	MUS 301	Applied Lessons			3	SOC 210	Minority Group Relations
2	MUS 363	Instrumental Methods			2	MUS 280	Choral Techniques
2	MUS 305	Class Piano 4			3	180	PHL / HIS / ENG*
1	MUS 211	Voice Lessons			1	MUS 300	Arranging
0	MUS 196/198	Wind Ensemble or Orchestra			0	MUS 196/198	Wind Ensemble or Orchestra
0	MUS 200	Recital Attendance			0	MUS 200	Recital Attendance
-	<u>emester</u>		<u>May Term #3</u>				
3	BIL 101/102	Old or New Testament			2	MUS 284/281	Brass Tech. or Woodwind Techniques
1	MUS 401	Applied Lessons			1	PHY xxx	Activity or Health and Wellness
1	PHY xxx	Physical Activity or Health & V	Vellness				
3	MUS 372	Music History II					
3+1	Science Lab	Science Lab			8 th 5	<u>Semester</u>	
1	MUS 212	Voice Lessons			3	BIL 101/102	Old or New Testament
1	MUS 196/198	Wind Ensemble or Orchestra			3	ENG or WRI	Advanced Writing or 200 Level Lit.
0	MUS 200	Recital Attendance			3	SS, ECO, HST, o	-
					3	Speech	Speech
9 th S	emester				2	MUS 442	Senior Recital
15	EDU 490/492	Student Teaching			2	MUS 490	Senior Seminar
1	EDU 495	Student Teaching Seminar			0	MUS 196/198	Wind Ensemble or Orchestra
•	100 .00	etadont i oaoning ooninidi			•		

<u>4 ½ Year Plan for IWU Music Education Majors – Instrumental Emphasis</u> Take Math Clep / Take MUS 160 online or test out of course

<u>1st</u> S 3	<u>emester</u> EDU 130	American Education		<u>2nd S</u> 3	Semester ENG 120	Writing*
3	UNV 180	World Changers*		3	MUS 180	Fine Arts*
3	MUS 162	Music Theory 1		3	MUS 261	Music Theory 2
2	MUS 164	Ear Training 1		2	MUS 263	Ear Training 2
1	MUS 101	Applied Lessons		1	MUS 101	Applied Lessons
3	PSY 150	General Psychology		2	MUS 105	Class Piano 1
1	MUS 114	Class Voice or voice lessons		2	MUS 283	Percussion Techniques
0	MUS 196/198	Wind Ensemble		0	MUS 196/198	Wind Ensemble and/or Orchestra
		WW) or Orchestra (Strings)		0	MUS 200	Recital Attendance
0	MUS 200	Recital Attendance		·		
			<u>May Term #1</u>	3 - EDU 2	296 Observation	and Participation
	emester	Main Theory O		44. 0		
3	MUS 264	Music Theory 3			emester	
1	MUS 266	Ear Training 3		2	MUS 265	Form and Analysis
2	MUS 282	String Techniques		2	MUS 286	Advanced Conducting (Instrumental)
3	EDU 240	Educational Psychology		3	EDU 250	Principles of Teaching
2	MUS 165	Class Piano 2		3	PSY 276	Psych of the Except. Learner
2	MUS 285	Beginning Conducting		1	MUS 201	Applied Lessons
1	MUS 201	Applied Lessons		3	180	PHL / HIS / ENG*
1	MUS 196/198	Wind Ensemble or Orchestra		2	MUS 205	Class Piano 3
0	MUS 200	Recital Attendance		0	MUS 196/198	Wind Ensemble or Orchestra
				0	MUS 200	Recital Attendance
			<u> May Term #2</u>	2 - MUS		omputer Appl. for the Music Ed.
				2 - MUS	S 284/281 B	rass Tech. or Woodwind Tech.
<u>5th S</u>	<u>emester</u>					
3	180	PHL / HIS / ENG*		<u>6th S</u>	<u>emester</u>	
3	EDU382MU	Secondary Music Methods		2	MUS 383	Elementary Music Methods
1	EDU 382C	Clinical Placement		1	MUS 383P	Elementary Music Practicum
3	EDU 324	Literacy in the Diverse Classroon	าร	1	MUS 301	Applied Lessons
1	MUS 301	Applied Lessons		3	MUS 371	Music History I
2	MUS 363	Instrumental Methods		3	SOC 210	Minority Group Relations
3	180	PHL / HIS / ENG*		1	MUS 300	Arranging
0	MUS 196/198	Wind Ensemble or Orchestra		0	MUS 196/198	Wind Ensemble or Orchestra
0	MUS 200	Recital Attendance		0	MUS 200	Recital Attendance
				1	PHY xxx	Activity / Health & Wellness
				3	BIL 101/102 O	ld or New Testament
			May Term #3	2 - MUS	\$ 284/281	Brass Tech. or Woodwind Tech.
			<u>inay ronn no</u>	1 - PHY		Activity or Health and Wellness
<u>7th S</u>	<u>emester</u>					
3	BIL 101/102	Old or New Testament		8 th S	emester	
1	MUS 401	Applied Lessons		<u></u>		
3	MUS 372	Music History II		3	ENG or WRI	Advanced Writing or 200 Level Lit.
3+1	Science Lab	Science Lab		3	SS ECO, HST,	
1	MUS xxx	1 Required Vocal Ensemble		3	Speech	Speech
1	MUS 196/198	Wind Ensemble or Orchestra		2	MUS 442	Senior Recital
0	MUS 200	Recital Attendance		2	MUS 490	Senior Seminar
0	M00 200			0		Wind Ensemble or Orchestra
9th S	emester			v		
<u>5 0</u> 15	EDU 490/492	Student Teaching				
1	EDU 495	Student Teaching Seminar				
	200 100	Claudine i ouoning Commun				

Secondary Professional Core

STAGE A = 5 EDU 130	American Education	3	
EDU 296	Observation & Participation	2	
STAGE B = 9 EDU 240	Educational Psychology	3	
EDU 250	Principles of Teaching	3	
PSY 276	Psychology of the Exceptional Learner	3	
STAGE C =7-8 EDU 382MU	Special Content Methods	3	
EDU 382 C	Clinical Placement	1	
EDU 324	Literacy in Diverse Classrooms	3	
STAGE D=16 *EDU 490/492	Student Teaching	15	
*EDU 495	Student Teaching Seminar	1	
Required Education Course = 0-1 Consult your Education Dept. advi	1	TOTAL 38	

ADMISSION TO TEACHER EDUCATION

Application for admission to the Teacher Education Program may be made by students at the completion of 29 semester hours, including 4 semester hours of teacher education courses completed at IWU, and completion of the math competency requirement. In addition, the applicant must:

- 1. Have a minimum cumulative GPA of 2.75 and a 3.0 in each teaching major, including teacher education courses;
- 2. Meet cutoff scores on the Pre-Professional Skills Test (Praxis I);
- 3. Complete a formal application (available in the Teacher Education Office and at the TEP web site);
- 4. Complete the Gateway 1 Dispositions Assessment form; and
- 5. Submit a portfolio for evaluation, and participate in and pass a formal interview.

Students who are denied admission may follow the appeals process as outlined in the Teacher Education Program Handbook.

Once admitted, the student must maintain the 2.75 cumulative and 3.0 major GPA standards on all university course work, exhibit professional demeanor both in university courses and in clinical field placements, and remain a positive role model for both the University and the Teacher Education Program. All professional education courses completed with a grade of C- or less must be repeated. All required professional Education Courses must be taken prior to Student Teaching.

TEACHING LICENSE TYPES

<u>CHORAL</u> - This involves a choral emphasis and second applied study in piano or organ, or piano/organ emphasis with a secondary study in voice. The required ensemble will be choral. Students in this program with teaching requirements are prepared to <u>teach</u> vocal and general music from kindergarten through grade 12.

<u>INSTRUMENTAL</u> - This involves concentration on one instrument. Required ensemble will be instrumental. This major with teaching requirements prepares a student for <u>teaching instrumental and general music</u> from K - 12.

<u>GENERAL</u> - A General Major certifies the student to teach K - 12, <u>Choral</u>, <u>Instrumental</u> and <u>General Music</u>. There will be a primary and secondary applied area of concentration. If the main emphasis is instrumental the secondary applied will be voice. If the main emphasis is voice the secondary applied will be instrumental. When the student's primary emphasis is keyboard or guitar there will be two secondary applied areas. The credit hour distribution will be changed from 6-4 to 6-2-2. General majors must have 4 semesters of ensemble experience in the area of their second applied, in addition to 7 semesters in their major applied area.

SPECIAL SITUATIONS REGARDING PIANO MAJORS IN TEACHER EDUCATION

Choral - Ensemble must be choral.
 Instrumental - Ensemble must be instrumental.
 General-Instrumental emphasis - Ensemble = 7 semesters instrumental & 4 semesters choral.
 General with Choral emphasis - Ensemble = 7 semesters choral & 4 semesters instrumental.
 Participation in a major ensemble each semester (except student teaching semester) is required.

General Studies

UNV 180	Becoming World Changers	3 credits
Humanities Core ENG 180 HST 180 MUS 180 PHL 180	World Literature World Civilization Fine Arts Philosophy	3 credits 3 credits 3 credits 3 credits
Biblical Literature BIL 101 BIL 102	Old Testament Survey New Testament Survey	3 credits 3 credits
Advanced Writing or Literature One Course in writing (WRI) above	e 120 or literature (ENG) above 200 3 cred	dits
Health and Wellness PHE 101 One additional PHE course (activit	Concepts of Health and Wellness y) chosen from courses numbered	1 credit
PHE 102 – PHE 139		1 credit
Social Science and Psychology Three courses: No more than one Economics (ECO) History (HST) Political Science (POL) Psychology (PSY) Sociology (SOC)	from any of the following areas:	9 credits
Science/Mathematics Four hour of lab science. Three he at or above 103, or a computer cou or an additional science course (B	Irse (CSI) at or above the 114 level	7 credits
General Education Requirements:	Competencies and Proficiencies	
Writing Competency Requirement Mathematic Competency Requirer Communication Requirement Intercultural Experience Fulfilled by one of the followir		0-3 credits 0-3 credits 0-3 credits 0-3 credits
SOC 210 ENG Fore	Minority Group Relations ign Language	
Total General Studies		42-54 credits

F = Fall; **S** = Spring; **EOY** = Every other Year

	FALL	0.0	PROPOSED C				0.0	
MUS	FALL	CR	F 9 0		MUS	SPRING	CR	F 9 0
101	Applied Study - Level I	1	F&S		101	Applied Study - Level I	1	F & S
105	Class Piano Level I	2	F&S		104 105	Foundations of Music Therapy	2	F 9 0
111 112	Applied Study - (Minors)	1	F & S F & S		105	Class Piano Level I		F & S F & S
112	Applied Study - (Minors) Class Voice	1			112	Applied Study - (Minors)	1	F&S F&S
114		1	EOY/F 2013,2015 F		112	Applied Study - (Minors)	1	F & S S
119	Beg. Piano/Non-Major I Keyboard Skills I	1	F EOY/F 2012, 2014		124	Beg. Piano/Non-Major II Guitar Tech. for Wrshp	1	5 EOY/S 2014, 2016
125	Diction for Singers I	2	EOY/F 2012, 2014 EOY/F 2013, 2015		124	Intro-Contemporary Worship	2	S 2014
125	Intro. to Music Theory	2	E01/F 2013, 2015		149	Music Theory I	3	F & S
162	Music Theory I	3	F F&S		162	Ear Training I	2	F&S
164	Ear Training I	2	F&S		165	Class Piano Level II	2	F&S
165	Class Piano Level II	2	F&S		180	Humanities Fine Arts	3	F&S
167	Opera Workshop	0-3	F		190	Opera Theater	5	EOY/ S 2012, 2014
171	Studio Recording I	3	F		200	Recital Attendance	0	F & S
180	Humanities Fine Arts	3	F&S		200	Applied Study- Level II	1	F&S
200	Recital Attendance	0	F&S		201	Class Piano Level III	2	F&S
200	Applied Study- Level II	1	F&S		206		2	1 0 0
205	Class Piano Level III	2	F&S		200			
200	Applied Study - (Minors)	1	F&S		211	Applied Study - (Minors)	1	F & S
212	Applied Study - (Minors)	1	F&S		212	Applied Study - (Minors)	1	F&S
218	Collaborative Piano	2	EOY/ F 2012, 2014		246	Piano Pedagogy I	1	EOY/S 2012, 2014
220	Organ Class	1	EOY/F 2013, 2015		248	Keyboard Literature	2	EOY/S 2013, 2015
225	Diction for Singers II	2	EOY/F 2012, 2014		260	Hymnology	1	EOY/S 2014, 2016
245	Piano Pedagogy	1	EOY/F 2013, 2015		261	Music Theory II	3	F & S
254	Church Music I	3	F		263	Ear Training II	2	F&S
255	Contemp. Keyboard	1	EOY/F 2013, 2015		264	Music Theory III	3	S
261	Music Theory II	3	F&S		266	Ear Training III	1	S
263	Ear Training II	2	F&S		275	Intro to Computer Apps	1	S
264	Music Theory III	3	F 2012, 2104		280	Choral Techniques	2	S
265	Form and Analysis	2	F		283	Percussion Techniques	2	S
268	Counterpoint	1	EOY/F2012, 2014		284	Brass Techniques	2	EVERY MAY
274	Technology for Mus Ed.	2	EVERY MAY		286	Advanced Conducting (A/B)	2	S
281	Woodwind Techniques	2	EVERY MAY		300	Arranging	1	EOY/S 2012, 2014
282	String Techniques	2	F		301	Applied Study-Level III	1	F&S
285	Begin. Conducting (A/B)	2	F		311	Applied Study - (Minors)	1	F&S
287	Marching Band Tech.	1	EOY /F , 2014		321	Keyboard Skills II	1	EOY/S 2013, 2015
290	Jazz Improvisation	1	EOY/F 2013, 2015		354	Church Music II - Worship	3	S
301	Applied Study-Level III	1	F&S		365	Vocal Pedagogy	2	EOY/S2013, 2015
305	Class Piano Level IV	2	F		366	Song Literature	2	EOY/S2014, 2016
363	Instrumental Methods	2	EOY/F 2012, 2014		371	Music History and Lit. I	3	F&S
371	Music History &Lit. I	3	F&S		372	Music History & Lit.II	3	F & S
372	Music History & Lit. II	3	F & S		375	Symphonic Literature	2	EOY/S 2013, 2015
380	Private Conducting	1	F&S		380	Private Conducting	1	F & S
401	Applied Study-Level IV	1	F&S		383	Elem Music Meth-MUE	2	S
442	Sr. Recital - Music	2	F&S		383P	Elementary Music Practicum	1	
	Majors					-		F & S
445	Church Music Sr. Project	2	F&S		401	Applied Study-Level IV	1	F&S
450	Church Music Practicum	1	F&S		442	Sr. Recital - Music Majors	2	F&S
490	Senior Seminar	2	F&S		445	Church Music Senior Project	2	F&S
					450	Church Music Practicum	2	F & S
					490	Senior Seminar	2	F & S
May Term: MUS 180 Humanities Fine Arts 3 MUS 274 Technology for Music Educators 2 Summer Term (S1T) MUS 281 Woodwind Techniques 2 MUS 160 Introduction to Music Theory 2 MUS 284 Brass Techniques 2 MUS 180 Humanities Fine Arts 3								

PROPOSED COURSE SCHEDULE

19

Performance - B. Mus.

