

SCHOOL OF MUSIC

*Student
Handbook*

2020 – 2021



Edition 30

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Handbook editing, design, & layout: Angelo Favis*

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Introduction

The information contained in this *Student Handbook* is current as of August 1, 2020 and is considered official School of Music policy as of that date. This does not preclude the possibility of subsequent changes, including programs, course descriptions, and university policies, or other subsequent changes which may result through action by the Illinois State University Academic Senate, the Board of Regents, or the Board of Higher Education. Information concerning changes will be made available through the office of the School of Music Director. More extensive information about the University and its programs can be found in the University *Undergraduate Catalog* (known hereafter as the *Catalog*).

The *Student Handbook* also serves as an aid in keeping track of the requirements you need to fulfill for your program of study. You must meet all requirements specified for your program of study as announced in the *Catalog* for the year that you entered the University. ***Each student is personally responsible for meeting degree requirements. Advisors will assist, but accountability and liability belong to each student.***

For a student who attends at least one term of each academic year, graduation requirements are specified in the *Catalog* for the year he or she entered the University. If attendance is not continuous, a student must meet the requirements specified in the *Catalog* in effect when he or she reenters the University. If such a student continues in the curriculum chosen originally, the hours earned in meeting the requirements of an old program will apply to the hour requirement of a revised program. In all instances, the University may adjust graduation requirements to ensure that each graduate of a teacher preparation curriculum meets the course requirements for an Illinois Teaching Certificate.

A student who transfers from an Illinois public community college to this University may choose to meet graduation requirements specified in the ISU *Undergraduate Catalog* in effect at the time the student entered the community college if 1) attendance was not interrupted, and 2) transfer to Illinois State University occurred within nine months of attendance at the community college.

Since University programs are constantly evaluated and improved, a student may graduate under new requirements published while in attendance at the University. A student who changes to new *Catalog* requirements, however, must meet all the requirements in the new *Catalog*.

It must be emphasized that the student must always periodically review his or her program and degree requirements against the *Catalog* for the year he or she entered the University. He or she is personally responsible for meeting these requirements.

COVID-19 presents a very challenging situation for Illinois State University, the College of Fine Arts, and the School of Music. Everything remains fluid and subject to change for 2020-2021, including the procedures and policies in this handbook. Revisions or updates may be published and communicated to students separately.

I. History

ISNU/ISU MUSIC DEPARTMENT 1857-1957

by Marjorie Steele Cross

(This history was written in 1957 as part of Illinois State University's Centennial Celebration.)

One of the most controversial curricular developments in the history of Illinois State Normal University has involved the music department. It was many years after the opening of the Normal University of October 5, 1857, before music became an established course of study in the education of teachers.

An Early Dream

It was the dream of the early presidents that prospective teachers receive "a broad culture." Charles E. Hovey, the first president, shared this dream; and it was his wish that the University emphasize music and drawing along with the other arts. President Hovey enjoyed music for itself and believed that the young could be taught to sing as well as to read and write. He saw no reason why vocal music should not be included in every elementary course of study. To test this theory, he employed Chauncey Cady of Chicago to come to Normal as a teacher of vocal music.

Professor Cady was given strict instructions to spare no pains to prove the correctness of the theory. He divided the school into four sections. "A" was made up of good singers who could read music readily. In the "B" group were well-informed singers capable of being advanced, and "C" was comprised of students with a natural ear for music but voices in need of training.

According to notations in John W. Cook's *History of the Illinois State Normal University*, published in 1882, the "D" group was made up of "Birds that couldn't sing." John Cook, at that time a student, was a member of this group. He wrote, "This class was small, but desperate. It labored zealously to grasp the rudiments of the grand art, but its best efforts were failures, and it became, in the course of a year or so, the laughing stock of the entire school."

The case of music education needed a strong argument in the Illinois of the fifties. Perhaps the early courses were too technical, stilted, and poorly taught. At any rate, the students finally rebelled at required music instruction and rose in a body to leave the assembly hall whenever the hour for music arrived. In July of 1861, the Board of Education voted to dispense with music during the next term.

That there was no formal music education at Normal during the early days did not mean that the art had no place in campus life. Vocal and instrumental music were a part of the weekly programs of Philadelphia and Wrightonia literary societies that were founded in the fall of 1860. Their debates, papers and declamations were interspersed with musical numbers; and the society members all joined in singing hymns to the accompaniment of a piano - if available - otherwise to combo-music.

Richard Edwards became president of the Normal University in 1862. It was his philosophy that a normal school should train teachers to go into the most remote school districts prepared to offer the poorest child a thorough and useful education, which would include along with the usual studies, training in vocal music. So, in the curriculum of 1874, vocal music became an optional study consisting of a 12-week course. Instruction was given by regular faculty members who had musical ability and were willing to lend their talents.

The Wrightonia and Philadelphia Societies still flourished. They had purchased pianos; and the vocal and instrumental numbers on their programs which had at first just interspersed the literary exercises, were included in inter-society contests. It is interesting to note that the University subsequently obtained two grand pianos purchased by the societies late in the 19th Century.

Mr. Cook, who became the University's president in 1890, had a firm desire to establish some new departments in the school. He felt that Normal was behind other educational institutions of the day in some fields, and he wanted to start a kindergarten, music, manual training, a print shop, and a summer school. However, he soon learned that there were not sufficient funds for new departments without jeopardizing the old, so more years were to pass with course offerings remaining comparatively the same.

President Cook, however, gave every encouragement possible to the sporadic and struggling musical organizations that appeared on the campus. In 1898, he said, "We must have a good kindergarten; and music taught by skillful teachers." The next year the Board of Education appointed a music teacher, Mrs. Ida L. Gove, who had received vocal training at the Peoria Conservatory of Music. But Mrs. Gove supervised music at Normal for only one short year. She resigned in 1900 when it was decided the University could not yet afford a music teacher.

Music organizations continued to make their place on the campus. In the fall of 1898, following a concert presented on the campus by the Glee Club from the University of Illinois, the men at Normal decided that their school too should have a glee club. In January the singers organized and Mary Hartmann, teacher of mathematics, and Elizabeth Mavity, teacher of grammar, served as directors. Not to be outdone, a few weeks later the women students organized a glee club. And on March 17, 1899, the men presented their first concert. The senior class of 1899 presented the opera "Castanea" as a feature of Commencement Week, with only the help of some of the more musically inclined members of the faculty.

Accepted Course of Study

It was during the regime of President David Felmley, from 1900 to 1930, that music finally became an established course of study at Normal. The employment of Frank W. Westhoff - supervisor of music in the Decatur schools - as a full-time music teacher was considered by the new president as one of his first real achievements. Professor Westhoff directed the entire school in required singing for 20 minutes each day. He also held regular classes in the afternoon and directed the glee clubs. Under Mr. Westhoff's enthusiastic guidance, music became popular. In 1902 music courses were required on the same basis as arithmetic or pedagogy with the qualification that no other branch of study could be substituted for the first-year students.

By 1914, with regular instruction in music made available to students preparing for teaching, music was extended into countless village schools.

Music as a special two-year curriculum was established in 1913, and Julia Juella Burkhard was employed as an assistant music teacher. The curriculum now contained "song-singing," elementary music and sight-reading, advanced music, methods in primary and upper grades, high school music, harmony, history and music appreciation. With a graded outline in music permanently in use in the training school, came practice teaching by students in the music department.

From time to time student musicians organized into orchestra, band, or choral groups. In the fall of 1904, an orchestra was composed of seven students, and Mr. Westhoff. By 1916, in the days of Miss Minerva Cook Hall, music instructor, the orchestra had 33 members. In 1915, Professor Westhoff had reorganized the band, and \$500 was voted for the purchase of instruments. Fifteen instruments were obtained - a far cry from the present day when it is not uncommon to pay much more than this amount for the purchase of a single instrument. Boys and Girls Glee Clubs and a mixed choral group were thriving organizations.

Professor Westhoff served as director of the music department until 1935 and under his leadership the department emerged from the struggle for existence to a place of recognition. His published textbooks were widely used by schools in many parts of the nation. He was a charter member of the Music Supervisors' Conference (now the Music Educators' National Conference), which was founded in 1907. Professor Westhoff continued as a University teacher of music for three years following his retirement as department head.

Reorganization of Curriculum

With the coming of another new president, Dr. Raymond W. Fairchild, in 1933, came also curriculum changes. His experiences as a superintendent of public schools had made him aware of the need for specialized preparation of teachers in various fields of education, including music. He placed new emphasis on widening intellectual interests and improvement of instruction. By 1935 significant curriculum developments had taken place, and "the division of music education" was completely reorganized.

According to the 1934 *Index*, the year 1933-34 had been one of real progress in music. "Music activities at Old Normal have been distinctly on the upgrade this year. In every music group, progress has been made." The Men's Glee Club, numbering about 50, had made its second annual tour and had presented three concerts on the campus. The Women's Glee Club, with a membership of about 55, had presented the operetta "The Rivals." The Marching Band was much in demand for performances on and off the campus, and the Concert Band organized during the winter gave several concerts. There was an orchestra of about 25 members, eight of whom comprised the personnel of a string ensemble.

The year 1933 also marked the beginning of the annual high school marching band contest. The first of its kind in Central Illinois, it was organized to stimulate "the ideal of drilled bands in the high school." The six bands entered were from Pekin, Normal, Pontiac, Auburn, Chenoa, and Cropsey.

The music faculty in 1933-34 consisted of Mr. Westhoff, head of the division of music education and director of the Women's Chorus, Orchestra, and String Ensemble; Miss Blaine Boicourt, assistant professor of music, who taught college courses and directed the Men's Glee Club; Miss Margaret Westhoff, and Kenyon S. Fletcher, industrial arts teacher who directed the University Bands.

In the fall of 1934, Emma R. Knudson joined the music faculty at ISNU as associate professor; and when Mr. Westhoff retired as head of the music department in 1935, she became the acting head. She was later appointed director of a division of music education and head of the department of music - a position that she held until her retirement in August 1957.

Dr. Knudson came to ISNU from Elgin, where she had been supervisor of music in the public schools for seven years. As an instructor of instrumental music, one of her first projects was to build up the Orchestra, which by 1938 had full instrumentation and personnel of 70.

In the spring of 1936, ISNU inaugurated the first real statewide orchestra contest on both elementary and secondary school levels by playing host to 2,500 music students, winners of preliminary district contests. Dr. Knudson was state chairman of the instrumental group and secretary of the Illinois Orchestra Association under whose auspices these contests were given.

In welcoming contestants to the camps for the first state contest, President Fairchild said, "Music on the campus of ISNU is receiving special emphasis as is evident from the growth of the department of music both in quantity and quality of accomplishment. This is one of our special departments and is now receiving outstanding consideration in the development of young people for the public school music field." The high school contests were held annually in the spring for a number of years.