This program will prepare the student in the liberal arts tradition for graduate school, further study in performance, or as a private teacher.

or as a private teacher.		
Requirements		79-85 hrs
Major Area		43
Applied Music Cour	rses (required in primary instrument or voice):	18
102P	Applied Study	4
202P	Applied Study	4
302P	Applied Study	2
342	Junior Recital	2
402P	Applied Study	2
402F 442P	Senior Recital	2
		2
490	Senior Seminar	2
Foreign Language		3
FRE-115	Beginning French	3
FRE-116	Beginning French II	3 3
FRE-235	Intermediate French I	3
FRE-236	Intermediate French II	3
SPA-117	Beginning Spanish I	3
SPA-118	Beginning Spanish II	3 3
SPA-119T	College Spanish I	3
SPA-237	Intermediate Spanish I	3
SPA-238	Intermediate Spanish II	3
Pedagogy Courses		6
For Piano Majors		
245	Piano Pedagogy I	2
246	Piano Pedagogy II	2
218	Collaborative Piano	2
For Voice Majors		
125	Diction for Singers I	2
225	Diction for Singers II	2
365	Vocal Pedagogy	2
For Instrumental Majors		
286	Advanced Conducting	2
Small Ensembles:	Advantion contracting	4
176 *	Tuba/Euphonium Quartet	(0-1)
177	Clarinet Quartet	(0-1)
178		
	Saxophone Quartet	(0-1)
179	Woodwind Quartet	(0-1)
181	Guitar Ensemble	(0-1)
185	Flute Ensemble	(0-1)
186	String Quartet	(0-1)
187	Trombone Ensemble	(0-1)
189	Honors Brass Quintet	(0-1)
195	Percussion Ensemble	(0-1)
Ensemble Courses: (particip	pation required for 7 semesters in residence) 10	
Major Ensembles:		
182	Piano Ensemble	(0-1)

182	Piano Ensemble	(0-1)
192	University Chorale	(0-1)
193	University Singers	(0-1)
194	Chamber Singers	(0-1)
196	Wind Ensemble	(0-1)
198	Orchestra	(0-1)

Performance - B. Mus.(continued) Minor Ensembles:

	nsembles:			and the set 400% of a second law and in	··· • • • • • • • •
				more than 40% of ensemble partic	
167	Opera Workshop	(0-1)	184	World Music Ensemble	(0-1)
173*	Handbell Ensemble	(0-1)	185	Flute Ensemble	(0-1)
174	Women's Chorus	(0-1)	186	String Quartet(s)	(0-1)
175 *	Chapel Ensemble	(0-1)	187*	Trombone Ensemble	(0-1)
176 *	Tuba/Euphonium Quartet	(0-1)	189	Honors Brass Quintet	(0-1)
177	Clarinet Quartet	(0-1)	190	Opera Theatre	(0-1)
178	Saxophone Quartet	(0-1)	195	Percussion Ensemble	(0-1)
179 *	Woodwind Quartet	(0-1)	197	Jazz Ensemble	(0-1)
181 *	Guitar Ensemble	(0-1)	199*	Brass Choir	(0-1)
183	Jazz Combo	(0-1)			_
	e Music Courses:	•		o	6
114	Class Voice I	2	282	String Techniques	2
111	Secondary Applied	1	283	Percussion Techniques	2
112	Secondary Applied	1	284	Brass Techniques	2
211	Secondary Applied	1	286	Advanced Conducting	2
212	Secondary Applied	1	287	Marching Band Techniques	1
218	Collaborative Piano	2	290	Jazz Improvisation	1
280	Chorale Techniques	2	300	Arranging	1
281	Woodwind Techniques	2	282		
Suppor	tive Courses in Music:				36-42 hrs
Theory	, Ear Training and Musicianship C	ourses			23
160	Intro. to Music Theory	2	265	Form and Analysis	2
162	Music Theory I	3	268	Counterpoint	2
164	Ear Training I	2	275	Intro. to Computer Applications	1
261	Music Theory II	3	285	Beginning Conducting	2
263	Ear Training II	2			
264	Music Theory III	3			
266	Ear Training III	1			
	and Literature Courses:				11
180	Humanities Fine Arts	3			
371	Music History and Literature I	3			
372	Music History and Literature II	3			
For Pia	no Majors				
	248	Keyboard L	_iterature (for p	iano/organ majors)	2
For Voi	ce Majors	,	, , , , , , , , , , , , , , , , , , ,	o y y	
	366	Song Litera	ature (for voice	maiors)	2
For Oth	er Instrument Majors	J J J		-])	
	375	Symphonic	Literature		2
Piano P	Proficiency	- ,			2-8
	no majors:				20
101110	119	Keyboard S	Skills I		1
	321	Keyboard S			1
For Vor	cal majors:	Reyboard C			I
	105	Class Pian	o I		2
	165	Class Plan	-		2
	205	Class Plan			2
	305	Class Plan Class Plan			2
		Class Fian			Z
FOR OT	er Instrumental majors:				0
	105	Class Pian			2
	165	Class Pian			2
	205	Class Pian			2 2
	305	Class Pian	UIV		Z

Voice Performance (B.M.) 4 Year Plan (other areas of emphasis, such as Instrumental or Keyboard, see previous pages for specific courses)

FRESHMAN YEAR: FALL

UNV180 (Christian Faith & Cont. Issues	3		
PHE 101	Concepts of Health & Wellness	1		
	English Composition	3		
	Applied Voice		2	
MUS 160	Intro. to Music Theory	2		
	Diction for Singers I	2		
	Opera Workshop		2	
MUS	Large Ensemble		1	
MUS 200	Recital Attendance		0	
			16	
SOPHOMO	RE YEAR			
FALL				
ENG 180 H	Humanities World Literature	3		
MUS180 H	Humanities Fine Arts		3	
MUS 202P	Applied Voice		2	
MUS 165	Class Piano II	2		
MUS 261	Music Theory II		3	
MUS 263	Ear Training II	2		
MUS	Large Ensemble		1	
MUS 200	Recital Attendance		0	
			16	
JUNIOR YE	AR			
FALL				
SOC/PSY, e	etc.Social Sci. & Psyc. Course		3	
WRI/COM 224 Advanced Writing/Lit.Course 3				

WRI/COM	224 Advanced Writing/Lit.Co.	urse 3	
MUS 305	Class Piano IV	2	
MUS 302P	P Applied Voice	2	
MUS 365	Vocal Pedagogy		2
MUS 371	Music History & Literature I	3	
MUS 285	Beginning Conducting	2	
MUS 265	Form and Analysis		2
MUS	Large Ensemble		0
MUS 200	Recital Attendance		0
			16

SENIOR YEAR E A I I

FALL		
COM110/352 Communication Comp		3
BIO/CHE/PHY/SCI Lab Science		4
BIL 101 Old Testament Course		3
MUS 371 Music History & Literature I	3	
MUS 402P Applied Voice		2
MUS Large Ensemble		1
MUS 200 Recital Attendance		0
		16

SPRING

SPRING			
PHL180	Humanities Philosophy	3	
PHE	Activity Requirement Course	1	
MUS 105	Class Piano I		2
MUS102P	Applied Voice		2
MUS 162	Music Theory I		3
MUS 164	Ear Training I	2	
MUS 225	Diction for Singers II	2	
MUS	Large Ensemble		1
<u>MUS 200</u>	Recital Attendance		0
			16
SPRING (Upper Divisional)		
HST 180	Humanities World Civilization	3	
MUS 275	Intro Computer Application		1
MUS 202F	P Applied Voice		2
MUS 205	Class Piano III	2	
MUS 264	Music Theory III		3
MUS 266	Ear Training III		2
MUS	Elective Music Course	2	
MUS	Large Ensemble		1
<u>MUS 200</u>	Recital Attendance		0
			16

SPRING

••••••			
BIL	New Testament Course	3	
MAT/CIS	Math or Computer Course		3
MUS 342P	Junior Recital		2
MUS 366	Song Literature	2	
MUS 268	Counterpoint	2	
MUS 286	Advanced Conducting (ML	JS Elec.)	2
MUS 280	Choral Techniques (MUS	Elective)	2
MUS	Large Ensemble		0
MUS 200	Recital Attendance		0
			16

SPRING FRE 115 Beginning French

FRE 115 Beginning French		3
SOC/PSY, etc. Social Sci. & Psyc. Course	3	
MUS 372 Music History & Literature II	3	
MUS 490 Senior Seminar		2
MUS 442P Senior Recital	2	
MUS 190 Opera Theatre	2	
MUS Large Ensemble		1
-		16

BACHELOR OF ARTS IN MUSIC THERAPY

Music Therapy is a health profession that uses music and musical experiences implemented by a trained music therapist to maintain or change a person's functioning level in a variety of health domains. The Music therapy program is designed to train students to use musical, clinical, and personal skills to help meet identified needs in their clients.

Studies in Music				55	5 hrs
MUS101-342		ed Music (Voice, Piano and Guitar	12		
MUS 101 MUS 101	Appl Appl			1 1	
MUS 201	Appl	ied		1	
MUS 201	Appl	ied		1	
MUS 301	Appl			1	
MUS 342		or Recital rument is voice, the student is also rec	nuired to pass the f	1 ollowing	
courses:	MUS 305	Class Piano IV		2	
	MUS 283	Percussion Techniques		2	
If the studer	MUS 101	Applied Guitar (2 semesters) rument is piano, the student is also rec	nuired to pass the f	2 Ollowing	
courses:	MUS 114	Class Voice I	quiled to pass the i	2	
	MUS 283	Percussion Techniques		2	
lf the studen	MUS 101	Applied Guitar (2 semesters)		2 he student is	
		rument is brass, woodwind, string, per Ilowing courses:	cussion or guitar, t	ne student is	
also require	MUS 114	Class Voice I		2	
	MUS 305	Class Piano IV		2 2 2	
	MUS 101	Applied Guitar (2 semesters)		2	
MUS 160	Intro.	to Music Theory (prerequisite for MUS 162)		2	
MUS162		Theory I		3	
MUS164		raining I		2	
MUS261 MUS263		: Theory II raining II		3 2	
MUS263		Theory III		2 3	
MUS265		and Analysis		2	
MUS275		to Computer Applications		2	
MUS285		ning Conducting		2	
MUS300	Arran			1	
MUS365 MUS371		Pedagogy History and Literature I		2 3	
MUS372		History and Literature II		3	
MUS383		entary Music Methods		2	
MUS490		r Seminar		2	
MUS200	Recita	al Attendance		0	
Ensembles: MUS181	Cuito	Ensemble		1	
MUS181		Music Ensemble		1	
		onal Major Ensembles		6	
Studies in Music Th		-	42 h	rs	
MUS104	Foundations	s & Principles of Music Therapy	3		
MUS206		Therapy Methods & Techniques		3	
MUS207 MUS208		Therapy with Various Populations		3	
PSY250		ology of Music opmental Psychology		3	
PSY276		ology of the Exceptional Learner		3	
MUS306		ssment and Evaluation Techniques for Music T	herapy	3 3 3 3 3 3 3 3	
MUS307	Influe	nce of Music on Behavior		3	
PSY366		mal Behavior			
MUS405		ship in Music Therapy		3	
MUS406		arch in Music Therapy		3	
PSY485 PSY487		ples of Therapy peutic Relations		3 3	
101407				J	

PROPOSED FOUR-YEAR PLAN for MUSIC THERAPY MAJORS

Freshman Yea UNV 180 ENG 120 PSY 150 MUS 101 MUS 101 MUS 160 MUS 1xx MUS 184 MUS 200	rr FALL World Changers English Comp General Psychology Applied Music #1 - Applied Music #2 - Intro to Theory - Major Ensemble - World Music Ensemble 1 Recital Attendance <u>Semester Hours</u>	3 3 1 2 1 0 15	<u>May Term:</u>	P B M M M M	HE 101 US 101 US 162 US 164 ajor Ensemt US 200	Philosophy Testament Surve Concepts of H Applied Music Music Theory Ear Training I De Recital Attend	lealth & Well. : I	3 2 1 3 2 1 0 0 <u>urs</u> : 15
			Summer I:	ENG 180	World Lit	erature	3	7
Sophomore Ye Humanities HST, SOC, BIL 101 MUS 201 MUS 201 MUS 261 MUS 263 MUS 285 MUS 1xx MUS 200	Core 3 (180 Class)	3 3 1 1 3 2 2 2 1 0 0 2 1 0	<u>May Term:</u>	H M M M M M	HE 102 US 104 US 201 US 264 US 266 US 1xx US 200	Humanities W or Computer Sc Activity Found. & Prin Applied Music Music Theory Ear Training II Major Ensemt Recital Attend	ciples of MT ciples of MT lll ble	3 1 3 1 3 1 1 0 0 u <u>rs</u> : 16
			<u>Summer I:</u>	COM 110	Speec	h	3	6
Junior Year F/ MUS 206 MUS 208 PSY 250 MUS 265 PSY 276 MUS 101 MUS 1xx MUS 200	ALL Music Therapy Methods Psychology of Music Ther Developmental Psychology Form & Analysis Psychology of Ex. Learner Applied Study #3 Major Ensemble Recital Attendance Semester Hours	3 3 2 3 1 1 0 <u>s</u> : 16		M M M M	• <u>Year SPRII</u> US 101 US 207 US 1xx US 181 SY 366	VG Applied Study Mus. Th. W/ V Major Ensemt Guitar Ensem Abnormal Beh Science with I Foreign Langu	/arious Pop. ble ble navior ∟ab	1 3 1 3 4 3 u <u>urs</u> : 16
			<u>May Term:</u> <u>Summer I:</u>	MUS 201 MUS 371	SOC, HS Applied S Music His	Study #3		3 1 3
Senior Year FA MUS 306 MUS 307 MUS 372 MUS 406 PSY 485 MUS 201	ALL Assess. & Eval. Tech. Influence of Music Music History II Research in M. Therapy Principles of Therapy Applied Study #3 <u>Semester Hours</u>	3 3 3 3 1 <u>s</u> : 16		M M M P	Year SPRI US 300 US 365 US 383 US 405 SY 487 US 490	Arranging Vocal Pedago Elem. Music M	Aethods Ausic Therapy Relations	1 2 6 3 2 <u>urs</u> : 16

MUSIC MINOR ENSEMBLE PARTICIPATION: The Music minor is designed for the student with a major in another discipline who has an interest in music. The curriculum strengthens and enriches the music background. Ensembles may be taken for credit, but <u>cannot be counted for the hours needed in the music minor</u>. The music minor will participate in a minimum of <u>4 consecutive semesters</u> in a large ensemble related to his/her major applied area.