Another "first" for ISNU that brought hundreds of visitors to the campus, was the State Orchestra Clinic held October 18 and 19, 1935. The clinic, the first of its kind to be held in Illinois, fostered interest in school orchestras. Later clinics included vocal as well as instrumental music. These clinics, which brought many outstanding musicians and educators to the campus, were held for 11 years. They were discontinued in 1946, partially because of the many clinics held in other parts of Illinois by that time and because of the small attendance during the war years. The importance of these clinics in influencing school music in the state and establishing ISNU as a leader in music education has been a lasting one.

Need for Housing

With the growth of the music department at ISNU there was need for more adequate housing. The third floor of Old Main was still used, and the department also shared Capen Auditorium and the Cook Hall Gymnasium with other University organizations. In the fall of 1935, work was begun on the basement of the Old Castle

to provide permanent housing needed for the department. Excavations were made, a concrete floor laid, and walls constructed to provide a soundproof rehearsal room 25 by 75 feet; and an instrument room and three practice rooms. The work was done as a WPA and NYA project at a cost of several hundred dollars; the rooms were ready for use by January 1936.

On June 11, 1936, Old Castle was renamed Cook Hall, in memory of President Cook, who not only was a musician himself but had done so much for music at ISNU.

Highlights of Program

Concerning the plan for further development of the music curriculum at ISNU in 1936, Dr. Knudson, then acting head of the department had said, "Teachers who graduate from Normal will be adequately equipped to handle and direct properly both instrumental and vocal work. Much of the instruction in music will be based on practical studies in vocal and instrumental fields."

New additions to the department were to be piano classes, classes in advanced strings, and courses in music literature. Emphasis was to be placed on music in rural schools. According to the plans, orchestra, chorus and bands were to continue to function, and in addition to the performing organizations, laboratory groups were to be formed. All music majors were to participate in three organizations embodying both vocal and instrumental work. Kwalwasser-Dykema musical talent tests were given freshmen in music to determine their aptitudes in musical activities. Music education had definitely become an established course of study at Normal.

There are highlights among the changes that should be mentioned. It was at ISNU that class instruction in instruments was first inaugurated - a teaching method now accepted in schools throughout the country.

ISNU pioneered in offering music courses without charging extra fees. The regular University fee still entitles students to instruction in music for private or class lessons, all courses, and the use of practice rooms and instruments.

The music department developed a fully equipped experimental laboratory, where both undergraduate and graduate students may carry on studies, research and experimentation in the science and psychology of music. At the time the laboratory was started in the fall of 1947, ISNU was one of few colleges to include this scientific approach to music education in its curriculum.

In the summer of 1948, the first graduate courses in music were offered, making it possible for a student to earn a Master of Science in Education degree at ISNU with music as his major field of study. The first student to complete graduate work in music at the University was granted his degree in August of 1949.

The music organizations, which are open to all students of the university, have been an important part of campus life for many years. Mention already has been made of the Men's Glee Club, Women's Glee Club, the Bands, and Orchestra. These organizations have had continuous activity since their founding, and others have been established to take their place on the ISNU campus. One of the most recently organized is the Madrigal Group, which made its first public appearance during the 1956 Christmas season. Sometime during the school year, most of the organizations go on tour, performing for high schools in Illinois communities.

The All-Girl Marching Band, organized by Wayne Sherrard, made its first appearance in 1944, during the war when there were few men on campus.

One of the traditions of the Christmas season at Normal is the annual presentation of Handel's "Messiah" by the combined choral groups of the University. As early as 1936, the ISNU students sang the "Messiah" each year with the Bloomington-Normal Philharmonic Society and the Wesleyan Mixed Chorus. Later the University choirs combined to present their own concert. Dr. Knudson says that one of the most memorable experiences of her career at normal was directing the "Messiah" each year. [Editor's note: This was written in 1957. The tradition has since been discontinued.]

One hundred years of music at ISNU has brought many changes, not only in the facilities available for students who plan a career in the teaching of music but in the student's attitudes. University students no longer rebel at required instruction in music. Many are eager to compete for a place in one of the organizations or to enroll in music courses when possible. Added facilities of the new fine arts building will make it possible for students in teaching fields other than music to enroll in courses which now sometimes must limit enrollments.

ISNU/ISU MUSIC DEPARTMENT/SCHOOL OF MUSIC 1957-2002

by Roar Schaad

The Second Century Begins

In celebration of the one hundredth anniversary of the University, ground was broken on November 22, 1957 for a new music and speech building named Centennial to commemorate the occasion. The cornerstone of Old Main, the first building on the University campus, was included in the structure in a ceremony that took place on December 17, 1957 in the ballroom of the 'Old' Student Union. This new building, completed for the fall semester of 1959, included offices, classrooms, practice rooms, rehearsal rooms and a theater named after the first head of the ISNU Music Department, Frank W. Westhoff. Soon after this building was completed, it became necessary to add classrooms, office space, and a lecture hall for music, speech and art to the north end of the original Centennial building. This lecture hall, completed in the fall of 1962, later became known as Centennial East Recital Hall. In 1988, it was renovated and renamed Kemp Recital Hall in memory of Benny B. Kemp (1922-1978), who was part of the piano faculty and an assistant to the Chairman a few years before his retirement in 1978.

On January 1, 1964, ISNU officially became known as Illinois State University at Normal. During this time two major music department developments occurred. One was the inception of a Summer Jazz Workshop and the other was the inclusion of a summer "Music on Campus" series. Both of these summer activities brought hundreds of students to the ISU campus and supported the idea of a year-round university. The Jazz Workshop, headed by Marian McPartland, brought such jazz luminaries as Gary Burton and Phil Wilson to campus, while "Music on Campus" brought high school students to campus organized into band and chorus disciplines. In 1968, Joseph Wilson was named the fourth chairman of the Music Department, following previous department heads Frank Westhoff, Emma Knudson and Howard Rye. Wilson served as chairman until 1971, followed by James Roderick as acting chairman for one year until Arthur Corra was named chairman starting in the fall semester of 1972. In 1968 the Department of Music became part of the newly created College of Fine Arts (CFA). The first permanent Dean of the CFA after acting Dean Richard Desmond was Charles Bolen.

New Sounds Spur Changes

The early 1970s were an exciting and productive time for the ISU music department. An Electronic Music Studio was created along with two courses to complement this studio: an introduction to electronic music and an advanced electronic music program. New Music concerts were programmed each semester and many famous composers were invited to campus to discuss and perform their music, among them Lukas Foss, John Eaton and Arthur Custer. The fall of 1975 saw the appointment of David Shrader as the department head. With him came the development of the Computer Music Studio and the inauguration of the Microcomputer Learning Center, co-created with new faculty member David Williams. The Office of Research in Arts Technology (ORAT) was later established, out of which came a computer-based performing group known as the Digital Arts Consort (DAC). The band program also grew during this time. In 1978, marching band director Ed Livingston expanded the group from approximately 90 to 340 members to form the "Big Red Marching Machine." From the initial Stage Band program nurtured by George Foeller and continued with Ken Kistner, the ISU Jazz Band, under the direction of James Boitos since 1972, has developed into an award-winning ensemble. ISU bands have made many recordings over the years including the "Concert Band" with George Foeller, the "Symphonic Band" with Robert Allan, the "Wind Symphony" with Stephen Steele and the Marching Band with Dan Farris. A former ISNU graduate, Paul Rosene, joined the music faculty during these creative times and soon established the ISU Handbell Choir and initiated what is today an internationally known Music Therapy program.

Diversity Produces Changes

Another ISU graduate, Betty Zook, also contributed to the international reputation of the music department by organizing what began a Show Choir and today is known as the jazz choir *ENCORE!*. For several years, this organization has sponsored an annual Jazz Choir Workshop that attracts many high school students from the area. The choral area is well known for its Madrigal Singers and its annual Madrigal Dinner. With director John Ferrell, this organization toured England several times. Beginning with the University Choir directed by James Roderick in 1957, the choral area has expanded over the years under several directors, including Donald Armstrong, Michael Schwartzkopf, and James Major. Dr. Major has led the Concert Choir on two European tours since 1997. Most of the choral organizations at ISU have been represented on recordings over the years: the Men's Glee Club, Treble Choir and Madrigal Singers (on LP) and more recently the Concert Choir and Civic Chorale (on CD). The string program was expanded in the 1980s with the addition of the classical guitar studio. An annual Latin American Music Concert series was begun in 1986 by one of our internationally-known faculty, the distinguished Panamanian composer Roque Cordero. While at ISU he wrote many award winning compositions that have been recorded for international distribution.

In 1986, Cook Hall (commonly known as the "Castle") was renovated and became the home of the new applied music studios. It also houses a large rehearsal room for the symphony orchestra, bands, and Civic Chorale. Two smaller rooms for choir, chamber orchestra, jazz band, and the Creative Arts Ensemble are located on the third floor. The lower level includes practice modules, the choral and band libraries and the instrument repair shop.

In the 1990s, Angelo Favis organized the ISU Guitar Ensemble, and Glenn Block, current director of orchestras at ISU, established a string festival. A Guest Artists Concert Series was established during this decade, which has brought many internationally recognized performers to Kemp Recital Hall.

Several annual events have brought thousands of high school students to campus to participate in musical events. They include the Illinois Music Educators Association District III Festival in November, the Marching Band Competition in October, the spring High School Band Festival and, since 1992, the Bands of America weeklong summer program in June.

The New Millennium

The most recent addition to the music department is a new Performing Arts Center that formally opened in October 2002. This facility houses a 500-seat theater and an 850-seat concert hall. Arved Larsen, chairperson of the music department from 1991-2000, was instrumental in bringing this project to fruition. His tenure has also seen the addition of Master of Music degree program in Music Therapy as well as the addition of World Music to the curriculum.

The new millennium continues to bring new challenges and opportunities for the music faculty and students of ISU. On July 1, 2001, the Music Department officially became the School of Music, with Dr. James Major as Director. The School has attracted a diverse and talented faculty, and new courses and programs were introduced. Notable among these were the African Drumming and Dance Ensemble and two new liberal arts sequences: Musical Theatre and Music Business. The two new programs offered significant interdisciplinary collaborations between the Schools of Music and Theatre and the College of Business. The new Minor in Jazz Studies was introduced in the Fall of 2013. New programs include the BM in Jazz Studies, new sequences in the Composition program: a Theory Emphasis sequence and New Media Composition sequence, and the MM in jazz Performance.

II. Facilities & Services

FACILITIES

Centennial East and West (CE & CW)

School of Music office, resource room, band office, Kemp Recital Hall, music classrooms, music faculty and staff offices, faculty mailboxes, recital credit drop box, music therapy/education equipment room, Westhoff Theatre, Allen Theatre.

Center for the Performing Arts (CPA)

Concert hall, theatre, box office.