MUSIC MINOR 18-20 cre		18-20 credits	CHURC	H MUSIC MINOR	21-23 credits
MUS #	Course Title	Credits	MUS #	Course Title	Credits
111-212	Applied Study (4 semes	sters) 4	111-211	Applied Study (3 semesters) 3
160	Intro to Music Theory	2	160	Intro to Music Theory	2
162	Music Theory I	3	162	Music Theory I	3
164	Ear Training I	2	164	Ear Training I	2
285	Beginning Conducting	2	175	Chapel Ensemble (2 semes	ters) 0
371/372	Music History & Literat	ure 3	200	Recital Attendance (4 seme	sters) 0
	(either semester)		254	Church Music I	3
MUS 200	Recital Attendance (4	semesters) 0	285	Beginning Conducting	2
			300	Arranging	1
Piano Profi	-	2 - 4	354	Church Music II	3
Competen	cy through Level II		Piano Pro	oficiency	2 - 4
4 Semeste	rs of Large Ensemble Pa	articipation0	Compete	ncy through Level II	
YPS Recita	al during final semester o	of Applied Study 0	•	s of Large Ensemble Participa	ation 0

MUSIC MINOR RECITAL ATTENDANCE (MUS 200): A music minor must have 4 semesters of recital attendance (attending 6 events each semester- ½ the number required for majors); they need not be consecutive. <u>PLEASE</u> inform the music office when you are fulfilling this requirement.

MUSIC MINOR RECITAL PERFORMANCE: The music minor will be required to perform in a departmental recital during each semester of applied study after the initial semester. As a culmination of the music minor's applied study, a (YPS) Young Performer Series Recital will be expected. This performance should occur in the music minor's last semester of applied study. The music minor requirements for applied exams (juries) are the same as those listed under the music major requirements.

ENSEMBLES ALL MUSIC MAJORS MUST ENROLL IN A LARGE ENSEMBLE EACH SEMESTER OF STUDY.

* ENTRANCE BY AUDITION

Ensemble Course Numbers

MUS 167 Opera Workshop	0/1/2/3	MUS 185 Flute Ensemble	0/1
MUS 173 Handbell Ensemble	0/1	MUS 186 String Quartets	0/1
MUS 174 *Women's Chorus	0/1	MUS 189*Honors Brass Quintet	0/1
MUS 175 Chapel Ensemble	0/1	MUS 190 Opera Theatre	0/1/2/3
MUS 177 Clarinet Quartet	0/1	MUS 192*University Chorale	0/1
MUS 178 Saxophone Quartet	0/1	MUS 193*University Singers	0/1
MUS 179 Woodwind Quintet	0/1	MUS 194*Chamber Singers/One Voice	0/1
MUS 181 Guitar Ensemble	0/1	MUS 195 Percussion Ensemble	0/1
MUS 182 Piano Ensemble	0/1	MUS 196*Wind Ensemble	0/1
MUS 183*Jazz Combo	0/1	MUS 197*Jazz Ensemble	0/1
MUS 184 World Music Ensemble	0/1	MUS 198*Orchestra	0/1

ENSEMBLE PARTICIPATION

Each student is obligated to meet ensemble requirements as set forth by the Division of Music. Music majors must participate in an ensemble of their major applied area each semester. General majors must also spend one complete year in a major ensemble of their second applied area. (See Special Situations Regarding Piano Majors, page 4.) The following are considered majors ensembles which satisfy this requirement:

1) Wind Ensemble2) University Chorale or University Singers3) Orchestra (for String players)4) Chamber Singers (One Voice)5) Piano Ensemble

In the event that an instrumentalist plays a non-traditional ensemble instrument (such as guitar), the ensemble will be determined by consultation with the Division Chair.

Students must follow the specific requirements of their ensemble director. Each student is expected to participate for the entire academic year.

+ Other ensembles in which students may participate, beyond the requirement: 1) Woodwind Quintet/ Quartet*

2) Jazz Ensemble3) Honors Brass Quintet4) Guitar Ensemble*5) String Quartet*6) Flute Ensemble*7) Trombone Ensemble*8) Saxophone Quartet*9) Clarinet Quartet/Quintet*10) Percussion Ensemble11) World Music Ensemble12) Jazz Combo13) Opera Theatre14) Piano Ensemble15) Women's Chorus16) Handbell Ensemble*17) Opera Workshop

*Without sufficient enrollment these ensembles may not be offered each semester.

+Music majors may not use any of these as their major ensemble, but are urged to participate in them as extra opportunities for musical performance and experience. Only four hours of ensemble credit may be counted toward graduation requirements.

Applied keyboard majors may use Piano Ensemble to meet requirements for large ensemble participation for four (4) of the required seven (7) semesters. Music Ed. Majors with piano/instrumental emphasis may use this ensemble to fulfill the requirement for small ensemble participation.

Music Education majors with choral emphasis whose major instrument is piano (nor small ensemble requirement) and General area majors, may use this ensemble for two (2) semesters of their primary large ensemble participation requirement. If piano is the secondary area of applied study this ensemble will meet the requirement of four (4) semesters of participation in a secondary large ensemble.

APPLIED STUDY NUMBERING SYSTEM FOR MAJOR AREA OF STUDY
--

1 st Number	2 nd Number	3 rd	^I Number	1 st Letter	(2 nd Letter)
Student Class	Zero	Cr	edit Hours	Instrument	(Professor's Initial)
Level 1		0	1	A =	Voice
(both semesters of freshm	an year)			B =	Piano
Level 2		0	1	C =	Brass
(both semesters of sophor	nore year)			D =	Woodwind
Level 3 (junior year)	• ,	0	1	E =	Strings
Level 4 (senior year)		0	1	F =	Percussion
(MUS 342 – Junior Recital	l or Performance majo	ors only)		G =	Guitar
MUS 442/445/446 - Senio	r Recital / Senior Proj	ect	2	H =	Organ
	,			=	Composition
MUS 100 is for the non-n	nusic major who take	es a private	e lesson in app		•
	¹ / ₂ hour lesson -	•		,	
MUSIC MINORS will regis			• •	tudy; MUS112=se	cond semester;
MUS211=third semester a					
blease use MUS100.		,			,

Use the three digit number from the guide above when registering for applied study. All numbers are followed by two letters to identify the instrument you wish to study, and the professor. Level 1 - 4 will usually coincide with student classification, freshman - senior, but may vary for transfer students. *Example: 101CF = freshman horn student with Prof. Flanagin, 1 credit; (lessons for 2 credits are for **Senior Recital/ Project & Performance majors**).

PERFORMANCE MAJORS – (followed by 3 letters; P indicates Performance Major) Example: MUS 102P BK= Freshman Piano Performance Major studying with Dr. Park-Kim

1 st Number	2 nd Number	3 rd Number	1 st Letter	2nd Letter	3rd Letter
Student Class	Zero	Credit Hours = 2	Р	Instrument	Professor's Initial

ADMISSION TO MAJOR AREA STUDIES AND UPPER DIVISIONAL HEARING

Admission to the major area studies in all four emphases is granted by the music faculty through passing the Upper Divisional Hearing, the performance portion is usually scheduled during final exam week at the end of the student's sophomore year. This is a 10 minute performance followed by oral exam/interview. The written examination takes place at mid-term to evaluate the candidate's applied and academic progress. Hearing forms are available on-line and must be submitted to the Music Office three weeks prior to the hearing. The applicant must meet the following standards to qualify:

- 1. Must have completed a minimum of 59 semester hours.
- 2. Must have earned a grade point average of 2.75 or above in all work.
- 3. Must have 3.0 GPA in music courses and no grade below C in ANY music course.

The written portion of the test will contain a maximum of 10 questions drawn from these areas:

1-Ear Training; 1-Conducting; 1-General (MUS180); 2-Theory; 2-Technique classes; 3-Applied. One question will be short answer, the others will be essay. The written test will take place on a Saturday at mid-term (8:00 - 10:00 AM). A student must score 72% or above in order to pass. In the event the student does not pass they may retake the test (different questions) during the first week of the next semester. No more than one selection of music performed for the hearing may be used for the senior recital. If the performance area changes a hearing must be completed for the new applied area.

NOTE: Failure to meet major area requirements means admission to upper level studies may be denied and re-application will be necessary. Students may <u>not</u> register for courses <u>numbered 300 or above until the upper divisional hearing is passed.</u>

CRITERION FOR CLASS PIANO LEVELS I - IV For all music majors and minors

The Music Department believes that music majors/minors should develop a keen ability to use the piano as an effective and functional tool. In order to achieve this goal, 4 semesters of Class Piano for non-keyboard majors, plus two semesters of Keyboard Skills for keyboard majors is offered.

Up to three semesters of Class Piano may be passed by audition, Level IV must be taken. (Two semesters of class piano for non-music majors are also available: Beginning Piano I and II.) Each of the classes listed below grants two credits.

Class Piano Level I	Class Piano Level III	Keyboard Skills I
Class Piano Level II	Class Piano Level IV	Keyboard Skills II

Class Piano Level I - MUS 105 (or MUS 117 - elective credit for the non-major)

A student registered for this course will have had little, if any, previous background in piano. The class is designed for learning notes and rhythms and associating the music score with the keyboard topography. It is preferred that the student taking this course has taken or will be registered for Intro to Music Theory during the same semester.

Class Piano Level II - MUS 165 (or MUS 118 - elective credit for the non-major)

A student registered for this course should meet the following requirements:

- has completed Class Piano Level I with a passing grade or has had previous piano study that enables 1) him/her to read music in the treble and bass clefs simultaneously
- 2) knows major key signatures and is able to play selected major scales hands separately in two octaves
- 3) has played primary chords (I, IV, V) in previous piano literature
- 4) has taken or will be registered for Music Theory I while taking Class Piano II

Class Piano Level III - MUS 205

A student registered for this course should meet the following requirements:

- has completed Class Piano Level II with a passing grade or has previous piano study that enables him/her to 1) read music at an early intermediate level
- has an understanding of basic theory and can play primary and some secondary chords in root position and 2) some inversions
- is able to play major scales (C,G, D, A, Bb, Eb) in two octaves with hands together and their parallel harmonic 3) minor scales hands separately using correct fingering
- has an understanding of transposition and harmonization using primary chords and inversions 4)
- has taken or will be registered for Music Theory II while taking Class Piano Level III 5)

Class Piano Level IV - MUS 305

A student registered for this course should meet the following requirements:

- has completed Class Piano Level III with a passing grade or has had previous piano study that enables him/her 1) to read music at an intermediate level
- has a good understanding of primary and secondary chords in root position and inversions 2)
- has played major and parallel harmonic minor scales (C,G,D,E,F,Bb,Eb,Ab) hands together, using correct 3) fingering
- can demonstrate an understanding of transposition, and is able to harmonize using primary and secondary 4) chords and inversions
- 4) has taken Theory III or will be registered for Music Theory III while taking Class Piano Level IV

If there are questions, or for permission to test into a specific level, please contact one of the piano professors

2 credits

2 credits

2 credits

2 credits

PIANO PROFICIENCY REQUIREMENT: Indiana Wesleyan University Division of Music requires every student majoring in music and music education to fulfill a piano proficiency requirement. This requirement is established according to the guidelines provided by the National Association of Schools of Music which gives accreditation to college music programs in the United States. Students whose emphasis is not piano should enroll in <u>Class Piano and those whose primary</u> <u>instrument is piano should enroll in Keyboard Skills.</u>

CLASS PIANO LEVELS	<u>l</u>	<u>II</u>	<u>III</u>	IV
Music Ed. / Choral	>>>>>>>	>>>>>>>	>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>	>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>
Music Ed. / General	>>>>>>>	>>>>>>	>>>>>>	>>>>>
Music Ed. / Instrumental	>>>>>>>	>>>>>>	>>>>→	
BM & Applied / Vocal	>>>>>>>	>>>>>>	>>>>>>	>>>>>
BM & Applied /	>>>>>>>	>>>>>>	>>>>→	
Instrumental				
Church Music	>>>>>>>	>>>>>>>	>>>>>>>	>>>>>
BM & BA Theory / Comp.	>>>>>>>	>>>>>>	>>>>>→	
All music minors	>>>>>>>	>>>>→		
Performance Majors	>>>>>>>	>>>>>>	>>>>>>	>>>>>

Students with prior piano experience may demonstrate their ability to enter at a higher level through audition. Check class piano table to determine your appropriate entry level. For this option you must consult Dr. Euni Rickey.

- 1. Exit juries are required at the final level of class piano study. (see table above)
- 2. These exit juries will be administered during finals week.
- 3. 60% of the grade will be based on class work, 40% will be based on the final exam or exit jury for final level.
- 4. If a student earns a grade lower than C (C- or below) for any level, he/she is required to re-enroll in the same class level until a C or above is earned.

Keyboard skills	Emphasis	<u> </u>	l
BM & Applied	Piano	>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>	>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>
Music Ed.	Piano	>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>	>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>
Church Music	Piano	>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>	
Theory, Composition	Piano	$\rightarrow\rightarrow\rightarrow$	
Music minors	Piano	>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>	

MINIMUM REQUIREMENT FOR KEYBOARD MAJOR: It is expected that a student desiring to major in piano or organ will have a solid foundation of study before coming to Indiana Wesleyan University. Therefore, students will be required to prepare, in one week, a Two-or-Three Part Invention by J. S. Bach and perform it to the satisfaction of the piano instructors. Failure to meet this standard will mean the student must study piano at a non-major level until the requirement is met.

It must be understood that before organ study can begin, the student must first possess a solid piano technique which includes the ability to handle two or more voices in counterpoint. Therefore, before beginning organ lessons, students will be required to demonstrate keyboard competence by playing a Two-or-Three Part Invention by J.S. Bach to the satisfaction of the organ instructor. Failure to meet this criterion will prohibit organ study. Transferring organ students and freshmen who enter with prior organ study must meet the same requirement.

<u>Piano majors are required to accompany at least two students in private voice or instrumental lessons each year.</u> Time cards will be issued for payment to be received. (Tax information must also be on file.)

PERFORMANCE MAJORS IN KEYBOARD AREA MUS 102P, 202P, 302P, 402P, 442P – 2 hours credit

See specific syllabus for additional requirements to receive a Bachelor of Music Performance degree.

VOCAL AREA POLICIES

Minimum Requirements:

Semester of Study	Performances	Repertoire Goals	Practice Requirements	Credit Hours
1 st Semester			·	
MUS 100 MUS 111	Final Performance in studio or jury (instructor's discretion)	3-4 Pieces (Art-literature in a variety of styles and languages at instructor's discretion)	3 hours	1.0 (1/2-hour lesson)
MUS 101	Final Jury	4-5 Pieces (Art-literature including Italian)	6 hours	1.0 (I-hour lesson)
MUS 102P	Final Jury	5-6 Pieces (Art-literature including Italian)	10 hours	2.0 (I-hour lesson)
2 nd Semester				
MUS 112	Departmental Recital, Final Jury	3-4 Pieces (Art-literature including Italian)	3 hours	1.0 (I/2- hour)
MUS 101	Departmental Recital, Final Jury	4-5 Pieces (Art-literature, including German or French)	6 hours	1.0 (1-hour lesson)
MUS 102P	Departmental Recital, Final Jury	5-6 Pieces (Art-literature including German or French and Aria)	10 hours	2.0 (I-hour lesson)
3 rd Semester				
MUS 211	Departmental Recital, Final Jury	3-4 Pieces (Art-literature in a variety of styles and languages at instructor's discretion)	3 hours	1.0 (1/2-hour lesson)
MUS 201	Departmental Recital, Final Jury	5 Pieces (Art-literature including third foreign language)	6 hours	1.0 (I-hour lesson)
MUS 202P	Departmental Recital, Final Jury	5-6 Pieces (Art Literature including at least three foreign languages and aria with recitative)	10 hours	2.0 (1-hour lesson)
4th Semester				
MUS 212	Departmental Recital, 15- minute Young Performers Series Recital	3-4 Pieces (Art-literature including two foreign languages and/or aria with recitative)	3 hours	1.0 (1/2-hour lesson)
MUS 201	Departmental Recital, Upper Divisional Performance Exam	5 Pieces (Art-literature including at least two foreign languages)	6 hours	1.0 (1-hour lesson)
MUS 202P	Departmental Recital, Upper Divisional Performance Exam	5-6 Pieces (Same criteria as 202P)	10 hours	2.0 (1-hour lesson)
5 th Semester				
MUS 301	Departmental Recital, Final Jury	5-6 Pieces	6 hours	1.0 (1-hour lesson)
MUS 302P	Departmental Recital, Final Jury	7-8 Pieces	10 hours	2.0 (1-hour lesson)

6th Semester				
MUS 311	Departmental Recital, Final Jury	3-4 Pieces	3 hours	1.0 (1/2 hour lesson)
MUS 301	15-minute Young Performers Series Performance	5-6 Pieces	6 hours	1.0 (1-hour lesson)
MUS 342	30- minute recital (preferably sharing with another 300 level performance student)	7-8 Pieces	10 hours	2.0 (1-hour lesson)
7th Semester				
MUS 401	Departmental Recital, Final Jury	6 Pieces	6 hours	1.0 (1-hour lesson)
MUS 402P	Departmental Recital, Final Jury	7-8 Pieces	10 hours	2.0 (1-hour lesson)
8th Semester				
MUS 442 (Sr. Recital may be performed in the 7 th semester for Music Ed. Majors)	30-minute recital	Recital must include one independently learned foreign language piece	9 hours	2.0 (Two 1-hour lessons)
MUS 442P	40-45minute recital	Recital must include one independently learned foreign language piece	12-hours	2.0 (Two 1-hour lessons)

<u>Jury</u> - Juries are performed at the end of each semester of study during Finals Week. Voice Majors perform two songs/arias before a panel of voice faculty from that semester's repertoire: one student choice and one faculty choice. Voice Minors may perform one song/aria of their choice. Juries are 40% of the final grade. *Jury forms need to be completed, signed by the student and instructor, and turned into the music office a week prior to the scheduled exam.*

Upper Divisional Hearing - after completing 59 credit hours (see Music Division Policy Manual). Written exam, 10minute performance, and interview with the music faculty. A minimum of two foreign languages must be included. *Upper Divisional forms need to be completed, signed by student and faculty, and turned into the music office ASAP during the semester of the written exam and performance.*

<u>Young Performer Series Recital (YPS)</u> - Pre-requisite, Upper Divisional Hearing (unless a voice minor) – 15- minute performance. A minimum of two foreign languages must be included. A student may petition the vocal faculty to attend and grade the YPS in lieu of that semester's jury. YPS forms must be completed, signed by student and instructor, and turned into the music office a week prior to the scheduled event.

<u>Junior Recital</u> – For Performance Majors only, in lieu of YPS. Pre-requisites: Upper Divisional Hearing and five semesters of study. A minimum of two foreign languages must be included. Please refer to recital checklist in the Division of Music Handbook. *Recital forms, completed program and program notes must be ready for the recital hearing, three weeks prior to the recital date.*

<u>Senior Recital</u> - Pre-requisite six semesters of applied voice study and YPS Recital performance A minimum of two foreign languages must be included for Applied & Music Education Majors; a minimum of three foreign languages must be included for Performance Majors. Please refer to recital checklist in the Division of Music Handbook. <u>Recital forms, completed program and program notes must be ready for the recital hearing, three weeks prior to the</u> <u>recital date.</u> **CHOOSING YOUR APPLIED TEACHER:** Every effort will be made to honor a request for a particular teacher at the time of registration; however, adjustments must be made when a faculty member's schedule is filled. Changing private studio teachers is not recommended. Best practice occurs when a student remains with the same teacher to complete the requirements for a particular major and emphasis. If a teacher change becomes necessary, the first step is a conference with the applied teacher, followed by permission from all faculty members involved including the Division Chair and the completion of the appropriate form. The decision of the Division Chair will be final.

APPLIED MUSIC AND PRACTICE EXPECTATIONS: Major/Minor applied credit in music is usually earned at the rate of onehour per semester with a weekly one-hour lesson; a minimum of 6 hours of practice each week is expected for a passing grade. The student is charged one applied lesson fee. Applied (Senior) Recital (MUS 442) is taken during the semester the student plans to perform a Senior Recital. A weekly two-hour lesson for two hours credit is given (additional private lesson fee) and nine hours of practice is expected. This course cannot be repeated. MUSIC MINORS DO NOT ENROLL IN THIS COURSE.

Elective applied music credit is earned at the rate of one hour of credit per semester with a half-hour weekly lesson, with a minimum of three hours of practice expected.

A student's applied progress is directly related to his/her diligence in practice. The student's work during the week must support the applied instruction for satisfactory progress to be made.

JURIES / APPLIED EXAMINATIONS: Students who study an applied subject will take an applied exam (jury) at the end of the semester (unless an Upper Divisional Hearing or Senior Recital occurred during the semester). Failure to take the exam will result in an F for the exam. Elective students may take applied exams if required by their instructor. A professor may excuse a student from an applied exam. The student's final grade will be calculated in the following manner: professor's semester grade (60%) plus jury average (40%), for each Applied subject. Music minors and second applied students are required to perform a jury.

REPERTOIRE: College music instruction is on a higher level than previously experienced. Repertoire consists primarily of art music which requires diligent practice and careful study. Certain majors may possess a broader knowledge of some styles of literature or a more intense concentration in one certain area. Studio instruction and repertoire will be geared to fit the need of each student and the chosen major.

Toward the end of the semester, repertoire sheets must be filled out (see Appendix) for each applied subject taken. When the sheet is completed with titles, composers, opus numbers, etc., your applied teacher should examine and sign it. It should then be submitted to the Music Office for copies to be made <u>one week before final exams</u>.

STUDENT RECITALS: The music faculty believes that performance experience is essential in the student's training. Therefore, recital involvement is incorporated into the music program with the various requirements indicated on the following pages.

MASTER (STUDIO) CLASSES: Faculty members are responsible for scheduling these studio classes for their students. Student performances or various other formats may be used. It is our goal to schedule one Master Class each semester for each area of study (winds, voice, keyboard, etc.). <u>Attendance is required at Master Classes in your area of applied study.</u>

DEPARTMENTAL RECITALS: Departmental Recitals will be scheduled each semester on Tuesdays at 11:00 a.m. in the Baker Recital Hall at the Phillippe Performing Arts Center. These recitals provide important performance experience. This time should be kept open when arranging class and work schedules. <u>All majors* must perform in a minimum of 5 Departmental Recitals during their college career, and at least one YPS recital prior to the senior recital.</u> Students are <u>not required</u> to perform in a Departmental Recital during their first semester of study, YPS recital semester or Jr. / Sr. Recital semester; however, attendance is still required until 7 semesters have been completed. One performance may be as part of a small ensemble rather than as a soloist. Music minors must perform a minimum of two Departmental Recitals during semesters of applied study.

• Recital information cards for performers should be completed and submitted in the Music Office <u>on Friday prior to your</u> <u>performance</u>. Programs will be printed from this information.

Near the beginning of each semester a list will be compiled assigning each participant to a specific recital date. If a change is needed, a supporting letter from the applied professor must be submitted at least one week prior to the scheduled date for approval by the Division Chair. Additional students or Chamber Ensembles will not be added to the recital without permission from the Division Chair at least one week prior to the recital. *Requirements may differ for Church Music majors.

YOUNG PERFORMER SERIES RECITAL (YPS): Music majors are required to perform 10 to 15 minutes of music on at least one YPS recital prior to their Senior Recital. Minors must perform as a culmination of their last semester of study. At the applied teacher's discretion, a student may perform in more than one recital. YPS recitals are scheduled on a week night, as needed, each semester and will feature four or more students. In order for the YPS recital to substitute for a jury exam, all faculty members who will grade the jury must attend the YPS recital. Ask your studio professor if your YPS performance may be used in lieu of the jury for that semester.

JUNIOR RECITAL: 342P Junior Recital - This two-credit course is a partial fulfillment of the requirements of Bachelor of Music in performance and composition. The course includes individual instruction in the performance techniques and literature of the instruments and voice. Upon completion, students will have developed a 30 minute program of music and be required to give a public performance. The program should demonstrate a proficiency of various periods, contrasting styles, genres and languages (vocal). An additional fee per semester is required. Prerequisites: Students must have passed their Upper Divisional Hearing and at least 4 semesters of applied study prior to this course.

APPLIED RECITAL - SENIOR RECITAL: [Church Music majors may register for MUS 445- Senior Project - which may be an approved alternative presentation instead of MUS442.]

Majors must register for MUS442/445 for two credit hours during the semester in which the Senior Recital / Senior Project will occur. This will provide a two-hour weekly lesson in preparation for the recital/project. This is a half recital and will include 30 minutes of music. (A Senior Recital Checklist is available in the Music Office.)

A committee will be selected by the student and the applied professor before putting the recital on the calendar. The committee must consist of the applied teacher and at least two additional faculty members. This committee will attend the Senior Recital Hearing, three weeks prior to the recital, and also attend the recital. (A majority of faculty members is still desired at the hearing.) This committee, or the applied professor, will also approve pictures for posters, the program order, program notes and the attire for the recital. Students will receive this list of faculty members to choose from:

Voice	Instrumental / Keyboard	Church Music /Composition
K. Brautigam	M. Flanagin	T. Syswerda
L. Dawson	T. Williams	M. Wooldridge
T. Huntington	C. Lessly	T. Guy
T. Guy	J. Thompson	J. Maher
J. Munoz	M. Wooldridge	M. Dennis
	P. Park-Kim	
	E. Rickey	

Adjunct faculty members will only be involved when it relates to their students.

THREE WEEKS PRIOR TO THE RECITAL: Program notes, etc. should be approved by the applied teacher before they are printed for the hearing. <u>All revisions should be made within one week and submitted to the Music Secretary.</u> Publicity provided by the Music Department consists of announcements on campus, Marion Chronicle, Music Events List and posters. Additional advertisement is the responsibility of the student. A printed program (typed and copied at the department's expense) will be provided when program material is submitted to the Music Secretary <u>the week following the hearing</u>.

The performer is responsible to secure ushers to pass out programs, a stage manager and someone to open with an invocation at the recital. Voice majors in Music Education or Applied Music are required to perform three languages (including English) in their recital. Church Music majors must perform two languages if they choose to do a recital as their Senior Project.

All students will perform at least one selection, at least five minutes in length, from memory. Additional memorization requirements are determined by each studio professor and performance area. Students should confer with their professor concerning studio memorization requirements.

Ensemble music may account for 5 minutes of the required time; additional time may be added featuring the recitalist in a predominant manner. MUS 442 / 445 may not be taken during the student teaching semester.

RECITAL REPERTOIRE: At the discretion of the Applied professor, no more than one selection of repertoire from the Upper Divisional hearing or Young Performer Series recital may be repeated at a later recital.

STAGE ETIQUETTE FOR A RECITALIST: These are tips to help you feel more comfortable on stage, so your audience will have a good feeling about your performance <u>and</u> about you as a performer. Remember, courtesy is always appropriate and welcome. (Please be sure your appearance and attire is appropriately modest, for all performances, **refer to the I.W.U. Student Handbook** and the Dress Code listed below.)