Center for the Visual Arts (CVA)

Fine arts computer lab, Dean's office, music faculty offices.

Cook Hall (CH)

Applied music faculty offices and studios, large ensemble rehearsal rooms, instrument lockers, practice rooms, ensemble libraries, instrument repair facility. Practice room keys available from CE 225.

Old Union Building (OU)

Practice rooms. Keys available from CE 225.

Manchester-Hewett Hall (MAN-HEW)

Practice rooms. May be opened using your dorm room key.

Milner Library (MLB)

Listening center, music scores, music books and journals.

INFORMATION INDEX

Academic area coordinators.

- Music Education: Phillip Hash, CE 31.
- Music Therapy: Andrea Crimmins (Fall), CW 312; Cindy Ropp (Spring), CW 309.
- History/Theory/Composition/CTK: Allison Alcorn, CVA 211D.

Accompanists. Tuyen Tonnu, CH 204.

Advisors, undergraduate.

- Incoming freshmen and transfer students (24 semester hrs. or less): Shannon Darling, Fell Hall 340.
- Honors Program: Stuart Palmer, Honors Program Building; SOM Liaison: Allison Alcorn, CVA 211D.
- Presidential Scholars: Christie Martin, Honors Program Building.
- B.A. and B.S. (except Creative Technologies): Judith Dicker, CH 121.
- B.M. and Music Minors: Christine Hansen, CVA 214F.
- Creative Technologies: Jody De Cremer, CVA 108.
- Music Education: Gina Dew, CVA 214B.
- Teacher certification/student teaching placements: Phillip Hash, CE 31.
- Music Education coordinator of clinical experiences: David Snyder, CH 211.

Applied area coordinators.

- Brass/Percussion: Rachel Hockenberry, CH 125.
- Strings: Sarah Gentry, CH 106.
- Keyboard: Tuyen Tonnu, CH 204.
- Voice: Lily Thompson, CH 206.
- Woodwinds: Michael Dicker, CH 123.

Bands.

- Director of Bands: Anthony Marinello, CE 221A.
- Associate Director of Bands and Marching Band Director: Mack Wood, CE 221.
- Assistant Director of Athletic Bands & Marching Percussion: Ben Stiers, CE 33.

Bulletin boards.

- **Graduate Students:** just outside CE 225.
- **Music events:** Cook Hall first floor and next to Kemp Recital Hall.
- **Student call messages and urgent announcements:** outside CE 230.
- **NAfME Club:** Cook Hall first floor.
- **MTNA:** Cook Hall first floor.
- **AMTA-S ISU:** Cook Hall first floor, and outside of CW 313.
- **Band:** outside the band office, CE 221.
- **Delta Omicron:** Cook Hall first floor.
- **Jobs/For Sale:** the west entrance of Cook Hall.
- **Phi Mu Alpha Sinfonia:** Cook Hall first floor.
- **Sigma Alpha Iota:** Cook Hall first floor.
- **Tau Beta Sigma:** Cook Hall first floor.
- **ACDA:** the first floor North-South hallway in Cook Hall.

Center for the Performing Arts Manager. Nick Benson, CPA Box Office.

Choral ensembles. Karyl Carlson, CH 109.

Community School for the Arts. Kate Lewis, CH 203 and Benjamin De Kock, CH 202.

The ISU CSA provides an opportunity for individuals in the community to take music classes and lessons from paid ISU students and participating faculty.

Computer labs. Eric Yeager, CVA 216D.

Concert recording. Tim Schachtschneider, CE 10.

Concert and recital locations.

- Kemp Recital Hall. Audience entrance is on the north end of CE. Stage entrance is in the basement. This hall is typically for student recitals, as well as solo and small ensemble recitals by faculty.
- University Galleries in Uptown Normal. Solo recitals and small ensemble recitals are occasionally given here.
- The Center for the Performing Arts. This hall is for typically faculty recitals, guest artist concerts, and ensemble concerts.

Cook Hall Access. Mona Hubbard, CE 225.

Event Website. Visit <http://finearts.illinoisstate.edu/music/> or <http://events.illinoisstate.edu>

Faculty mailboxes. CE 225.

Graduate assistant mailboxes. CE 225.

Honors Liaison. Allison Alcorn, CVA 211D.

Independent study. Undergraduate and Honors: See your academic advisor.

Instrument check-out and repair. Tim Schachtschneider, CH 10.

Jazz Studies. Thomas Marko, CE 12.

Listening Center. Milner Library, Floor 6.

Locker check-out. Tim Schachtschneider, CH 10.

Music library. Anne Shelley, Milner Library, Floor 6.

Music Student Listserv. Mona Hubbard, CE 225.

Orchestra. Glenn Block, CE 215.

Opera practicum. Justin Vickers, CH 108.

Overrides. <https://my.illinoisstate.edu/coursepermit-request>, Mona Hubbard, CE 225.

Percussion equipment. David Collier, CH 122.

Piano check for group piano level. Renee Chernick, CE 23.

Piano proficiency exams. Renee Chernick, CE 23.

Piano tuning or repair. Chuck Beck, chuckbeckpianoservices@gmail.com.

Practice room keys. Mona Hubbard, CE 225.

Practice rooms.

Practice modules are located in:

- Cook Hall basement (percussion room keys are available in CE 225)
- Old Union 212 (keys are available in CE 225)
- Vrooman basement (limited to music students in Manchester/Hewett)

Programs. Mona Hubbard, CE 225.

Recital attendance coordinator.

A graduate student hired to record and post student recital attendance. Mailbox in CE 225.

Recital credit drop box. CE 225.

Recital packets. <https://finearts.illinoisstate.edu/downloads/music/Recital-Packet.pdf>

Scheduling of facilities, events, rehearsals, etc. Peggy DeHaven, CE 225.

Scholarships & scholarship administration. Janet Tulley, CE 213.

School of Music Director. Adriana Ransom, CE 230A.

School of Music office. CE 230.

Lauren Palmer, Administrative Clerk.

Stage Managers. Students hired to work School of Music events. Mailbox in CE 225.

Student hiring and payroll. Mona Hubbard (grad), CE 225; Peggy DeHaven (undergrad), CE 225.

Voice group instruction. Lily Thompson, CH 206.

SMOKING POLICY

The university smoking policy prohibits **ALL** smoking.

PAYMENT POLICY FOR SOM GOODS AND SERVICES

The School of Music makes a number of goods and services available to students, including CPA passes, locker rentals, attire, music and course materials, trips, String Project, and the Community School for the Arts, to name a few. The policy governing such activity is as follows:

1. Faculty may not accept payment of any kind from students for any goods or services offered by the SOM.
2. The only points for payment of goods and services are in CE 230 (SOM Administrative Clerk), CE 221 (Bands Administrative Clerk), or online at the TouchNet electronic storefront.
3. Cash will not be accepted, except for very rare instances that must be approved by the Director. If a situation arises involving cash, all transactions must be recorded using a numbered cash receipt system.

It is highly recommended that the online TouchNet payment system be used as much as possible. TouchNet keeps a detailed account of every transaction for reconciliation purposes, with the added benefit of providing students with receipts of their purchases. Once a student has paid online, he or she simply prints the receipt and presents it at the correct office. If you have questions about TouchNet, please contact the SOM office.

PRACTICE ROOM POLICIES

Practice rooms can be found in Cook Hall, Manchester-Hewett Halls, and in the Old Union Building. **For 2020-2021, practice rooms will need to be reserved. For help, contact Peggy Dehaven or see the SOM COVID policies for more information.**

Hours

Cook Hall is open daily from 7:00 AM to 11:00 PM. After 7:00 P.M., students must enter through the loading dock door on the west side of the building. The door is equipped with the card-lock system, and may only be opened with the student's ID. If the ID does not work, the student may email Mona Hubbard at mmhubba@ilstu.edu to have his/her ID number added to the database.

Old Union practice rooms are open Monday –Friday, 7:00 a.m.-11:00 p.m., Saturday, 8:00 a.m. – 11:00 p.m., and Sunday, 12:00 noon – 11:00 p.m. Old Union practice rooms are closed during Administrative Closures (please see the university calendar for those dates).

Manchester-Hewett practice rooms are open 24 hours with a dorm room key while the residence hall is open during the school year.

Keys

Keys to practice/percussion rooms in Old Union and Cook Hall are available in CE 225 and require a \$100 key deposit for the first key and an additional \$50 for every key thereafter. If a student loses a key, he/she will lose the deposit and must pay \$100 to have the key replaced. For his/her own safety, the student must keep the doors locked at all times.

Rules

Since Cook Hall is exclusively for School of Music use, it is your responsibility to each other to assist in maintaining it as a clean, secure facility. The following rules will be observed:

- No smoking anywhere in the building.
- Food and drinks are restricted to Student Lounge areas.
- Please post notices and other messages only on bulletin boards; do not tape things to doors, walls, windows, etc.
- Practicing is not allowed in the halls or with the cubicle doors open.
- All COVID-19 protocols required by the state and Illinois State University.

Climate and custodial service

Report any malfunctions in heating, cooling, humidity control, or custodial service to Tim Schachtschneider, CH 10.

USE OF UNIVERSITY-OWNED MUSICAL INSTRUMENTS

Who May Check Out Instruments

The School of Music supplies musical instruments for educational purposes only. Therefore, issuing is limited to music faculty, enrolled music major and minor students, and enrolled students participating in School of Music organizations.

Conditions of Use

This is an agreement to be kept on file for the school year that permits the student to check out school-owned instruments under the terms listed below. Upon signing for an instrument, the party is responsible for its normal care and security while in his or her possession.

1. The instrument and case will be returned in the same condition as received with allowances for reasonable wear.
2. The party is to assume responsibility for any damage beyond reasonable wear, which may occur while the instrument is in his or her possession on or off campus.
3. If, due to negligence, an instrument is stolen, the party is responsible for its replacement. Examples of obvious negligence are a) leaving lockers unlocked and b) leaving instruments laying about the building.
4. In the event the party withdraws from the university, the instrument must be returned immediately. If the instrument is not returned as specified, the party assumes all charges and expenses, including legal fees, which may be incurred by Illinois State University to secure the return of this instrument.
5. Final check-in date for all instruments is 48 hours after the relevant applied jury examination, unless special arrangements have been made with Tim Schachtschneider. (Special procedures are available to students who play in the Commencement Band.) Student grades will be withheld until all matters are cleared after that date.

Percussion Equipment Information

Most of the percussion equipment at ISU is stored in CH 103. Minor amounts are also stored in CH 212 and various practice rooms. This necessitates moving equipment for most rehearsals and concerts. To aid the performers in meeting rehearsal schedules and obtaining the equipment that is required, the following guidelines have been prepared by David Collier:

1. If you are conducting a specially arranged ensemble (i.e., graduate conducting recital, composition recital, solo recital, etc.) that requires percussion equipment, Dr. Collier needs to receive a list of the needed equipment and a complete rehearsal/concert schedule one (1) week prior to the first rehearsal. Please fill out an equipment form found on his studio door, CH 122. Return it to him via his door or his mailbox.
2. Student conductors of Lab Ensemble need to fill out and drop off an equipment sheet at least one (1) week prior to their scheduled conducting date.

3. Students needing equipment for composition or theory projects must also complete and submit an equipment list one (1) week prior to the needed date.

MUSICAL INSTRUMENT STORAGE

Students choosing to store musical instruments on campus in any building operated by the University hereby waive any and all liability of the University and its employees for the loss of or damage to such musical instruments by any cause whatsoever, including, but not limited to, fire, water, windstorm, or any other casualty, theft, or dampness or dryness of the air.

Students may rent instrument lockers with a built-in combination lock for \$30 per semester or \$50 per school year. Students must pay for the locker online. Students must then show their receipt to Tim Schachtschneider in CH 10 for their locker and combination assignment. Students enrolled in group instruction classes are exempt from paying an additional locker fee for instruments utilized as part of the class.

GUIDELINES FOR THE USE OF UNIVERSITY VEHICLES

1. Vehicles shall be used only in support of conducting the educational mission of the University.
2. All **non-employee** student drivers will have authorization from the Dean or her designee to operate a University vehicle.
3. Any trip involving students must include a graduate assistant, faculty or staff member. It is preferable that, whenever possible, the University employee drive the vehicle.
4. Liability insurance is provided only within the scope of the authorized travel. The primary driver is responsible for the vehicle while it is in his/her care.
5. State of Illinois/Illinois State University coverage does not include uninsured or underinsured motorist or auto medical expenses incurred while operating a University vehicle.
6. Vehicle is to be used solely within the scope of authorization. Travel must be by the most direct or usual route.
7. Each trip will require a separate Student Vehicle Use Authorization form. No blanket authorization can be given.
8. No alcohol or drugs will be consumed in a University vehicle or consumed prior to operating a vehicle.
9. **Any individual, in order to operate a University vehicle, must have a current and valid driver's license.**

NOTE: All drivers of University passenger vans are required to complete van training.

CONCERT RECORDING

All concerts are recorded. Students wishing to obtain recordings of their concert must first pay the fee online. The charge is \$10 for each compact disc to cover the cost of materials. Once the student has paid, they should email a copy of the receipt to Peggy Dehaven at pldeav@ilstu.edu. Students will be notified by email when their CD is available for pickup.

MILNER LIBRARY

In the 6th floor of the library there are music materials of a wide assortment: scores, books, journals, and sound recordings. The library's large collection of music includes both study scores and performance scores and parts for solo instrument or voice and for ensembles up to nonets. Strengths of the music collection are sets of the complete works of the major composers as well as multivolume "monument" sets of representative historical periods or types of music. Most of the Library's scores are from the classical music tradition—with particular emphases on common practice and contemporary periods—but students can also find jazz, folk, and popular music at Milner.

Likewise, the Library's collection of music-related books is large and comprehensive. The collection has traditionally had strong coverage in biographies, reference materials, surveys of western music, and music therapy, and there has been significant growth in recent years in books to support studies in jazz and world music. Music reference sources are integrated with the general reference collection and include music encyclopedias and dictionaries, bibliographies, indexes, and major thematic catalogs and bibliographies. Periodicals for music education, music therapy, performance, computer music, jazz, and the music trades are provided electronically through direct subscription or database access, or in print. Over 10,000 compact disc recordings may be browsed on the library's 6th floor, while hundreds of thousands of streaming audio recordings may be accessed through the library's database subscriptions. The library also provides access to streaming video performances of acclaimed ensembles and companies, such as the Berlin Philharmonic Orchestra and the Metropolitan Opera, as well as masterclasses with top performers and clinicians.

Students may also wish to inquire about some of the specialized music collections at Milner. There is, for example, a notable collection of 18th- and 19th-century early and first edition opera scores; a collection of 700 pieces of old-favorites popular sheet music; the Archives of ISU composer Professor Emeritus Roque Cordero; textbooks, curriculum guides, and activities books for the music education students.

Guide sheets and other handouts are available in the Library explaining library hours, circulation policies, use of the online catalogs, and various Library services. An online guide for the library's music resources is available at <http://guides.library.illinoisstate.edu/music>. The music librarian, Anne Shelley, may be contacted on the 6th floor (or by calling 438-5464) and will be most happy to be of assistance.

FINE ARTS COMPUTER LAB

The Fine Arts Computer Lab, located in CVA 138, is available to assist students with their computing needs. The laboratory has networked Macintosh and Windows workstations. Many of these are multimedia stations, fully equipped with CD/DVD players, MIDI keyboards, and high-end color graphics. Also available for use are state-of-the-art image scanners and both black-and-white and color laser printers. Some of the latest music, graphics, design, page-layout, and word-processing software are available for student use.

The College of Fine Arts Instructional Technology (CFA-IT) office also offers other computer-based classrooms with limited open lab times. Visit their website at <http://finearts.illinoisstate.edu/faculty-staff/cfa-it/facilities>.

Workshops

CFA-IT offers workshops of fine arts computer courses, including:

- Introduction to Computers in the Arts
- Advanced Computer Art
- Computer Music Synthesis
- Software Design in the Arts
- Selected Topics in Creative Technologies
- Work experience through professional practice internship programs

These computer courses aid students in preparing their assignments for music, art, and theatre classes over a wide range of levels from simple word processing to elaborate final projects in musical analysis and composition, graphic prints, set design, arts management, and animation.

Lab Hours (CVA 138)

| | |
|------------------|-------------------------|
| Monday - Thurs.: | 9:00 A.M. to 9:00 P.M. |
| Friday: | 9:00 A.M. to 12:00 P.M. |
| Saturday | closed |
| Sunday: | 4:00 P.M. to 8:00 P.M. |

These hours are subject to change. Please call 438-3224 to obtain exact hours.

Lab Access

Access to CFA-IT Labs is available to any student taking a course offered through the College of Fine Arts.

Printing

Printing is available in CVA 138. Currently, there is a black and white printer and color printer, both open to all students for printing. In addition, for Graphic Design students, there is an oversize printer, able to print up to 44" wide on a continuous roll. The lab is part of the [uPrint](#) network across campus.

FACULTY RECITALS

In addition to the large number of concerts by students and visiting artists, ISU music faculty members perform regularly in Kemp Recital Hall and the Center for the Performing Arts. A schedule of concerts is posted in the lobby of Cook Hall and next to Kemp Recital Hall and is available on the Web at <http://finearts.illinoisstate.edu/music/>. **This situation is fluid and subject to change this year.**

TUESDAY CONVOCATIONS

The Tuesday Convocations provide an opportunity for student soloists and ensembles from the different areas to perform in the Center for Performing Arts. Students wishing to represent their area in these recitals should inform their area coordinator. Names and other program information must be submitted to the Associate Director **no later than two weeks before the recital date.**

STUDENT VOCAL ENSEMBLES

Treble Choir

Treble Choir emphasizes fundamental choral training based on a broad range of repertoire. This popular ensemble is open to all women on campus who desire to continue singing at ISU. They perform two major concerts per semester and no audition is required.

Men's Glee Club

This ensemble has returned to the curriculum of the ISU Choral Department and is open to all men on campus. They perform a wide range of repertoire on two major concerts on campus per semester. The MGC is also active in representing ISU off-campus in a variety of venues. No audition is required. Dr. Tim Fredstrom, Director.

Concert Choir

For nearly half a century the Concert Choir, whose membership totals between forty and fifty singers, has maintained the highest standards of choral art, and has received acclaim throughout Illinois and the Midwest. The Concert Choir performs often during the academic year in addition to touring regularly and performing at state and regional music and education conferences. Its repertoire encompasses the entire spectrum of choral literature. Primarily for sophomores and above, a high level of music literacy is required. Select students are chosen to be members of Madrigal Singers and Chamber Singers. Auditions are held at the beginning of each semester, and membership for the academic year is highly encouraged. Dr. Karyl Carlson, Director.

Belle Voix

This advanced women's choir maintains the highest standards of performances and repertoire. The membership of forty singers performs at least two major concerts each semester. *Belle Voix* performs advanced treble music, often by contemporary composers. Auditions are held at the beginning of each semester. Mark Grizzard, Director.

Chamber Singers

Chamber Singers is a medium-sized mixed choir comprised of students who are enrolled in Concert Choir and do not participate in Madrigal Singers. Each semester, the ensemble presents a large work, or a connected collection of shorter works, that explores a particular historical period, musical form, or cultural/narrative use of choral music, in addition to providing regular on- and off-campus performances in cooperation with other ensembles. Mark Grizzard, Director.

Civic Chorale

The ISU Civic Chorale has emerged from a long and rich musical tradition that has been a part of the Bloomington-Normal community for more than a century. Established as a town-and-gown organization, the Civic Chorale, numbering 125 singers, is a vibrant choral organization which has presented a repertoire of choral-orchestral literature that includes most of the major oratorios and concert masses. All students are invited to sing. No auditions are held. Professor John Koch, Director.

NOTE: Civic Chorale will not meet in Fall 2020.

Madrigal Singers

This 16-voice ensemble is comprised of students who are enrolled in Concert Choir. They are highly acclaimed, tour regularly, and they represent ISU at numerous events. Primarily for sophomores and above, auditions are held at the beginning of the fall semester; membership for the academic year is expected. Dr. Karyl Carlson, Director.

STUDENT INSTRUMENTAL ENSEMBLES

Wind Symphony and Symphonic Winds

The Wind Symphony and the Symphonic Winds are highly selective ensembles of the finest instrumentalists at Illinois State University, performing outstanding and representative works in all styles from "classical" to "avant-garde." In addition to campus programs, the Wind Symphony tours annually. Membership is by audition only and is open to all Illinois State University students.

Symphonic Band

The Symphonic Band is comprised of approximately 90 outstanding wind and percussion players from across campus. It performs quality band literature and presents two concerts each semester. Membership is by audition only and is open to all Illinois State University students.

Chamber Winds

Students participating in this “ensemble” are divided into numerous quartets and quintets that are coached by members of the applied music faculty at ISU. The collective ensembles perform a diverse repertoire and perform both on and off campus. Membership is by audition only and is open to all Illinois State University students.

University Band

The University Band is comprised primarily of non-music majors and music majors gaining experience on a secondary instrument. This ensemble provides students the opportunity to continue playing while devoting the major portion of their time to other academic disciplines. This organization presents one concert on campus at the end of each term. Membership is open to all Illinois State University students.