- 1. When entering the stage walk briskly and comfortably to the place from which you will perform. Accompanists and other assisting performers should follow the soloist.
- 2. There will be applause when you appear. Enjoy! The audience is giving you a warm welcome. After reaching your place on the stage, acknowledge the applause with a polite bow. You are, in effect, thanking your listeners for their welcome and encouragement.
- 3. Begin your performance. (Large gestures, nods, etc. to your accompanist are unnecessary, giving the impression of a lack or ensemble between the two or you. Rehearse this well before the performance you'll look like a pro!) Instrumental tuning is done before the program, except in unforeseen circumstances such as a drastic change in room temperature or a malfunction of the instrument, when a brief retuning may well be appropriate and greatly appreciated!
- 4. Perform!
- 5. At the conclusion of your piece or section, the audience will applaud, showing their appreciation of what was just heard. Acknowledge the applause with a polite and sincere bow, not to do so is rude.
- 6. After acknowledging the applause, briskly exit, as you entered.
- 7. It is not necessary to signal your accompanist to bow after each piece or section of the program. However, it is appropriate at the end of the program to turn the attention of the audience to the accompanist, with a small gesture or simply turning in that direction, so that your listeners may show their appreciation for an indispensable job well-done. Then, exit as usual.
- 8. If your audience recognizes that you have performed well, the applause may continue after you leave the stage at the conclusion. Quickly, you may reappear at center stage for a final bow, then exit.

The Music Faculty has approved a Dress Code for all recitals. Note that proper dress is indicated for <u>all</u> recital appearances. We believe it is important for our students to learn a professional manner of dress. It is also important that one's clothing not be distracting to either the performer or the audience. Focus should be on the music!

RECITAL DRESS CODE for I.W.U. DIVISION OF MUSIC

WOMEN:

Departmental Recitals:

Dress or skirt must cover the knees whether standing or seated.

No skin-tight tops, pants, or skirts are to be worn.

Long or three-quarter length sleeves are preferred.

Flip-flops or casual sandals are not appropriate.

YPS Recital / Junior Recital / Senior Recitals:

Full-length or tea-length dresses are appropriate.

No strapless or backless dresses may be worn.

No strapless dresses or spaghetti straps may be worn unless a jacket or overlay is also worn..

Long or three-quarter length sleeves are preferred.

Tasteful jewelry is suggested.

Casual sandals are not appropriate.

MEN:

Departmental Recitals:

Dress slacks and shirts must be worn; ties are preferred.

No jeans or cargo pants are to be worn.

Dress shoes and socks are to be worn; no sandals.

YPS/Senior Recitals:

Tuxedo or dress suit with tie must be worn. Dress shoes and socks are to be worn. Dear Senior,

Your Senior Recital is a special event that we want to go smoothly and receive as much publicity as possible. We have listed some things you can do to insure maximum publicity.

- Decide upon a date for the Senior Recital. Contact the Music Secretary to schedule use of the Recital Hall through Conference Services.
- <u>Recital Hearing</u> your recital hearing must take place <u>at least 3 full weeks prior</u> to the anticipated date of your recital (unless an extension is granted in writing by a majority of the music faculty).
- Select a faculty committee from the list on Page 33 and find a time when all committee members are available.
- The hearing date should be scheduled with the Music Secretary (and Conference Services).
- Contact committee members to see if they are willing to attend the hearing at the time you have chosen.
- Confirm the DAY, DATE, TIME AND PLACE of the hearing.
- Hearing forms are accessible on-line in the Computer Lab. Ask your applied professor to approve and sign your completed form then submit it to the Music Office. (It will be copied for the hearing.)
- Refer to the IWU Student Handbook and this Policy Manual (above) for appropriate attire guidelines.
- Program order and program notes and posters must be approved by faculty committee members <u>AT THE RECITAL</u> <u>HEARING.</u>
- Please make prior arrangements for someone to offer prayer at the start of your recital and to distribute programs.
- 3. **Campus Publications** The Music Department will be responsible for placing the information in Campus publications. The PPAC technicians will record on CD from the sound booth. Stage set-up directions must be conveyed to the PPAC technicians. Video-taping will be scheduled through the Music Office.
- 4. <u>Printed Programs</u> Submit your program notes to the Music Secretary <u>as quickly as possible after the program is approved at your hearing</u>. Printed programs will be provided at the department's expense. <u>ALL PROGRAM</u> <u>INFORMATION MUST BE APPROVED AT THE HEARING AND TURNED IN TO THE MUSIC SECRETARY</u> <u>IMMEDIATELY AFTER THE HEARING</u>. If possible, type the program notes and submit them on a disk OR email as a Word document attachment.
- 5. **Posters** For further campus coverage, posters can be made in the following way: Choose a design/wording for the cover and have it approved by your committee. Pick up completed posters and place in strategic places on campus. (Additional publicity and professional quality posters are at the student's expense.)
- 6. <u>**City Coverage**</u> The Marion Chronicle-Tribune newspaper will be notified of your upcoming recital when your plans have been confirmed.

*CANDLES AND RED PUNCH ARE PROHIBITED. (BY FIRE CODES AND CLEANING STAFF) PLEASE DO NOT PLACE ANYTHING ON TOP OF THE PIANO (flowers, etc.)

We encourage you to take advantage of the above provisions. If you have questions please contact the Music Secretary at Ext. 2152. We wish you the best in your recital preparations.

RECITAL ATTENDANCE: As a part of enriching the student's life with music repertoire, students are expected to attend **12** musical events each semester. In order to document fulfillment of this requirement, <u>students must register for MUS</u> <u>200–Recital Attendance for 0 credit and receive CR as a grade</u>. Each music major must complete 7 semesters of this course (minors = four semesters) to qualify for graduation. Each semester students will receive an "Events List". Failure to comply will result in a grade of NC and the necessity to make-up that semester of Recital Attendance by attending 24 events the following semester. Any student who receives NC for the semester will forfeit their music scholarship for the following semester and this could also delay graduation. **No substitutions, including videos, will be allowed unless recommended by a Music Faculty member.** Attendance credit for Marion Philharmonic Orchestra performances will be granted in the Music Office upon presentation of ticket stub or printed program.

MUSIC DEPARTMENT SERVICE GRANTS: By definition a Service Grant is a monetary award, determined by the Director of an ensemble, which may be based on the following criteria:

- a) Audition
- b) Need of the ensemble for specific instrumentation
- c) Small ensemble service grants require participation in corresponding large ensemble
- d) Leadership role within the ensemble
- e) Academic success on the collegiate level
- f) Exemplary character and conduct overall
- g) Other criteria as added by the Director

Service Grants are not automatically received on a continuing basis. Each semester a new list will be supplied to the Financial Aid Office and will be credited to the student's account accordingly.

SCHOLARSHIP REQUIREMENTS: Music scholarships are available to full-time music majors who, as entering freshmen, have a B average (3.0 GPA) a satisfactory audition and take a Theory Placement Exam. In order to retain scholarships for the maximum of 8 semesters (10 for Music Education majors), <u>students must maintain a 3.2 music and 2.75 overall cumulative GPA and make no grade lower than C in any course including General Education courses</u>. Scholarships may be upgraded for the coming year in the Spring Upper Class auditions. Upper Classmen may audition in the spring each year if they have a 3.2 average in music courses and 2.75 overall GPA.

In accepting this offer of financial aid from Indiana Wesleyan University, the student understands that there is a mutual commitment on the part of the student and the institution. Therefore, after May 1 of the calendar year of matriculation into an undergraduatelevel program, there will be no consideration of any other offer of financial aid from an institutional member of the National Association of Schools of Music or any other institution for the purposes of enrolling in a music major program for the ensuing academic year except with the express written consent of the music executive of the above named institution.

SCHOLARSHIP PROBATION PROCEDURE: At the end of each semester, studio teachers and large ensemble directors will evaluate the progress, attitude and behavior of each music scholarship recipient under their instruction or direction. If a studio teacher or director believes a student is not meeting expectations, that teacher or ensemble director will complete a form recommending probation for the upcoming semester. At the final music faculty meeting of the semester, the faculty will discuss the status of the student in question and decide whether he/she will be placed on probation.

If a student is placed on probation, he/she will be notified by letter. Within the first two weeks of the probationary semester, the student will meet with the division chair, their academic advisor and the faculty member who recommended probation. (There must be at least 2 faculty members present). At this meeting the student will be given the following information:

- 1) the reason for probation
- 2) an action plan to return to "good standing" within the music division
- 3) the consequences for not improving his/her attitude, effort, and/or achievement

The student should meet periodically with their academic advisor and/or the person who recommended probation to see if the requirements for removal from probation are being met.

When the full music faculty convenes at the end of the probationary semester, they will decide the status of the student's music scholarship. If the student has made sufficient efforts to improve in the areas stated in the action plan, the student will be removed from probation and will again receive the IWU Division of Music Scholarship Award the following semester. If the student has not met the standards set forth in the action plan, the faculty will revoke the scholarship. After one semester the student may apply for reinstatement of the revoked scholarship.

If a student is recommended for probation a second time, the faculty will again consider the recommendation. If the faculty accepts the second recommendation, the student will permanently lose his/her scholarship.

MINIMUM GRADING POLICY: The Music Division has a minimum grading policy. Each music major / minor is <u>required</u> to earn a C or above in each required music course. Failure to meet this standard will result in repeating the course to receive credit toward a music major. Upper Divisional standing will not be granted if this requirement is not met. Those who are not music majors or minors will not be affected by this policy. A student may only repeat a course once, in which a grade of C- or lower was received.

PRACTICE ROOMS: Practice rooms are provided for music majors and minors to practice their applied instrument and piano. Signing up for a regular practice time will assist students in schedule planning and also protect a student's reserved practice time.

Students should sign up for six hours of practice for one credit hour of applied study. The practice room signup procedure will take place during the second week of each semester (on the door of the desired practice room.)

Your right to use the designated room is insured by occupying the room within ten minutes of your reserved time. Applied students may ask any person not registered for applied music to leave whenever the room is needed. However, music majors have no right to ask anyone who is registered for applied lessons to leave.

Pianos are provided for practice purposes only and are to be cared for accordingly. When doing theory or other writing assignments in these rooms; **PLEASE DO NOT ERASE OVER THE KEYBOARD** it will harm the action of the piano. **NO FOOD OR BEVERAGE IS ALLOWED IN THE PRACTICE ROOMS**, because of potential damage to the piano. PLEASE help us maintain our pianos in the best condition possible.

CURRICULUM SEQUENCES: Several options of study are offered to prepare students for their career goals. Many of the curriculum requirements are the same in each outline. This allows the student to pursue more than one quite easily. Music requirements for each of these curricula are listed. Certain portions of the sequence can be rearranged so long as requirements are met. IT IS VERY IMPORTANT that your advisor be aware of the sequence you wish to pursue. The projected course offerings for the next four years is included in this policy manual. PLEASE be aware of <u>when</u> courses will be offered. It is <u>your</u> responsibility to schedule accordingly. The total number of hours required for graduation is 124 and only <u>four</u> hours of ensemble credit may be included in that total.

The Fall 2013 Music Events List on the following page is a tentative schedule based on information at the time of printing. Many changes are expected. Please check the bulletin board outside the Music Office frequently for the most up-to-date listing.

FALL 2013 MUSIC EVENTS LIST

		FALL 2013 MUSIC EVENTS L		
<u>SEPT</u> .	3	Music Major/Minor Meeting	11:00 am	Baker Recital Hall
	6	Dr. Ka-Wai Yu, cello & Dr. Park-Kim,piano Recital	4:30 pm	Baker Recital Hall
	13	New Comma Baroque String Ensemble	7:30 pm	Baker Recital Hall
	21	Soprani Compagni Recital	4:00 pm	Baker Recital Hall
	24	Jiyoung Jeong Guest Pianist Recital	7:30 pm	Baker Recital Hall
<u>0CT</u>	2/4	HOMECOMING CHAPEL	10:00 am	Chapel Auditorium
	3	Jazz Ensemble Torch Run	9:30 pm	Downtown Marion
	5	*"Broadway Comes to Marion"	7:30 pm	Phillippe Auditorium
	15	Departmental Recital #1	11:00 am	Baker Recital Hall
	16	Heyoung Suh Piano Recital (masterclass 10/17)	7:30 pm	Baker Recital Hall
	22	Departmental Recital #2	11:00 am	Baker Recital Hall
	25	Mei Zhong Guest Recital (masterclass 2:30 – 4:30)	7:30 pm	Baker Recital Hall
	29	Departmental Recital #3	11:00 am	Baker Recital Hall
	30	University Singers / Orchestra Concert	7:30 pm	Phillippe Auditorium
	ТВА	Dr. Todd Syswerda	CD Release Concert	TBA
NOV.	5	Departmental Recital #4	11:00 am	Baker Recital Hall
	6	Young Performer Series Recital #1	7:30 pm	Baker Recital Hall
	8	IWU Faculty Piano Quartet Recital	7:30 pm	Baker Recital Hall
	12	Departmental Recital #5	11:00 am	Baker Recital Hall
	13	Young Performer Series Recital #2	7:30 pm	Baker Recital Hall
	14	Jazz Ensemble / Jazz Combo Concert	7:30 pm	Phillippe Auditorium
	15	Wind Ensemble Concert	7:30 pm	Phillippe Auditorium
	20	Piano Ensemble Concert	7:30 pm	Baker Recital Hall
	21	Opera Workshop Performance for Children	10:00-11:45 am	Baker Recital Hall
	21	Jennifer Rowley Guest Vocal Recital (masterclass 11/22 @2:30)	7:30 pm	Baker Recital Hall
	22-23	Opera Workshop Performances	7:30 pm	Baker Recital Hall
	23	MPO Concerto Competition	10 am – 1 pm	Baker Recital Hall
	26	Departmental Recital #6	11:00 am	Baker Recital Hall
DEC.	3	Departmental Recital #7	11:00 am	Baker Recital Hall
	4	Young Performer Series Recital #3	7:30 pm	Phillippe Auditorium
	5	Women's Chorus Concert	7:30 pm	Baker Recital Hall
	6	*MPO "Nutcracker" performance	7:30 pm	Marion High School
		(also Saturday, Dec. 7 afternoon performance)		
	7	Music Academy Recital	10:00 am	Baker Recital Hall
	7	*Handel's <u>Messiah</u>	7:30 pm	Phillippe Auditorium
	10	*Heart of Indiana Children's Choir Concert	7:30 pm	Phillippe Auditorium

*Tickets must be purchased

- Schedule changes are possible - Call Ext. 2152 to confirm, if you wish

As a part of enriching the student's life with music repertoire, students are expected to attend musical events each semester. In order to document fulfillment of this requirement, students must register for MUS 200–Recital Attendance for 0 credit and receive CR as a grade. Music majors must complete 7 semesters of this course (minors=four semesters) to qualify for graduation. Failure to comply will result in a grade of NC and the necessity to make-up that semester the following semester. Any student who receives NC for the semester will forfeit their music scholarship for the following semester and this could also delay graduation. No substitutions, including videos, will be allowed unless recommended by a Music Faculty member. Attendance credit for Marion Philharmonic Orchestra performances will be granted in the Music Office upon presentation of ticket stub or printed program.

Brass, Woodwind, Guitar & String Jury Evaluation Form Indiana Wesleyan University Division of Music

Student Name	Instructor	Semester	_Year
Course Number	Degree	Instrument	

Note: Student must complete the form and submit it to the Music Secretary 1 week prior to the scheduled jury time.

REPERTOIRE REPORT

- 1. List **ALL** pieces and technical exercises studied during this semester.
- 2. The piece or pieces that you will perform in the jury should be listed first.
- 3. Check the **M** column if memorized.
- 4. Check the **P** column if performed on recital.

М	Ρ	Composer (Last Name, First Name)	Title of Composition Studied (specify movements)

SCALES REPORT

- 1. List ALL scales and arpeggios assigned by your instructor in the appropriate spaces.
- 2. If you have been assigned all scales in a certain category (i.e. all major scales), type ALL.

Types of Scales	Keys of Assigned Scales	Arpeggios (check if assigned)
Major Scales		
Natural Minor Scales		
Harmonic Minor Scales		
Melodic Minor Scales		
Modes / Other		

EVALUATION RATING SYSTEM:

- 5 Superior Clearly outstanding in accomplishment or progress.
- 4 Good Significant accomplishment or progress.
- 3 Acceptable A minimum of accomplishment or progress.
- 2 Needs Improvement
- 1 Unsatisfactory

Student Signature	Date	
•		

Instructor Signature _____ Date _____

1. Tone (Quality of Sound / Air Support / Consistency of Tone in all registers)

5 4 3 2 1 **Comments**:

2.	Intonation (Tuning in all registers / Matching tuning note with accomp./ making critical adjustments through performance)							
	5	4	3	2	1		Comments:	
3.	Tech	nique (Arti	iculation / F	Precision	/ Facility)			
	5	4	3	2	1		Comments:	
4.	Accu	r acy (Rhyt	thm / Pitch))				
	5	4	3	2	1		Comments:	
5.	Inter	pretation &	& Musiciar	nship (D	ynamics / F	Phrasing / S	Style / Tempo / Orname	ntation (if applicable))
	5	4	3	2	1		Comments:	
6.	Othe	r Factors ((Posture / F	Poise / P	rofessional	ism)		
	5	4	3	2	1		Comments:	
7.	Scale	es (Student	ts are requ	ired to pl	ay at least	three scale	es from those assigned	by professor)
	5	4	3	2	1	<u>(x2)</u>	Comments:	
Instruc	tors Gra	ade (60% d	of Final Gra	ade)				
Jury Me	mber #	1 Initials	G	rade				
Jury Me	mber #	2 Initials	Gr	ade				
Jury Me	mber #	3 Initials	Gr	ade				
Averag	e Jury (Grade (40°	% of Final (Grade) _				
Jury Gr	ading \$	Scale:	37-40 34-36 32-33 30-31 28-29 26-27	A A- B+ B- C+			20-21 17-19 12-16	C- C D+ F
Final G	rade			Instr	uctor's Init	tials		
					Inc	diana V	eslevan Unive	ersitv

Division of Music Jury Evaluation Form for Percussion

Instrument_____

Note: Student must complete the form and submit it to Sharon Bunch 1 week prior to the scheduled jury time.

REPERTOIRE REPORT

- 1. List **ALL** pieces and technical exercises studied during this semester.
- 2. The piece or pieces that you will perform in the jury should be listed first.
- 3. Check the **M** column if memorized.
- 4. Check the **P** column if performed on recital.

М	Ρ	Composer (Last Name, First Name)	Title of Composition Studied (specify movements)

SCALES REPORT (if Studied)

- 1. List ALL scales and arpeggios assigned by your instructor in the appropriate spaces.
- 2. If you have been assigned all scales in a certain category (i.e. all major scales), type ALL.

Types of Scales	Keys of Assigned Scales	Arpeggios (check if assigned)
Major Scales		
Natural Minor Scales		
Harmonic Minor Scales		
Melodic Minor Scales		
Modes / Other		

RUDIMENTS REPORT (if Studied)

List ALL rudiments assigned by your instructor in the appropriate spaces.

Student Signature	Date

Instructor Signature	Date
•	

EVALUATION RATING SYSTEM:					4 – Go 3 – Ao 2 – Ne	 5 - Superior - Clearly outstanding in accomplishment or progress. 4 - Good - Significant accomplishment or progress. 3 - Acceptable - A minimum of accomplishment or progress. 2 - Needs Improvement 1 - Unsatisfactory 			
1.	Tone (Quality of	Sound / C	onsisten	cy of Tone	e)			
	5	4	3	2	1		Comments:		
2.	Techn	ique (Arti	culation / P	recision	/ Facility)				
	5	4	3	2	1		Comments:		
3.	Rhyth	mic Accu	iracy						
	5	4	3	2	1		Comments:		
4.	Pitch /	Accuracy	,						
	5	4	3	2	1		Comments:		
5.	Interp	retation 8	& Musician	ship (Dy	ynamics / F	Phrasing / S	tyle / Tempo / Ornamentation (if applicable))		
	5	4	3	2	1		Comments:		
6.	Other	Factors (Posture / F	oise / Pı	rofessional	ism)			
	5	4	3	2	1		Comments:		
7.	Scales	and/or r	udiments	(Student	s are requ	ired to play	at least three scales and/or rudiments from those assigned by professor)		
	5	4	3	2	1	(x2)	Comments:		
Instruct	oro Gro	de (60%)	of Final Gra	do)					
			Gr	-					
			Gra						
-			Gra						
-			% of Final (
Average	e July O	1000 (40)		naue) _					
Jury Gr	ading So	cale:	37-40 34-36 32-33 30-31 28-29	A A- B+ B-		26-27 22-25 20-21 17-19 12-16 0-11	C+ C C- D+ F		
Final G	rade			Instru	uctor's Ini	tials			

Indiana Wesleyan University Division of Music

NAME: Last:	_ First:	Semester/Year:
COURSE#: MUS		Number of Semesters Studied:
Instructor:	MAJOR:	MINOR:

List <u>COMPLETE</u> INFORMATION for required memorized pieces.

VOICE REPERTOIRE

(101 = 4-5 pieces; 201 = 5 pieces; 301 = 5- 6 pieces; 401 = 6 pieces) (102P & 202P = 5 -6 pieces; 302P & 402P = 7-8 pieces)

Students will be penalized one letter grade for failing to meet the required *memorized* pieces. Further lack of repertoire preparation will result in dismissal from the jury and a final exam grade of "0."

COMPOSER	<u>TITLE</u>	Performed in Dept. Recital
1.		
2.		
3.		
4.		
5.		
6.		
*7.		
*8.		

List pieces studied this semester but not memorized. (Note: these do NOT count as the required pieces.)

1.						
2.						
3.						
Jury Grades: 1.	_ 2	_ 3	4	_ 5		
Grading: Instructor's grade (60%) Jury Average (40%)Final Semester Grade						Grade
Student's Signature					_	
Instructor's Signatur	e				_	

IWU DIVISION OF MUSIC	STUDENT:	
VOICE JURY RUBRIC		

DATE: _____

REPERTOIRE 1. _____

TONE QUALITY		ГТ			COMMENTS
10 9 9 Superior tone quality most of the time. Tone uniform, consistent and well controlled. Lapses infrequent and small.	8 7 7 Excellent tone most of the time. Tone problems infrequent. Occasional lapses in tone in extreme ranges or dynamics.	6 5 5 Overall good tone quality with some harshness, tensions, or lack of control. Some tonal inconsistency.	4 3 3 5 Basic understanding of good tone, but production regularly in need of added freedom and/or control.	2 1 Understanding of tonal concepts not yet established. Added study and implementation of foundational skills still needed.	
INTONATION					
10 9 Performances in tune in all ranges and dynamics. Some small lapses may be present [9].	8 7 7 Occasional pitch problems, perhaps due to tensions at certain range/dynamic extremes or diction challenges.	6 5 5 Good intonation but inconsistent, perhaps due to tensions across range/dynamics or diction challenges.	4 3 Performances somewhat in tune. Added musical accuracy and technical freedom needed.	2 1 1 Lack of key center. Ear training, musical understanding, and/or pitch accuracy not yet established to maintain intonation.	
STYLE & PHRASING				<u> </u>	
10 9 9 Performances stylistically accurate. Considerable attention paid to phrase shaping and appropriate dynamic contrast.	8 7 Performances stylistically accurate most of the time. Most phrases have a musical shape. Most dynamic markings executed appropriately.	6 5 5 Performances stylistically accurate some of the time. Basic attempts to shape phrases. Limited dynamic variation is apparent.	4 3 3 Little stylistic interpretation. Minimal attempt to shape phrases. Some dynamic changes attempted.	2□ 1□ Performances stylistically incorrect. Either a lack of phrasing/dynamic contrast, or wrong choices being made.	
ACCURACY OF PREPA	RATION	•••			
10 □ 9 □ Rhythms and pitches accurate throughout.	8	6 □ 5 □ Rhythms and pitches accurate most of the time.	4 Rhythms and pitches accurate in simple passages, but weak in rapid or complicated passages.	2	
DICTION & ARTICULAT			1		
10 □ 9 □ Clear, appropriate, accurate, and consistent.	8 7 Proper and consistent most of the time. Minor issues of clarity and/or mis- pronunciation.	6 5 5 Regular lapses in accuracy and clarity. More common mis- pronunciations	4 □ 3 □ Accuracy and clarity not regularly occurring. Mis- pronunciations throughout.	2□ 1□ Understanding of diction/ Articulation concepts not yet established.	
COMMUNICATION & ST				1	
10 □ 9 □ Performer is confident, poised, and exhibits dramatic/sub- textual development. Performer's appearance exhibits understanding of professionalism and is appropriate.	8 7 Performer is mostly confident, poised, and exhibits some dramatic/sub-textual development. Performer's appearance is professional with some small errors.	6 5 5 Performer is somewhat confident, poised, yet is somewhat lacking in dramatic/sub- textual development. Performer's appearance indicates understanding of professionalism, with errors in choice.	4 3 □ Performer lacks confidence. Development of dramatic/sub-textual choices not very obvious. Appearance betrays lack of understanding of professional expectations.	2□ 1□ Performer demonstrating insecurity. Understanding of dramatic/sub-textual development not yet established. Appearance not appropriate to circumstances.	

TOTAL: _____/_60 GRADE: _____ FACULTY SIGNATURE: _____

Indiana Wesleyan University Division of Music

COMPOSITION JURY FORM

							Ν	ame		
The selected compositions a firm grasp of the composition 1 2 Comments:			5							
an understanding of formal str 1 2 Comments:	ructure 3	4	5							
personal creativity 1 2 Comments:	3	4	5							
a variety of compositional style 1 2 Comments:	es 3	4	5							
a variety of performance genre 1 2 Comments:	e 3	(varying s 4	solos or ensembles) 5							
competent writing for the select 1 2 Comments:	cted genre 3	4	5							
a variety of textural treatment 1 2 Comments:	(monopho 3	onic, homo 4	phonic, polyphonic) 5							
balance within the selected in: 1 2 Comments:	strumentat 3	ion/arrange 4	ement 5							
Evaluation Rating System:					Grading	Scale:				
 5 – Superior – Clearly outstandir 4 – Good – Significant accomplis 3 – Acceptable 2 – Needs improvement 1 – Unsatisfactory 			or progress	37-40	A 34-36	26-27 A- 32-33 30-32 28-29	C+ 22-25 B+ B B- 0-11	C 20-21 17-19 12-16 F	C- D+ D	
Final Grade Eva	luator's Na	ime								

Indiana Wesleyan University Division of Music

EVALUATION FOR SENIOR RECITAL IN COMPOSITION

					Name	
COMPOSITIONS: The selected compositions demonstrated:						
a firm grasp of the compositional process	1	2	3	4	5	
an understanding of formal structure	1	2	3	4	5	
personal creativity	I	1	2	3	4	5
a variety of compositional styles	1	2	2 3	4	5	Ũ
a variety of performance genre	1	2	3	4	5	
(varying solos or ensembles)	I	2	Ŭ	•	Ū	
competent writing for the selected genre	1	2	3	4	5	
a variety of textural treatment	1	2	3	4	5	
(monophonic, homophonic, polyphonic)		2	Ŭ	•	Ū	
balance within the selected	1	2	3	4	5	
instrumentation/arrangement	·	2	Ũ	·	Ũ	
WRITTEN PROGRAM: The program:						
informed the audience of the performers	1	2	3	4	5	
contained explanations of the performed compositions	1	2	3	4	5	
was written at an acceptable level for a college senior	1	2	3	4	5	
PERFORMANCE: The performance:						
was presented at an acceptable level for a	1	2	3	4	5	
Division of Music						
demonstrated the character of the presented work	1	2	3	4	5	
proved to be well-rehearsed		1	2	3	4	5
ran smoothly		1	2	3	4	5
(demonstrating the composer's attention to detail and flow	w)					
COMPOSER: The composer:						
was dressed appropriately for a senior recital	1	2	3	4	5	
responded appropriately to audience response 1	2	3	4	5		
demonstrated a "control of the recital"	1	2	3	4	5	
(leadership evident from logistics to conducting)						
demonstrated "musicality" in the recital	1	2	3	4	5	
(in either performance or conducting)						
RECITAL: This recital was well done and achieved its intent		1	2	3	4	5
GENERAL COMMENTS:		GRAD	DING SCALI	E:		
			96-100	А	76-79	C+
			92-95	A-	72-75	С
			88-91	B+	68-71	C-
			84-87	В	64-67	D+
			80-83	B-	60-63	D
			Total so		/1	00

Indiana Wesleyan University Division of Music Piano Jury Evaluation Form

Information completed by student:

Student's Name:			Degree: B.A./B.M./B.S. (circle one)
Course Number:	MUS	Semester: <u>Fall/Sprinc</u>	a Instructor:

Composer	Title	М	PR	L	IP	0
*M momorized DD performed L los	rnad ID in programs O others					

*M-memorized, PR-performed, L-learned, IP- in progress, O-others

Student Signature: _	 Instructor
Signature:	

Scales and Techniques:

Evaluation by Jurors

	Elements	Comments	Grading
1	Sound: Tone/Color/Pedaling		
2	Articulation/Phrasing		
3	Rhythm/Tempo		
4	Technique/Accuracy		
5	Dynamics/Voicing		
6	Memorization		
7	Interpretation/Style		
8	Musicianship/Expression		
5 – Si	perior 4 – Good 3 – Accep	otable 2 – Needs Improvement 1 – Unsatisfactory	
Jury G	Grade:/40	Instructor's Grade:/60_ Final Grade:/100	
Juror	Signature:	Date:	