Jazz Ensembles

The ISU Jazz Ensembles consist of two performing big bands and a lab ensemble. Emphasis is placed upon the study of diverse jazz styles and literature, ensemble performance, and improvisation. The band has been awarded outstanding performance honors in both group and individual categories at numerous festivals including the Notre Dame College Jazz Festival, the Elmhurst College Jazz Festival, and the Kansas City College Jazz festival. The ISU Jazz Band schedules numerous performances both on and off campus. Auditions are held at the beginning of the first semester. Dr. Tom Marko, Director.

Pep Band

The ISU Pep Band provides spirit and enthusiasm at all ISU men’s and women’s home basketball games as well as various other events on campus and in the community. Members from this band accompany the ISU basketball teams to the NCAA and NIT tournaments. Membership is by audition only, and is open to all students who participate in another band during the academic year. Dr. Ben Stiers, Director.

Marching Band

The Illinois State University Marching Band, “The Big Red Marching Machine,” has a long and proud history of performances at major events at home and across the Midwest. Each year, in addition to performing at all home football games and for over 4,000 high school band members at the State of Illinois Invitational High School Marching Band Championship, the “Pride of Illinois” travels to an away ISU football game and a televised Chicago Bears game. The “Big Red” is open to all Illinois State University students and is comprised of winds, percussion, color guard, twirlers, and danceline. Mack Wood, Director.

Symphony Orchestra

The ISU Symphony Orchestra is a full orchestra of approximately seventy-five players that performs six programs each year. Its repertoire ranges from the baroque through the avant-garde. In addition, it performs with University choral ensembles, and provides accompaniment for the opera/musical theatre program and the winners of the annual concerto competition. Membership is by audition only and is open to all Illinois State University students. Dr. Glenn Block, Conductor.

Percussion Ensemble

The Illinois State University Percussion Ensemble has been entertaining audiences with the classics from the percussion repertoire for years. Under the direction of Dr. David L. Collier, this ensemble performs everything from standard percussion literature to avant-garde to pop. This ensemble also features the Marimba Ensemble, which performs works specifically geared to keyboard percussion. Composed of five to twelve members, the ensemble rehearses twice a week and performs on campus at least once every semester. Percussion Ensemble is open to both majors and non-majors. A solid background in all the standard percussion instruments is required for participation in the group.

Serious Repercussions

Serious Repercussions is the premier performing percussion group on campus. Formed in 1988 by percussion professor Dr. David Collier and former Director of Bands Stephen Steele, *Serious Repercussions* is a chamber ensemble dedicated to the study and performance of the finest percussion literature. The group is composed

of five to six of the most talented percussionists at Illinois State University. Entrance into the group is by audition and invitation of the music director.

Guitar Ensemble

The ISU Guitar Ensemble offers students the opportunity to explore the repertoire for multiple guitars and guitar with other instruments. Students are divided into chamber groups that receive weekly rehearsal and coaching sessions. These ensembles present a formal on-campus concert each semester and perform frequently at off-campus locations throughout the Midwest. Participation for non-guitar majors or minors is by audition. Dr. Angelo Favis, Director.

STUDENT ORGANIZATIONS

AMTA-S ISU

AMTA-S ISU is an American Music Therapy Association Students Chapter at Illinois State University. It is open to all students interested in the profession of music therapy. Elected officers and the membership meet several times per semester to hear presentations about music therapy and related disciplines, and to participate in University and community social events and service projects. Over the years, club projects have included such things as planning and presenting music activities for the Very Special Arts Festival, participating in idea exchange days with music therapy students from Western Illinois University, and hosting the state meeting of the Illinois Association for Music Therapy. For additional information, contact faculty advisor Dr. Andrea Crimmins.

Delta Omicron

Delta Omicron is an international music fraternity open to both men and women. Past activities include spaghetti suppers, formal dinner/dances, and an annual variety show. They are also available for help in preparing receptions for student recitals. For additional information, contact the faculty/staff advisor.

NAfME

This student-run organization is ISU's collegiate chapter of the National Association for Music Education. Meetings are informational and feature guest speakers who address various aspects of music education. The group also actively participates in state meetings. The annual dues pay for national membership in NAfME and membership in the Illinois Music Educators Association. For additional information, contact faculty advisor Dr. Phillip Hash.

MTNA

The Music Teachers National Association is the oldest professional nonprofit music teachers association in the United States. MTNA is committed to advancing the value of music study and music making to society and to supporting the professionalism of music teachers. Student members are collegiate-level students who are teaching and/or interested in teaching professionally.

Phi Mu Alpha - Nu Omicron Chapter

Phi Mu Alpha Sinfonia is a social music fraternity for men seeking to actively cultivate a fraternal spirit among musicians, advance music in America, and encourage a sense of loyalty toward the alma mater. Phi Mu Alpha presents an all-American music recital each semester, performs service projects for the School of Music, and holds fundraisers to support the organization financially. The fraternity is not limited to majors and encourages all men interested in music to join. Informational meetings are held at the beginning of each semester. For more information, feel free to contact faculty advisor Dr. Mark Babbitt.

Sigma Alpha Iota

Sigma Alpha Iota is a professional music organization that aims to bring together women who not only value education but also have a sincere interest in music. It provides them with a gender safe environment that works with the Illinois State University School of Music to support and encourage educational and musical growth. Its goal is to adhere to the highest standards of citizenship in academics, community, fraternity life,

and to further the development of music in America and throughout the world. For more information, contact a chapter officer.

Tau Beta Sigma Band Sorority

Tau Beta Sigma is a service organization for men and women committed to improving and promoting bands. ISU's Zeta Alpha Chapter actively supports all the School of Music's bands through such activities as fundraisers, recruitment, and tour planning. The faculty advisor is Dr. Ben Stiers.

III. Academic Policies & Procedures

SCHOOL OF MUSIC VISION AND MISSION

Vision

The School of Music at Illinois State University will be nationally recognized for excellence in undergraduate and graduate music programs in music education, music performance, music therapy, music composition, music business, jazz, and music in the liberal arts.

Mission

The Mission of the School of Music is to provide outstanding baccalaureate and master's degree programs in music, balancing musical development with the attainment of general knowledge. The School serves the University, the surrounding community, and the State of Illinois by offering musical performances, opportunities, and outreach programs of the highest quality.

PLANS OF STUDY

The handbook no longer contains the suggested courses of study and checklists for each sequence. In order to track your progress, please visit <https://illinoisstate.edu/academics>.

TIME CONFLICT POLICY

When a student has a time conflict between a credit-bearing music class and an on-campus non-credit music activity (e.g., rehearsal, audition, consultation, advisement, etc.) *the former takes first priority*. A request from the faculty sponsor of the latter activity to the instructor of the credit course for an exception to the policy must be made *in writing, signed by the sponsor and the Director of the School of Music*, and sent to the instructor sufficiently in advance of the planned activity. *Under no circumstance shall the student(s) be responsible for this exchange, nor be penalized by the sponsor of the activity for adherence to the policy.*

RECITAL ATTENDANCE POLICY

For 2020-2021, please review the Undergraduate Catalog and Reggient for details and any changes, including procedural changes.

All undergraduate music students, majors as well as minors, regardless of specific degree program, are required to enroll in MUS 110 (Recital Attendance) for the prescribed number of semesters as indicated in the *Undergraduate Catalog*. The time listed in the Course Registration Directory is used for masterclasses, student recitals, convocations, etc.

1. To earn a grade of "Credit", students enrolled in MUS 110 **for Fall 2020** are required to attend **10** events (as described below). Attendance at the following will be counted toward the requirement up until the Recital Credit deadline:
 - ♦ School of Music events at which recital attendance slips are distributed.
 - ♦ Music events that correspond in scope and character to the following, provided appropriate procedures are followed: faculty/student/guest recitals, band/choral/orchestral concerts, honors recitals, opera/musical theatre productions, dance recitals with live accompaniment, convocations.

- ◆ Other events not specified above may receive credit at the discretion of the Director of the School of Music or designee.
 - ◆ If a performer is a soloist or ensemble member in a third or less of a performance and stays to hear the entire performance, the performer is eligible to receive recital credit, i.e. Chamber Winds, Choral Collage, Prism, etc.
2. Procedures for performances where Recital Attendance slips ARE provided:
- ◆ Recital Attendance slips will be distributed until 5 minutes after the beginning of the performance.
 - ◆ Recital Attendance slips must be turned in to the recital coordinator immediately following the performance or they will not be accepted.
 - ◆ A student must turn in his/her own attendance slip (two recital slips from one student will not be accepted).
3. Procedures for performances where Recital Attendance slips are NOT provided:
- ◆ A printed program may be submitted in lieu of a Recital Attendance slip where Recital Attendance slips are not distributed, such as Braden Auditorium or off-campus venues. If a printed program is submitted, the program must be turned in within one week of the performance date or it will not be accepted.
 - ◆ Tickets or fliers meant to advertise the event will **NOT** be accepted in lieu of a Recital Attendance slip.
4. Deadlines
- ◆ Proof of attendance must be submitted for consideration no later than the close of business Monday of the week prior to Final Exam week, otherwise known in the School of Music as "Success Week." Success Week traditionally is when all School of Music students are encouraged to prepare for their final exams and juries.
 - ◆ During Success Week and Finals Week, School of Music performances cease for the semester, with rare exception. The Director must approve School of Music events during Dead Week or Finals Week.
5. The following do **NOT** count toward the requirement:
- ◆ A student's own recital.
 - ◆ A performance by an ensemble of which the student is a member unless it meets the criteria listed in #1 above.
 - ◆ Participation in off-campus tours (including recruitment tours).
 - ◆ Plays (except musicals).
 - ◆ Tickets submitted in lieu of a printed program
 - ◆ Fliers (meant to advertise the event) submitted in lieu of a printed program
 - ◆ Events attended after the Recital Credit Deadline.
6. Consideration for multiple credits:
- ◆ Students who perform in a Main Stage Opera or Musical will receive up to four (4) recital attendance credits based on their level of participation. Students who are part of the orchestra in a Main Stage Opera or Musical will receive up to two (2) recital attendance credits. Supervising faculty must submit a list of performers for credit consideration.
 - ◆ Students who attend on/off-campus festivals and/or conferences may receive a maximum of two recital credits. Supervising faculty must submit a list of attendees for credit consideration.

- ◆ It is responsibility of the supervising music faculty member to submit the names of students to be considered for multiple credits for Main Stage Opera/Musical/Madrigal productions or festival/conference participation.

7. Evaluation

- ◆ Students will be graded on a "Credit/No Credit" (CR/NC) basis. If the recital requirement is not met, a grade of "No Credit" (NC) will be given and the number of recitals attended for that semester WILL NOT carry into the next semester.
- ◆ If a student receives a grade of NC, the course must be repeated, and the student must enroll in the subsequent semester in either: MUS 110A01 and 110A02; or MUS 110A01 and 110A02 and 110A03.
- ◆ Attendance records may be accessed at <https://my.illinoisstate.edu/>. Records are updated weekly during the semester. It is the student's responsibility to keep a personal log of recitals attended, and to check the accuracy of the posted attendance records. Any discrepancies should be reported to the instructor of record via within 2 weeks of the event.

For all issues concerning Music 110, students should consult ReggieNet.

8. Enforcement of the Recital Attendance requirement is the responsibility of the School of Music administration.

LAB ENSEMBLES

For 2020-2021, lab ensemble directors will lab ensemble commitments, as these are still TBD.

Attendance

Lab Ensemble is required of all undergraduate music education majors. Attendance will be documented during the rehearsal. Participation in the lab ensembles is to be taken seriously. Students are expected to participate actively in the ensemble. Any student who is not performing on a string, wind, brass, or percussion instrument is expected to perform with the vocal group.

If students change majors during the semester, they are held to the requirement until the change-of-major status is reflected on the Mainframe Computer.

Objectives

In offering lab ensembles to ALL undergraduate music majors, it is intended that participation provide the opportunity to:

- offer a laboratory setting in which student conductors can gain podium experience;
- perform a variety of vocal and instrumental literature; and
- gain practical experience in performing on secondary instruments where appropriate.

Coordinators

Vocal: Tim Fredstrom

Instrumental: Phil Hash & Anthony Marinello (Winds) and Glenn Block (Strings)

Meeting Dates and Times

Choral Lab Ensembles meet every other Tuesday at 1 p.m.

Instrumental Lab Ensembles usually meet during the 2nd half of the semester, Lab Orchestra meets on Thursdays at 2 p.m.; Lab Band meets on Thursdays at 3 p.m.

Where

Vocalists will meet in CH 308. Instrumentalists will meet in CH 212 and CH 305.

Student Conductors

Student conductors will be assigned to specific dates and to specific ensembles. Conductors will be drawn from all music education methods classes with preference given to students who will be student teaching in the succeeding semesters. Student conductors will study and prepare a 20-minute rehearsal of a piece chosen in consultation with the respective lab faculty director. Contact the respective faculty member at least two weeks in advance of the assigned date to receive the music. A list of instrumental-band student conductors will be posted outside of, and distributed in, the Band Office (CE 219).

DEGREE RECITALS

Degree Requirements

Students in the BM Performance program are required to give a 30-minute recital and a 60-minute Recital. These recitals must be acceptable to a recital hearing committee.

Students in the BME program are required to give a 30-minute recital. A recital hearing is required.

Students in the BM Music Therapy program are not required to present a recital. However, a student may present one following approval by a recital hearing.

Students in the BM Composition program are not required to present a recital of their music. However, a student may present a recital following approval of the Composition faculty.

Overview

Every semester specific dates are reserved on the School of Music calendar for student recitals. Most of the dates are Saturdays and Sundays to encourage parent/family attendance.

Students wishing to plan recitals should visit the Student Resource area of the School of Music web site to see the information and directions for scheduling a student recital. An on-line Recital Packet contains the forms and instructions for the process. Student recitals are normally performed in Kemp Recital Hall. If a student chooses to perform a recital in other facilities, then the student is responsible for the scheduling of the facility and any expenses involved in moving and/or tuning a piano, or for custodian or guard service.

The scheduling process prioritizes recitals as **REQUIRED** or **OPTIONAL**. Those performing Required Recitals have the opportunity to schedule their recital first. After the **first two weeks** of the semester the scheduling process is opened to those performing Optional Recitals. The School defines Required Recitals as follows: Music Performance - Junior (30 minutes) or Senior (1 hour); Music Education - 30 minutes. Recitals may not be scheduled after the following cut-off dates: Fall Semester - October 1; Spring Semester - March 1.

Recital Hearings

A recital hearing is required for all undergraduate recitals, except for Composition recitals (see below). Additional requirements for piano recitals are also outlined below. The following policy applies:

- All recital hearings will be held during jury times at the end of each semester, with the exception of hearings for Conducting and Composition recitals. Any other exceptions will require approval from the applicable Area Coordinator.
- The length and content of the hearing will be determined by the applied area.
- Students will not be allowed to reserve a recital date until they pass the recital hearing.

At the end of each semester's juries, each area will submit a list of students who are approved to perform recitals for the following semester. The lists should be forwarded by the Area Coordinators to the Scheduling Secretary **by the Friday of the last week of final exams/juries** and should indicate whether the recitals are **required** or **optional**.

Piano Recitals

For the piano area, the recital hearing serves as permission to schedule a recital date. Approval of a recital hearing indicates that the student will be able to have a recital ready by the proposed recital date.

No later than 4 weeks prior to a scheduled piano recital date, students are required to play a recital check for the piano faculty. At this time, the piano faculty may approve the recital as scheduled, require postponement of the recital to a later date in the semester, or require postponement of the recital to a future semester. Recital checks must be scheduled through the students' applied piano teacher.

Composition Recitals

Composition recitals are encouraged but not required. The recital should consist of about 20-30 minutes of music, excluding intermissions, etc. Recitals may be shared, i.e. presented by two students.

Students presenting a Composition recital must get firm commitments from all of the performers well ahead of time and provide well-copied parts. Since most people are busier at the end of the semester, it is advantageous to schedule a recital early in the semester. Students are also required to submit completed scores and parts, as well as a schedule of rehearsals, to their major teacher **at least two weeks before the recital**. A member of the Composition faculty will attend one or more rehearsals to provide input and to ensure everything is going well.

Program notes are encouraged and must be proofread by the major teacher before any photocopies are made. **(Note: Program notes are not required to be submitted to the Music Office.)**

Student Recital Process Checklist

1. During the semester prior to your recital, submit a recital hearing form online (except for piano majors, who submit the form during the semester they will give their recital). Upon completion of the recital hearing, faculty will forward their decision to Peggy DeHaven.
2. **Pay** the recital fee.
3. Submit the Recital Request form online and indicate your choices for a recital date and time. This form will be forwarded to your applied faculty for approval.
 - a. Log into **My.IllinoisState.edu**
 - b. Click on Office365
 - c. Then click on the calendar icon at bottom
 - d. Add calendar
 - e. Click "add from directory"
 - f. Type recital dates
 - g. Add to My Calendars
4. The scheduling secretary will reply with a confirmation email of your recital date choice.
5. Email the program to **recitals@ilstu.edu**. Please follow the program template and include exact timings. Please list your name in the subject line of the email. The program will then be forwarded to the applied faculty for approval.
6. Submit any program changes to **recitals@ilstu.edu** no later than three (3) weeks prior to the recital.
7. Approximately 2 weeks prior to the recital, the program secretary will email the program to both you and your applied teacher for final approval.
8. Recital programs will be printed 10 days before your recital.
9. Successfully complete your recital!

Recording

All events are recorded. If you wish to obtain a recording of your recital, you must follow these procedures:

1. Pay the recording fee online.
2. Email the receipt to Peggy Dehaven (pldehav@ilstu.edu).
3. You will receive an email notification when your recording is ready for pickup in CE 225.

Harpsichord use

A student wishing to include the use of a harpsichord in a recital must obtain a note of permission from the Piano Area Coordinator. There are special handling procedures for the harpsichord, and students and faculty must provide their own personnel in moving the instrument. At least two weeks prior to both rehearsals and performances are needed to make arrangements for tuning.

PARTICIPATION IN MAJOR ENSEMBLES

All students pursuing a Music major degree program are required to participate and earn a passing grade in a major music-performing organization each semester they are enrolled in the University until the ensemble requirement is completed for their chosen degree sequence. Some exceptions may apply. See the *Performing Organization Requirements* section of the Undergraduate Catalog for more information. Only 1 ensemble per semester will be counted towards the requirements for the completion of any Music degree program. The ensemble should relate to the student's major applied area.

200-Level Ensembles

Upon reaching junior status, the student should sign up for ensembles at the 200 level.

Choral

Choral ensembles that fulfill the ensemble requirement (see Special Provisions below):

- | | | |
|-----------------|--------------------|-------------------|
| • Concert Choir | • Madrigal Singers | • Chamber Singers |
| • Treble Choir | • Men's Glee | • Belle Voix |

BME *choral* students must enroll in the Concert Choir a minimum of four semesters. Civic Chorale does *not* meet the ensemble requirement.

Instrumental

Instrumental ensembles that fulfill the ensemble requirement (see Special Provisions below):

- | | |
|------------------------------------|-------------------|
| • Symphony Orchestra | • Jazz Band |
| • Wind Symphony | • Marching Band |
| • Symphonic Winds & Symphonic Band | • Guitar Ensemble |

BME *instrumental-band* students must enroll in Marching Band a minimum of two semesters.

Special Provisions

BM Voice Performance students are required to audition for Opera and Musical Theater productions sponsored by the School of Music. A major opera role may be substituted for one choral ensemble by juniors and seniors upon written approval of the School Director in response to a written request signed by the student, the applied teacher, and the Coordinator of Opera/Music Theatre.

BM Keyboard Performance students may satisfy up to 4 semesters of their major ensemble requirement by taking Accompanying (MUS 240).

PIANO PROFICIENCY

All undergraduate music majors, including piano principals in all degree programs, must satisfy a Piano Proficiency requirement as part of their music studies at ISU. Requirements are usually met by completing the appropriate level of MUS 122 Group Piano for Music Majors classes. The various requirements are as follows:

- ◆ BA/BS, BM Performance (except Piano): Completion of MUS 122A30 (Level III) with a grade of C or better. Each area of the final exam must also be completed with a grade of C or better.
- ◆ BM Piano Performance: Completion of MUS 122A50 Group Piano for Piano Performance Majors.
- ◆ BM Music Therapy: Completion of MUS 122A30 (Level III) with a grade of B or better. Each area of the final exam must also be completed with a grade of B or better.
- ◆ BM Composition and BME: Completion of MUS 122A40 (Level IV) with a grade of B or better.
- ◆ Music Minor: Completion of MUS 122A20 (Level II).

For those with strong keyboard background, a Departmental Proficiency Exam may be an appropriate option. Students who register for MUS 122 may not choose to proficiency out of the course during that semester. Information about Departmental Proficiency Examinations is listed on the University Registrar website each semester. It is important to note that you must sign up for such an exam considerably in advance of the semester in which you intend to take the exam. The University Registrar's assigned date for the exam is not followed for the Piano Proficiency Exam. Instead, you will need to contact the Group Piano Coordinator to arrange an exam date, and to obtain specific details about your exam.