Indiana Wesleyan University Division of Music Class Piano I Piano Proficiency Grading Form

Student's Name:	Degre	e:

Semester: Fall / Spring _____ Instructor: _____

	Categories	Selected Works	Comments Accuracy, rhythm Fluency, tempo, pedal, etc.	Grading
1.	Repertoire (3 of 4 pieces)			/ 10
2.	Scales			/ 5
3.	Major Triads/I IV V chords (All keys)			/ 5
4.	Harmonization & Transposition			/ 10
5.	Improvisation			/ 5
6.	Sight-Reading			/ 5
			Total	/ 40

5 = Superior 4 = Good 3 = Acceptable 2 = Needs Improvement 1 = Unsatisfactory

Indiana Wesleyan University Division of Music Class Piano II Piano Proficiency Final Exam / Jury Grading Form

Student's Name: _____ Degree: _____

Semester: Fall / Spring _____ Instructor: _____

	Categories	Selected Works	Comments Accuracy, rhythm Fluency, tempo, pedal, etc.	Grading
1.	Repertoire / Patriotic Song			/ 10
2.	Scales and Arpeggios			/ 10
3.	Vocal Warm-ups			/ 5
4.	Harmonization & Improvisation			/ 5
5.	Score Reading			/ 5
6.	Sight-Reading			/ 5
			Total	/ 40

5 = Superior 4 = Good 3 = Acceptable 2 = Needs Improvement 1 = Unsatisfactory

 Instructor's Signature _______
 Date: _______

 Jury or Final Playing Grade: _______/ 40

 Class Grade: _______/ 60

 Final Grade: _______/ 100

Indiana Wesleyan University Division of Music Class Piano III Piano Proficiency Final Exam / Jury Grading Form

Student's Name: _____ Degree: _____

Semester: Fall / Spring _____ Instructor: _____

	Categories	Selected Works	Comments Accuracy, rhythm Fluency, tempo, pedal, etc.	Grading
1.	Repertoire			/ 5
2.	Patriotic Song			/ 5
3.	Scales and Arpeggios			/ 5
4	Blocked & Broken Chords			/ 5
5.	Harmonization			/ 5
6.	Improvisation			/ 5
7.	Score Reading & Transposing Instrument			/ 5
8.	Sight-Reading			/ 5
			Total	/ 40

5 = Superior 4 = Good 3 = Acceptable 2 = Needs Improvement 1 = Unsatisfactory

 Instructor's Signature
 Date:

 Jury or Final Playing Grade:
 / 40

 Class Grade:
 / 60

 Final Grade:
 / 100

 50
 50

Indiana Wesleyan University Division of Music Class Piano IV Piano Proficiency Final Exam / Jury Grading Form

Student's Name: _____

Degree: _____

Semester: Fall/Spring

Instructor: _____

	Categories	Selected Works / Keys	Comments Accuracy, rhythm, fluency, tempo, pedal, etc.	Grading
1	Repertoire			/5
2	Scales and Arpeggios			/5
3	Harmonization			/5
4	Score Reading			/5
5	Accompaniment / Hymn transposition			/5
6	Patriotic Song			/5
7	Sight Reading			/5
8	Improvisation			/5
			Total	/40
	5 – Superior 4 – Good	3 – Acceptable	2 – Needs Improvement	1 – Unsatisfactory
Juror	Juror Signature: Date:			

Jury Grade:	/40
Instructor's Grade:	/60

Final Grade: /100

Indiana Wesleyan University Division of Music Keyboard Skills Jury Grading Form

Level: (I/II)

Student's Name:	Degree:
Semester: Fall/Spring	Instructor:

	Categories	Selected Works / Keys	Comments Accuracy, rhythm, fluency, tempo, pedal, etc.	Grading
1	Exercises Chord Progression			/5
2	Sight Reading & Transposition			/5
3	Harmonization			/5
4	By Ear Playing			/5
5	Accompaniment / Hymn Playing			/5
6	Score Reading			/5
7	Patriotic Song			/5
8	Improvisation			/5
			Total	/40

5 – Superior 4 – Good 3 – Acceptable 2 – Needs Improvement 1 – Unsatisfactory

.....

Juror Signature: _____

.

Date: _____

Jury Grade:	/40
•	

Instructor's Grade: /60

Final Grade: /100

Indiana Wesleyan University Division of Music **Piano Recital Evaluation Form**

Student's Name: _____

Degree: <u>B.A/B.M/B.S.</u>

Recital Date: _____

Applied Instructor: _____

	Elements	Comments	Grading
1	Sound: Tone/Color Pedaling/Voicing		1 2 3 4 5
2	Articulation/Phrasing		1 2 3 4 5
3	Rhythm/Tempo		1 2 3 4 5
4	Technique/Accuracy		1 2 3 4 5
5	Dynamics		1 2 3 4 5
6	Memorization/ Stage Presence		1 2 3 4 5
7	Interpretation/Style		1 2 3 4 5
8	Musicianship/Expression		1 2 3 4 5
		Total	/40

 5 – Superior: Clearly outstanding in accomplishment or progress 4 – Good: Significant accomplishment or progress 3 – Acceptable: A minimum accomplishment or progress 2 – Needs Improvement 1 – Unsatisfactory 	Grading Scale: $A = 38-40$ $A^- = 35-37$ $B^+ = 32-34$ $B^- = 29-31$ $B^- = 26-28$	C+ = 23-25 C = 20-22 C- = 17-19 D+ = 14-16 D = 11-13
		0-10

General Comments:

Evaluator's Signature:	Date:

Indiana Wesleyan University Division of Music

SENIOR RECITAL HEARING (also Junior Recital Hearing) [Must be typed]

NAME			
[last]	[first]	[middle initial]	
Hearing Date / Time		Recital Date	
Instrument	Major	Minor	
	DDOCDAM		

PROGRAM [List pieces exactly as they will appear on printed program]

Student's Signature						
Applied Teacher's Si	gnature					
Hearing Results	Pass	Fail				
Divisional Chairman'	's signature					

INDIANA WESLEYAN UNIVERSITY DIVISION OF MUSIC UPPER DIVISIONAL HEARING

Name	Major
Classification: Sophomore - Junior	Date
Please check classes that you have taken or are pre	sently taking
Applied Study-Number of Semesters	Class Piano: List highest level
MUS 114 - Class voice	MUS 280 - Choral Techniques
MUS 125 - Diction for Singers	MUS 281 - Woodwind Techniques
MUS 149 - Intro to Contemporary Worship	MUS 282 - String Techniques
MUS 160 - Intro to Music Theory	MUS 283 – Percussion Techniques
MUS 162 - Music Theory I	MUS 284 – Brass Techniques
MUS 164 - Ear Training I	MUS 285 - Beginning Conducting
MUS 180 – Fine Arts	MUS 286 - Advanced Conducting
MUS 254 - Church Music I	MUS 287 - Marching Band Tech.
MUS 260 – Hymnology	MUS 290 - Jazz Improvisation
MUS 261 - Music Theory II	MUS 354 - Church Music II
MUS 263 - Ear Training II	Other music courses not listed above:
MUS 264 - Music Theory III	
MUS 265 - Form and Analysis	
MUS 266 - Ear Training III	
MUS 268 - Counterpoint	
MUS 275 - Intro to Computer App.	
List ensembles:	

Upper Divisional Repertoire

Information must be complete, and works listed in performance order

Applied Instrument Expected graduation date					
This form must be completed three weeks	prior to the Upper Divisional Written Test.				
Student's Signature					
Academic Adviser	Date				
Applied Instructor	Date				
Division Chairperson	Date				
Faculty initials	_yesApply again (may reapply twice)				
	No				
Division Chairperson's Signature					

INDIANA WESLEYAN UNIVERSITY FRESHMAN MUSIC SCHOLARSHIP APPLICATION MARION, INDIANA 46953

Please type, or print clearly, the inform	nation requested.				
NAME		High Grac	High School Graduation Year		
HOME ADDRESS					
HOME ADDRESS	City	State/Zip	Home Phone Number		
e-mail					
PERFORMING MEDIUM IN WHICH	OU WILL AUDITION:				
		(piano, voice, other instrument)			
PRIVATE TEACHERS OR INSTITUT Name	IONS WHERE YOU HAVE Address	E STUDIED:	How Long		
LIST OTHER INSTRUMENTS / VOIC					
LIST MUSICAL ACTIVITIES IN HIGH	SCHOOL, CHURCH OR				
LIST PERFORMANCES, RECITALS					
HIGH SCHOOL (or college) GRADE F (B average is required for scholarship	POINT AVERAGE* eligibility.) *Please note if	ACT other than 4.0 grading s	SAT scale		
LIST COMPOSITIONS YOU WILL BE	EPERFORMING FOR YO	UR AUDITION:			
WHY HAVE YOU CHOSEN TO PURS	SUE A MAJOR IN MUSIC	?			
PRIMARY INTEREST: Bachelor of M Bachelor of Science degree in	-	formance Comp	osition		
Bachelor of Arts degree in: Ap	plied Music Chur	ch Music Music	: Therapy		
<u>*Auditions must be completed by mid</u> To make an appointment for an audition	-March. Scholarship awa	rds will be made as clos	e to March 15 as possible.		

IF YOU CALL THE TOLL-FREE NUMBER (1-866-GOTOIWU 866-468-6498) YOU WILL REACH THE ADMISSIONS OFFICE - PLEASE ASK THEM TO TRANSFER YOU TO THE MUSIC OFFICE TO SCHEDULE AN AUDITION APPOINTMENT.

AUDITION REQUIREMENTS:

You should be prepared to perform two selections in contrasting styles, from different historical eras if possible. These should display a variety of tempo and dynamics, as well as demonstrate your ability and range. Memorized performances are preferred. Vocal auditions should include one art song and one sacred song. Total performance time should not exceed fifteen minutes. Accompaniment tapes are not permitted; an accompanist will be provided if needed.

* If you live more than 300 miles from Marion, a taped audition may be submitted. If you are selected as a scholarship recipient based on a video-taped entry, the award will be conditional pending a live performance after arrival at Indiana Wesleyan University.

Appropriate attire is recommended (no jeans).

<u>Songs to be used for an audition should follow these general guidelines:</u> The song should be of the type intended for the concert repertory, as distinct from a folk or popular song. An Art Song is a setting of a text of high literary quality and, unlike most folk and popular songs, includes an accompaniment that is specified by the composer, rather than improvised or arranged by/for the performer. The art song is often in a foreign language, which could include French, Italian, German, Latin or Spanish. An opera or oratorio aria may be substituted for an art song. A sacred song should follow the same general definition, with text of high literary quality and composed accompaniment.

Contemporary Christian music is not an acceptable style for auditions. No taped accompaniments are to be used. Please notify the Music Department as soon as possible if you do not have an accompanist and one will be provided.

Percussionists will be expected to perform solos in each of the following areas: snare drum, keyboard percussion (2 and/or 4-mallet), timpani. Demonstrations of performance skills in other areas of percussion such as: drum set, world percussion, marching percussion, etc. may be included as well if desired.

ADMISSION TO THE MAJOR - DIVISION OF MUSIC

Permission to declare a music major at IWU is neither automatic nor assumed merely because a student wants to study music. Students must demonstrate a degree of aptitude and preparedness, both academically and musically. Those conditions can be met by the following means:

 Academic readiness can be demonstrated by completing a music theory placement exam. If students are unprepared for the exam, equivalency may be met by taking MUS-160, Introduction to Music Theory, and earning a grade of C or above.
 Performance readiness can be proven by an audition before selected music faculty or by submitting an audio or video recording of pieces showing appropriate levels of accomplishment.

3. All students are required to submit three letters of reference from former music teachers, music directors, or other musicians who can verify the student's readiness to study music at the collegiate level.

This policy applies to both transfer students and entering freshmen. Students living a considerable distance from Marion may be accepted as provisional majors pending an audition/interview after arrival on campus.

If an applicant fails in any of the above requirements but still wishes to be admitted as a major, the status of provisional music major will be granted. The student will be expected to re-audition and successfully complete MUS-160 at the end of the first semester of study. Upon satisfactory completion, the applicant will be classified as a music major

HEALTH AND SAFETY INFORMATION AND RECOMMENDATIONS FOR STUDENT MUSICIANS

Introduction: The Division of Music at Indiana Wesleyan University, as required by the National Association of Schools of Music, is obligated to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

The Division of Music has developed policies, protocols, and operational procedures to guard against injury and illness in the study and practice of music, as well as to raise the awareness among our students and faculty of the connections between musicians' health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the University's practice, rehearsal, and performance facilities.

It is important to note that health and safety depends largely on personal decisions made by informed individuals. Indiana Wesleyan University has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Too many factors beyond the university's control are involved.

Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment in the Indiana Wesleyan University Division of Music. The policies, protocols, and operational procedures developed by the Division of Music do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to the University.

Performance Injuries: Anyone who practices, rehearses or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries. Sizable percentages of them develop physical problems related to playing their instruments; and if they are also computer users, their risks are compounded. Instrumental injuries often include carpal tunnel syndrome, tendinitis, and bursitis. Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and the end of careers.

What Instrumentalists Should Do

- The Division of Music wishes to thank the Associated Board of the Royal Schools of Music and the Canadian Network for Health in the Art and The Jordan College of the Arts at Butler University for the following information:
- **Evaluate your technique**. Reduce force, keep joints in the middle of their range of motion, use large muscle groups when possible, and avoid fixed, tense positions.
- 1. Always warm up. As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance.
- Take breaks to stretch and relax. Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure to restore circulation.
- 3. **Pace yourself**. No pain, no gain is a potentially catastrophic philosophy for a musician. Know when enough is enough, and learn to say 'no' to certain performances or lengths of performing that might result in injury.
- 4. Check out your instrument. Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?
- 5. Evaluate other activities. Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendinitis.
- 6. **Pay attention to your body**. Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.

7. **Get medical attention**. Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury. Likewise, the demands placed on singers' voices are immense. Hardly a month goes by where a top singer is not forced to interrupt a tour, take a break, or undergo a medical procedure due to problems with their voice. Medical professionals are making the case that the demands put on one's voice when singing one to three hours is as intense as those made on an Olympic marathon runner's body. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a singer's ability to perform at her/his best.