Level II: Music Minors only

The piano proficiency requirement for the Music Minor may be satisfied in one of two ways:

1. Completion of MUS 122A20, Group Piano for Music Majors Level II.

OR

2. A Proficiency Exam consisting of the following:

- *All major and all three forms of white-key minor scales, two octaves, hands together, in steady rhythm.
- *Chord progressions: In major and minor keys, up to four sharps or flats, the following progressions:
Major: I-vi-IV-ii-V-V7-I
Minor: i-VI-iv-ii°-V-V7-i
- Progressions must be in *keyboard style*, wherein the right hand plays 3 notes while the left hand plays the chord root. Right hand may start in any inversion but must thereafter move from chord to chord using closest-position voice leading.
- *Solo Performance: One piece at the repertoire level contained in Hilley and Olson *PDM: Piano for the Developing Musician*, Chapter 8 or higher.
- Sight-read traditional folk and simple piano pieces.
- Harmonize melodies at sight using primary, secondary, and seventh chords. Chord symbols (lead sheet notation) will be provided.
- *Harmonize one prepared example taken from general music series books, which can be found in the Teaching Materials Center of the ISU library. At least three different chords must be used. To be performed in play-and-sing style, that is, you play the accompaniment while singing the melody with text.

- Transpose at sight simple folk, traditional or popular songs up or down intervals of up to a third.
- *Improvise a blues-scale melody, and provide root-fifth bass accompaniment, to be performed with a MIDI background (quarter note = 60). One 12-bar blues chorus in the key of G. One chord per measure, using the following progression: I-IV-I-I IV-IV-I-I V-IV-I-I. Notes in the right hand must conform to the blues scale G, B-flat, C, D-flat, D, F. Go to <http://reneechnick.weebly.com/mus-12220.html> to hear the MIDI background. There is a one-bar introduction in compound 4/4 meter, followed by two choruses of 12 bars each. You will only have to play one chorus.

* Sections marked with an asterisk should be prepared in advance.

Level III: For all music majors except Music Education and BM Composition

The piano proficiency requirement may be satisfied in one of two ways:

1. For students in the BA/BS and BM Performance (excluding BM Piano Performance) programs, completion of Level III Group Piano (MUS 122A30) with a grade of C or better. With this requirement, each area of the final exam must also be completed with a grade of C or better. For BM Music Therapy majors, completion of Level III with a grade of B or better. With this requirement, each area of the final exam must also be completed with a grade of B or better. Students who register for MUS 122A30 may not choose to proficiency out of the course during that semester.

OR

2. A Proficiency Exam consisting of the following:

- * Major and all three forms of minor scales: two octaves with two hands in steady rhythm.
- Chord progressions: At sight, major and minor chord progressions, which may contain secondary dominants or chords in specific inversions. The right hand should play 3 voices while the left hand plays the root. The right hand may begin in any position. Smooth voice-leading and close-position chords must be used.
- *Solo Performance: one solo at the repertoire level contained in Martha Hilley and Lynn Freeman Olson, *Piano for the Developing Musician*, Comprehensive Edition, Chapter 10 or higher.
- Sight-read traditional, folk, and popular songs or simple piano pieces.
- Score Reading: Sight-read a three-part vocal (including tenor part) or instrumental (including viola part) score.
- Harmonize melodies at sight using primary and secondary chords. Chord symbols (lead sheet notation) will be given.
- *Harmonize one prepared example taken from General Music Series books, which can be found in the Teaching Materials Center in Milner Library. At least three different chords must be used, and it must be done in sing-and-play style (you must sing the melody while you play an appropriate accompaniment style). See Prof. Chernick for additional information on this requirement.
- Transpose at sight traditional, folk, or popular songs up or down intervals of up to a third.
- Transposing instruments: sight-read at "concert pitch" a transposing instrument part (such as A Clarinet, F Horn, or B-flat Clarinet).
- Improvise two-handed accompaniment to be used for movement, such as skipping, swaying, or walking. Music should be suitable for use by a group of 7-year-olds. (See *Piano for the Developing Musician* Sixth edition p. 389 for examples.)

* Sections marked with an asterisk should be prepared in advance.

Level IV: Music Education and BM Composition majors

The piano proficiency requirement may be satisfied in one of two ways:

1. Completion of Level IV Group Piano (MUS 122A40) with a grade of B or better. With this requirement, each area of the midterm and final exams must also be completed with a grade of B or better. Students who register for MUS 122A40 may not choose to proficiency out of the course during that semester.

OR

2. A Proficiency Exam consisting of the following:
 - *All major and all three forms of minor scales: two octaves with hands together, in steady rhythm.
 - Chord progressions: At sight, major and minor chord progressions, which may contain secondary dominants, borrowed chords, or chords in specific inversions. The right hand will play 3 voices while the left hand plays the root. The right hand may begin in any position. Smooth, correct voice-leading and close-position chords must be used.
 - *Solo Performance: one example of at least Level IV difficulty. Level IV repertoire includes pieces in Martha Hilley and Lynn Freeman Olson, *Piano for the Developing Musician*, Comprehensive Edition, Chapter 13 or higher. Other repertoire should be approved by Prof. Chernick in advance of the exam date.
 - Sight Reading: examples taken from General Music Series books, simple piano pieces, or 4-part chorales.
 - Score Reading: Sight-read a four-part vocal (including tenor part) or instrumental (including viola part) open score.
 - Harmonize one melody at sight; chord symbols will be given.
 - *Harmonize one prepared example taken from General Music Series books, which can be found in the Teaching Materials Center in Milner Library. At least three different chords must be used, and it must be done in sing-and-play style (you must sing the melody while you play an appropriate accompaniment style). See Prof. Chernick for additional information on this requirement.
 - Transpose at sight pieces from music series books, up or down any interval.
 - Transposing instruments: sight-read at “concert pitch” a transposing instrument part (such as A clarinet, F Horn, or B-flat Trumpet).
 - Improvise two-handed accompaniment to be used for movement, such as skipping, swaying, or walking. Music should be suitable for use by a group of 7-year-olds.

**Sections marked with an asterisk should be prepared in advance.*

DISMISSAL FROM THE MUSIC MAJOR

A letter from the academic advisors to the Director recommending that a student be considered for dismissal from the Music Major will result from any of the following:

- Being more than one year behind in the theory/history core or in the applied music sequence.
- Failure to meet lab ensemble or recital attendance requirements.
- Failure to make satisfactory progress, in the judgment of the academic advisor, toward completion of the desired degree program.

The Director will ultimately decide whether a student is dismissed from the music major.

SCHOLARSHIP POLICY

Scholarship sources

Scholarships awarded by the School of Music come from a variety of sources. Some, such as Tuition Waivers and Grants-in-Aid, come from the university itself. Others, such as endowment scholarships, Friends of the Arts scholarships, and Presser scholarships, come from outside individuals, organizations, and foundations.

Many scholarships are offered on a one-time-only basis. These awards are not renewable. There are, however, scholarships that are offered on a continuing basis. These are renewable for up to eight semesters based on the eligibility criteria below. **Scholarship contracts are subject to rescission pending available funding from federal, state, local, endowment and private sources.**

Eligibility

Generally, incoming students receive priority in the awarding of scholarships by the School of Music. These awards are based upon the evaluations of performance auditions and written tests, academic potential, and the needs of the department. However, current students may also apply for a scholarship. Current students wishing to apply for a scholarship should see Janet Tulley (CE 213) or visit the Student Resource page of the SOM web site for the appropriate form. The applicant must then turn in the completed form to the scholarship committee.

In order to be eligible for a School of Music scholarship, the student must meet the following requirements:

- Enroll as a full-time Illinois State University student.
- Have Music listed as the first major.
- Maintain a cumulative GPA of 3.0.
- Earn a C or above in all classes (major and non-major).
- Enroll in applied music on scholarship instrument(s)/voice.
- Perform in up to two (2) ensembles as assigned (vocalists and instrumentalists) or accompany as assigned (pianists only).
- Maintain satisfactory progress toward a degree by completing degree requirements in consultation with an academic advisor and music faculty.
- Maintain satisfactory musical progress as determined by the applied and ensemble music faculty.
- Demonstrate and maintain a professional standard of behavior as determined by the faculty.

Maximum Length of Scholarship

Students may receive a School of Music scholarship for eight (8) semesters. The scholarship committee may grant additional time after review and approval. Scholarships do not continue during those semesters in which a student is engaged in off-campus student teaching or professional practice experience.

Scholarship Renewal, Probation, and Discontinuation

The musical and academic performance of students on continuing scholarship will be reviewed each semester. Students who do not meet the eligibility requirements will be placed on scholarship probation for the following semester and will be notified of this status in writing by the School Director. Scholarships may be discontinued for students who do not meet eligibility requirements after the probationary semester.

OUTSIDE INSTRUCTION AND PERFORMANCE

Students are not permitted to use state property for private enterprises such as the teaching of lessons in University buildings. (The ISU Community School for the Arts is an official University instructional program and thus not a “private enterprise.”)

The faculty also reserves the right to limit, or even prohibit, participation in music groups outside the University if such participation interferes with the desirable musical growth of the student.

COURSE/HOUR OVERLOAD

A student may request an overload permit from the Director of the School or from any of the advisors. To obtain a permit for 18 hours the student must have at least a cumulative GPA of 3.0. To obtain a permit for 19 hours a student must have a cumulative GPA of 3.25. To obtain a permit for 20 hours the student must have a cumulative GPA of 3.5.

COURSE OVERRIDES

Course overrides will **NOT** be given after the 2nd week of classes. THERE WILL BE NO EXCEPTIONS.

CONCERTO COMPETITION RULES

Each year the School of Music sponsors a concerto competition for its students. Winners will appear as soloists with the ISU Symphony Orchestra on its annual Concerto-Aria Concert in the second semester. The following rules apply:

1. Students from all performance media (including voice) are allowed to compete.
2. There is no limit on the number of years one may enter, but the piece must be different each year.
3. Previous winners may also compete but are not eligible to win in consecutive years.
4. Participants must be a full-time music major enrolled in applied music and in good standing (2.0 GPA and not on probation).
5. Each area will hold a preliminary round either in conjunction with or prior to the conclusion of juries at the end of the first semester. Three candidates from each area will be selected to compete in the Final round.
6. Outside judges will be invited to serve on the jury for the final round.
7. Final round:
 - All works must be performed from memory.
 - Each finalist will be responsible for providing his or her own accompanist.
 - Extended orchestral introductions and passages may be cut, but ALL cadenzas must be performed.
 - A copy of the music with all planned cuts must be provided to the jury. NO EXCEPTIONS WILL BE ALLOWED.
 - The jury reserves the right to select more than one winner from any area, or to select no winner at all from any area.
8. A maximum performance time of 15 minutes per winner will be allowed for the Concerto-Aria Concert.

HONORS PROGRAM

The mission of the Illinois State University Honors Program is to *promote exceptional learning for exceptional learners*, and faculty members in schools and departments are critical partners in this mission as they work to enrich Honors students' experiences in courses required in the major and general education.

Each semester Honors students must complete one Honors Learning Experience. Enrolling in an *Honors section* or *Honors seminar*, completing an *Honors contract* or an *Honors research project*, or participating in an *Honors exploration* or *Honors travel experience* can fulfill this requirement.