What Singers Should Do

The Division of Music wishes to thank The Singer's Resource, the Texas Voice Center, Houston, and the University of Michigan Vocal Health Center and The Jordan College of the Arts at Butler University for the following information:

- Maintain good general health. Get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" see your physician and rest your voice.
- 1. Exercise regularly.
- 2. Eat a balanced diet. Including vegetables, fruit and whole grains, and avoid caffeinated drinks (coffee, tea, and soft drinks) and alcohol. Avoid spicy, acidic, and dairy foods if you are sensitive to them.
- 3. Maintain body hydration; drink two quarts of water daily.
- 4. Avoid dry, artificial interior climates. Using a humidifier at night might compensate for the dryness.
- 5. Limit the use of your voice. High-ceilinged restaurants, noisy parties, cars and planes are especially damaging to the voice. If necessary, use amplification for vocal projection.
- 6. Avoid throat clearing and voiced coughing.
- 7. Stop yelling, and avoid hard vocal attacks on initial vowel words.
- 8. Adjust the speaking pitch level of your voice. Use the pitch level in the same range where you say, "Umm-hmm?"
- 9. Speak in phrases rather than in paragraphs. Breath slightly before each phrase.
- 10. Reduce demands on your voice don't do all the talking!
- 11. Learn to breathe silently to activate your breath support muscles and reduce neck tension.
- 12. Take full advantage of the two free elements of vocal fold healing: water and air.
- 13. Vocal athletes must treat their musculoskeletal system as do other types of athletes; therefore, vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.

What All Indiana Wesleyan University Musicians Should Do

The Division of Music wishes to thank The Jordan College of the Arts at Butler University for the following information:

Stay informed. Awareness is the key. Like many health-related issues, prevention is much easier and less expensive than cures. Take time to read available information concerning injuries associated with your art.

Musicians might find the following books helpful:

Conable, Barbara. What Every Musicians Needs to Know About the Body (GIA Publications, 2000)

Klickstein, Gerald. The Musician's Way: A Guide to Practice, Performance, and Wellness (Oxford, 2009)

Norris, Richard N. *The Musician's Survival Manual*(International Conference of Symphony and Opera Musicians, 1993) The following links may be useful:

<u>Associated Board of the Royal Schools of Music</u> (ABRSM), the world's leading authority on musical assessment, actively supporting and encouraging music learning for all.

Performing Arts Medicine Association (PAMA), an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist.

Texas Voice Center, founded in 1989 for the diagnosis, treatment, and prevention of voice disorders.

National Center for Voice and Speech (NCVS), conducts research, educates vocologists, and disseminates information about voice and speech.

<u>Vocal Health Center</u>, University of Michigan Health System, recognized locally, regionally and nationally as a leading institution for the treatment and prevention of voice disorders. At the heart of the Center is a professional team comprised of experts from the University of Michigan Health System and U-M School of Music, encompassing the fields of Laryngology, Speech Pathology, and Vocal Arts.

Department-Owned Instruments

The Division of Music maintains a collection of musical instruments for checkout and use by members of the music faculty and students enrolled in our courses and performing ensembles. As with other items we use in the course of our daily lives, musical instruments must be cared for properly and cleaned regularly. Each instrument in the Division's collection receives a thorough inspection at the conclusion of the academic year. Every year, thousands of dollars are spent to clean, adjust, and return instruments to full playing condition.

Antiseptically Clean

More and more our society is pushing for products that are anti-fungal, anti-bacterial and anti-viral. Some even go the next step further aiming to achieve sterile. However, our bodies by design are not meant to live in a sterile environment. As kids we played in the dirt, ate bugs and countless other things and became stronger because of it. Keep in mind that total sterility is a fleeting moment. Once a sterile instrument has been handled or exposed to room air it is no longer considered to be sterile. It will however remain antiseptically clean until used.

Most viruses cannot live on hard surfaces for a prolonged period of time. Some die simply with exposure to air. However, certain groups are quite hardy. Therefore, musicians must be concerned with instrument hygiene. Users of school owned and rented musical equipment might be more susceptible to infections from instruments that are not cleaned and maintained properly.

If the cleaning process is thorough, however, musical instruments will be antiseptically clean. Just as with the utensils you eat with, soap and water can clean off anything harmful. Antibacterial soaps will kill certain germs but all soaps will carry away the germs that stick to dirt and oils while they clean. No germs/ no threat.

Infectious Disease Risks

Sharing musical instruments is a widespread, accepted practice in the profession. However, recent discussion in the profession has included concern regarding shared musical instruments and infectious disease, especially HIV.

The Centers for Disease Control (CDC), has confirmed that there is no risk of transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV) through shared musical instruments. The reasons for this are that these diseases are passed via a blood-toblood, sexual fluid or mucous membrane contact. There has been no case of saliva transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV).

Instrument Hygiene

While the possibility of transmission of the above bacteria and viruses is not a real consideration, it is apparent that there should be a protocol with regard to shared musical instruments. Sharing of instruments is routine in music schools, where students practice and perform on borrowed instruments throughout the year. In our discussion with our consultants, certain basic considerations and recommendations for standard operating procedures regarding shared instruments were recommended as follows:

All musicians or students should have their own instrument if possible.

1. All musicians or students should have their own mouthpiece if possible.

All students and faculty sharing reed instruments **MUST** have their own individual reeds. Reeds should **NEVER** be shared.
 If instruments must be shared in class, alcohol wipes or Sterisol germicide solution (both available from the Division of Music) should be available for use between different people. When renting or using a Division-owned musical instrument, each user must understand that regular cleaning of these musical instruments is required in order to practice proper hygiene. The student must initial and date the following statement upon checkout of the institutionally owned wind instrument.

Mouthpieces

The mouthpiece (flute headjoint), English Horn and bassoon bocal, and saxophone neck crook) are essential parts of wind instruments. As the only parts of these instruments placed either in or close to the musician's mouth, research has concluded that these parts (and reeds) harbor the greatest quantities of bacteria.

Adhering to the following procedures will ensure that these instrumental parts will remain antiseptically clean for the healthy and safe use of our students and faculty.

Cleaning the Flute Head Joint

Using a cotton swab saturated with denatured, isopropyl alcohol, carefully clean around the embouchure hole.

- 2. Alcohol wipes can be used on the flute's lip plate to kill germs if the flute shared by several players.
- 3. Using a soft, lint-free silk cloth inserted into the cleaning rod, clean the inside of the headjoint.
- 4. Do not run the headjoint under water as it may saturate and eventually shrink the headjoint cork.

Cleaning Bocals

Bocals should be cleaned every month with a bocal brush, mild soap solution, and running water. 2. English Horn bocals can be cleaned with a pipe cleaner, mild soap solution, and running water. Be careful not to scratch the inside of the bocal with the exposed wire ends of the pipe cleaner. Cleaning Hard Rubber (Ebony) Mouthpieces 1. Mouthpieces should be swabbed after each playing and cleaned weekly.

2. Select a small (to use less liquid) container that will accommodate the mouthpiece and place the mouthpiece tip down in the container.

3. Fill the container to where the ligature would begin with a solution of half water and half white vinegar (50% water and 50% hydrogen peroxide works too). Protect clarinet mouthpiece corked tenons from moisture.

4. After a short time, use an appropriately sized mouthpiece brush to remove any calcium deposits or other residue from inside and outside surfaces. This step may need to be repeated if the mouthpiece is excessively dirty.

5. Rinse the mouthpiece thoroughly and then saturate with Sterisol germicide solution. Place on paper towel and wait one minute. 6. Wipe dry with paper towel.

7. Note: Metal saxophone mouthpieces clean up well with hot water, mild dish soap (not dishwasher detergent), and a mouthpiece brush. Sterisol germicide solution is also safe for metal mouthpieces.

Cleaning Saxophone Necks (Crooks)

Swabs and pad-savers are available to clean the inside of the saxophone neck. However, most saxophonists use a flexible bottlebrush and toothbrush to accomplish the same results.

- 1. If the instrument is played daily, the saxophone neck should be cleaned weekly (and swabbed out each day after playing).
- 2. Use the bottlebrush and mild, soapy water to clean the inside of the neck.
- 3. Rinse under running water.
- 4. Sterisol germicide solution may be used on the inside of the neck at this time, if desired (not necessary). Place on paper towel for one minute.
- 5. Rinse again under running water, dry, and place in the case.
- 6. If using pad-savers, do not leave the pad-saver inside the neck when packed away.

Cleaning Brass Mouthpieces

Mouthpieces should be cleaned monthly.

- 1. Using a cloth soaked in warm, soapy water, clean the outside of the mouthpiece.
- 2. Use a mouthpiece brush and warm, soapy water to clean the inside.
- 3. Rinse the mouthpiece and dry thoroughly.
- 4. Sterisol germicide solution may be used on the mouthpiece at this time. Place on paper towel for one minute.
- 5. Wipe dry with paper towel.

Other Instruments

String, percussion, and keyboard instruments present few hygienic issues that cannot be solved simply by the musician washing their hands before and after use.

Noise-Induced Hearing Loss

Note - The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgments. It should not be used as a basis for medical treatment. If you are concerned about your hearing or think you may have suffered hearing loss, consult a licensed medical professional.

Part of the role of any professional is to remain in the best condition to practice the profession. As an aspiring musician, this involves safeguarding your hearing health. Whatever your plans after graduation - whether they involve playing, teaching, engineering, or simply enjoying music - you owe it to yourself and your fellow musicians to do all you can to protect your hearing. If you are serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing.

Music & Noise In the scientific world, all types of sound, including music, are regularly categorized as noise. A sound that it too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else. Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

Noise-Induced Hearing Loss (NIHL)

We experience sound in our environment, such as the sounds from television and radio, household appliances, and traffic. Normally, we hear these sounds at safe levels that do not affect our hearing. However, when we are exposed to harmful noisesounds that are too loud or loud sounds that last a long time-sensitive structures in our inner ear can be damaged, causing noiseinduced hearing loss (NIHL). These sensitive structures, called hair cells, are small sensory cells that convert sound energy into electrical signals that travel to the brain. Once damaged, our hair cells cannot grow back. NIHL can be caused by a one-time exposure to an intense "impulse" sound, such as an explosion, or by continuous exposure to loud sounds over an extended period of time. The humming of a refrigerator is 45 decibels, normal conversation is approximately 60 decibels, and the noise from heavy city traffic can reach 85 decibels. Sources of noise that can cause NIHL include motorcycles, firecrackers, and small firearms, all emitting sounds from 120 to 150 decibels. Long or repeated exposure to sounds at or above 85 decibels can cause hearing loss. The louder the sound, the shorter the time period before NIHL can occur. Sounds of less than 75 decibels, even after long exposure, are unlikely to cause hearing loss. Although being aware of decibel levels is an important factor in protecting one's hearing, distance from the source of the sound and duration of exposure to the sound are equally important. A good rule of thumb is to avoid noises that are "too loud" and "too close" or that last "too long."

*It is very important to understand that the hair cells in your inner ear cannot regenerate. Damage done to them is permanent. There is no way to repair or undo this damage.

According to the American Academy of Audiology, approximately 26 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise. As you pursue your day-to-day activities, both in the Division of Music and in other educational, vocational, and recreational environments, remember: Hearing health is essential to your lifelong success as a musician.

- 1. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). This danger is constant.
- 2. Noise-induced hearing loss is generally preventable. Avoid overexposure to loud sounds, especially for long periods of time.
- 3. The closer you are to the source of a loud sound, the greater the risk of damage.
- 4. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Recommended maximum daily exposure times to sounds at or above 85 dB are as follows: 85 dB (vacuum cleaner, MP3 player at 1/3 volume) - 8 hours 90 dB (blender, hair dryer) - 2 hours 94 dB (MP3 player at 1/2 volume) - 1 hour 100 dB (MP3 player at full volume, lawnmower) - 15 minutes 110 dB (rock concert, power tools) - 2 minutes 120 dB (jet planes at take-off) - without ear protection, sound damage is almost immediate
- 6. Certain behaviors (controlling volume levels in practice and rehearsal, planning rehearsal order to provide relief from high volume works, avoiding noisy environments) reduce your risk of hearing loss.
- 7. The use of earplugs (Sensaphonics, ProGuard, Sensorcom) helps to protect your hearing health.
- 8. Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of the Division of Music, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- 9. If you are concerned about your personal hearing health, talk with a medical professional.
- 10. If you are concerned about your hearing health in relationship to your study of music at Indiana Wesleyan University, consult with your applied instructor, ensemble conductor, advisor, or the Division Chair.

Resources - Information and Research Hearing Health Project Partners

National Association of School of Music (NASM) http://nasm.arts-accredit.org/ Performing Arts Medicine Association (PAMA) http://www.artsmed.org/index.html PAMA Bibliography (search tool) http://www.artsmed.org/bibliography.html

General Information on Acoustics

Acoustical Society of America (http://acousticalsociety.org/)

Acoustics.com (http://www.acoustics.com)

Acoustics for Performance, Rehearsal, and Practice Facilities Available through the NASM Web site

Health and Safety Standards Organizations American National Standards Institute (ANSI) (http://www.ansi.org/)

The National Institute for Occupational Safety and Health (NIOSH) (http://www.cdc.gov/niosh/)

Occupational Safety and Health Administration (OSHA) (http://www.osha.gov/)

Medical Organizations Focused on Hearing Health American Academy of Audiology (http://www.audiology.org/Pages/default.aspx)

American Academy of Otolaryngology â€" Head and Neck Surgery (http://www.entnet.org/index.cfm)

American Speech-Language-Hearing Association (ASHA) (http://www.asha.org/)

Athletes and the Arts (http://athletesandthearts.com/)

House Research Institute â€" Hearing Health (http://www.hei.org/education/health/health.htm)

National Institute on Deafness and Other Communication Disorders â€" Noise-Induced Hearing Loss

(http://www.nidcd.nih.gov/health/hearing/noise.html)

Other Organizations Focused on Hearing Health Dangerous Decibels (http://www.dangerousdecibels.org)

National Hearing Conservation Association (http://www.hearingconservation.org/)

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA-Admin_and_Faculty_2011Nov.pdf

Information on Indiana Wesleyan University Health Services

The following is a link to information regarding health services at Indiana Wesleyan University:

http://wildcat.indwes.edu/health-center/

Information regarding Safety on the Indiana Wesleyan University Campus

The following link is to information regarding safety on the Indiana Wesleyan University campus.

http://www.indwes.edu/Safety/

Federally mandated information related to the Indiana Wesleyan University Campus

All of the federally mandated information is gathered into a single set of web pages on the Indiana Wesleyan University home page.

http://www.indwes.edu/About/Student-Consumer-Information/