Honors Designations

Music students are eligible to earn additional honors designations, which are detailed [here](#).

Honors in the Major

In addition, honors students in good standing who are music majors are eligible to earn Honors in the Major in music. Please see detailed information [here](#).

IV. Music Education & Music Therapy

REALIZING THE DEMOCRATIC IDEAL: TEACHER EDUCATION AT ILLINOIS STATE UNIVERSITY

The music education degree program is a part of the Teacher Education program at Illinois State University. The ISU Teacher Education program is accredited by the Council for the Accreditation of Educator Preparation (CAEP). A part of the accreditation process is the development of a common conceptual framework, a philosophy statement, for all teacher education programs on our campus. *Realizing the Democratic Ideal*, our conceptual framework, is the underpinning for all ISU teacher education programs, including music education.

For more information on Realizing the Democratic Ideal, one should go to the Cecilia J. Lauby Teacher Education Center website at:

<http://education.illinoisstate.edu/about/democraticideal/>

MUSIC EDUCATION RATIONALE, PROGRAM OBJECTIVES, PROGRAM ASSESSMENTS, AND CURRICULUM

The overall objective for the Bachelor of Music Education degree program is to produce musically sensitive persons who have the necessary knowledge and skills to become effective teachers at the K-12 levels. It is the philosophy of the music education area that musical knowledge and skills are essential to the individual's aesthetic growth and development as a well-rounded person and teacher.

The music education program at Illinois State University derives its rationale and objectives from the conceptual framework common to all teacher education programs at Illinois State, and from descriptions and criteria established by the National Association of Schools of Music (NASM) and by the National Association for Music Education (NAfME). NASM guidelines are outlined on the association's website: <http://nasm.arts-accredit.org/>. NAfME guidelines are found on the association's website: <https://nafme.org/>.

Based upon these three references, the music education area has established the following program objectives and program assessments of the BME degree program, which are intended to assist students to:

Program Objectives

- Demonstrate the principles of tone production, technique, and musicality with his/her primary instrument or voice;
- Demonstrate the principles of ensemble playing in his/her primary ensemble;
- Demonstrate knowledge of theoretical principles of music;
- Demonstrate knowledge of music of Western and non-Western cultures and how it relates to human history;
- Demonstrate fundamental musicianship skills of sight-singing, aural training, and piano;
- Demonstrate the principles of conducting, including baton technique and score reading;
- Demonstrate the principles of planning instruction and assessments, delivery of instruction, and assessment for K-12 music classes.

Program Assessments

- Music Education majors must audition on their primary instrument for a panel of faculty for admission into the School of Music.

- Music Education majors are required to meet the Level IV piano proficiency before continuing into the professional education courses.
- Music Education majors are required to pass a 200-level applied jury, which allows them to enroll in advanced applied studies.
- Music Education majors must successfully present a minimum of a 30-minute recital on their major instrument during their junior year of applied study.
- Music Education majors must complete all College of Education requirements, including Gateways I, II, and III. These requirements can be found on the Lauby Teacher Education Center website.
- Music Education majors must pass State of Illinois Licensure Tests, including the Test of Academic Proficiency, Content Test, and the Assessment of Professional Teaching test.
- Music Education majors must successfully complete student teaching, which includes the edTPA portfolio project and an evaluation of their teaching skill through the Music Teaching Evaluation assessment

All Music Education students planning to become licensed teachers must apply for and be admitted to the University's Professional Studies program (see the University-Wide Teacher Education section of this Undergraduate Catalog). The student must be in compliance with the following requirements:

1. Complete all required courses
2. Meet all requirements in Gateways I, II, and III. (see Lauby Teacher Education website)
3. Earn a grade of C or better in all Music and Professional Education Classes
4. Have a minimum cumulative GPA of 2.75 and a major GPA of 3.0

Curriculum for the Four BME Sequences

Music Education majors must select one program sequence to participate in throughout their undergraduate studies. The four sequences are:

| | |
|-------------------------|--------------------------|
| Choral/General/Vocal | Instrumental – Band |
| Choral/General/Keyboard | Instrumental – Orchestra |

The Bachelor of Music Education curriculum is divided into the following general categories:

- Core requirements in music theory, history, and literature
- Core requirements in applied music, performing organizations, and class piano
- Core requirements music education and conducting
- General Education requirements
- Sequence requirements
- Professional Education requirements
- Electives

For detailed information and plans of study for the four (4) sequences, the music education major should review the catalog copy of the Bachelor of Music Education degree program found in the Undergraduate Catalog.

In addition, it is strongly recommended that the music education major schedule a meeting with the music education advisor each semester in residence.

MUSIC THERAPY

What is music therapy?

“Music therapy is the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program.” (Music Therapy Makes a Difference, American Music Therapy Association, Inc., www.musictherapy.org)

What career options are available to music therapists?

Music therapists are hired under job titles such as music therapist, activity therapist, and rehabilitation therapist to work with children who have disabilities, adolescents and adults with mental health problems, and senior citizens. Institutions that hire music therapists include schools, hospitals, nursing homes, and hospice programs.

What qualifies a person to become a music therapist?

A qualified music therapist has a degree in music with specified studies in psychology, music therapy, and clinical experience which includes a six month music therapy internship. Illinois State University offers both an undergraduate and graduate program in music therapy. Both programs are approved by the American Music Therapy Association.

What are the unique features of Illinois State University’s music therapy program?

At Illinois State University, students may begin music therapy course work in the first semester of the freshman year. This allows for exploration of music therapy as a career option early in college life. In addition, it allows for immediate bonding and support from other music therapy majors, and for personal contact and direction from music therapy faculty.

Clinical experiences throughout the junior and senior years provide students with hands-on experience in community facilities under the direction of qualified personnel. In addition, there are opportunities for independent projects and exposure to computer applications and research.

SELECTIVE RETENTION POLICY FOR MUSIC THERAPY

Selective Retention

In order to be retained in the music therapy program and to receive School of Music approval for a music therapy internship placement, the following requirements must be met:

1. Be recommended for internship by the Music Therapy faculty.
2. Interview and competency evaluation with the Music Therapy faculty.
3. Acquire a minimum grade of C in all Music Therapy courses.
4. Satisfactory completion of piano proficiency exam or completion of Level III Group Piano with a grade of B or better (the entire final exam for Level III must be passed successfully).

PROFESSIONAL CONDUCT OF STUDENT MUSIC THERAPISTS

Disposition Concerns

Disposition concerns are very important for music therapy students as disposition becomes increasingly important to the development of collaboration skills and other professional behaviors. Concerns need to be identified early and problems need to be resolved as soon as possible. All music therapy students will be evaluated on the following disposition indicators, but only those candidates who have engaged in behaviors that suggest a negative disposition should be reported.

Disposition Indicators

- **Collaborative Issues:** The ability to work together, especially in a joint intellectual effort.
- **Honestly/Integrity:** The ability to demonstrate truthfulness to oneself and to others; demonstrate moral excellence and trustworthiness.
- **Respect:** The ability to honor, value, and demonstrate consideration and regard for oneself and others.
- **Reverence for Learning:** Respect and seriousness of intent to acquire knowledge.
- **Emotional Maturity:** The ability to adjust one's emotional state to suitable level of intensity in order to remain engaged with one's surroundings.
- **Reflection:** The ability to review, analyze, and evaluate the success of past decisions in an effort to make better decisions in the future.
- **Flexibility:** The willingness to accept and adapt to change.
- **Responsibility:** The ability to act independently, demonstrating accountability, reliability and sound judgment.

Dismissal

Three (3) unresolved dispositions result in dismissal from the music therapy program.

Communication Concerns

Music therapy students need to practice and demonstrate effective speaking and listening skills in a variety of contexts. Quality communication is expected not only in the classroom, but also in formal and informal faculty, student, and clinical interactions. Best practices in music therapy are often correlated to good oral presentation skills (volume, rate, expression, articulation), non-verbal skills (eye contact, posture, gestures), and the understanding of good content (organizing, arranging).

Speaking and listening skills contribute to establishing effective messages and therapist credibility. Faculty, staff, university supervisors, and clinical supervisors who have concerns regarding a student's speaking and listening abilities should report those concerns as soon as possible so that remedial actions can be implemented. Those identifying a communication concern are encouraged to use the rubric provided to assist in recognizing and assessing the communication concern.

Communication Indicators

- **Vocal Qualities:** Elements of oral expression including articulation, pronunciation, vocal expression, volume and rate of speaking.
- **Verbal Qualities:** Use of vocabulary and grammar.
- **Non-Verbal Qualities:** Sending confirming and clarifying messages through non-verbal means such as eye contact, facial expression, gestures, posture, and body movement.
- **Listening Qualities:** Indicating that one is listening well and providing feedback in interactions.
- **Organizational Qualities:** Helping their listeners by providing a clear introduction, coverage, and conclusions to their lessons and other interactions.

Referral to the Communication Speech Lab may occur with one Communication Concern and the student will be assessed and receive free testing, speech pathology, and tutoring, if needed.

GUIDELINES FOR FIELD EXPERIENCE IN MUSIC THERAPY

Field experience in Illinois State University's music therapy department has been structured to simultaneously meet the requirements of the University and the American Music Therapy Association, Inc. (AMTA). Presently, field experience in music therapy consists of Professional Practice: Music Therapy Internship (MUS 298A01), and Professional Practice: Clinical Internship in Music Therapy (MUS 398). Each of these will be described separately.

MUS 298A01 Professional Practice: Music Therapy Internship (Practicum)

The music therapy student, during 4 semesters of the Junior and Senior year, is expected to enroll in MUS 298A01 Professional Practice: Music Therapy Internship, a 12-15-hour assignment in which the student provides therapeutic music experience for special populations in schools, hospitals, nursing homes, and other community facilities. A music therapy faculty member coordinates all field placements. Individual student preferences, skills and needs are taken into consideration in making specific site assignments. In accordance with AMTA guidelines, the student's practice experiences are with at least three different populations during the course of study. Students receive one credit for each semester of Music Therapy Internship for a maximum of four credits. Music Therapy Internship is offered only on a credit/no-credit basis on the undergraduate level. Contracts are negotiated with individual graduate students to delineate requirements and letter grade evaluation.

Field agencies are selected based on the quality of treatment they provide to clients, the quality of supervision they provide to students, and the accessibility of their location. Populations available for Illinois State University music therapy clinical experience include: senior citizens; adolescents and adults with psychiatric problems; and children with mental retardation, behavior disorders, physical handicaps, visual and hearing impairments.

Student Responsibilities

1. Schedule field experience with University Music Therapy Practicum Coordinator.
2. Attend orientation session provided by community facility.
3. Become aware of and abide by human rights and confidentiality policies of the community facility.
4. Become aware of and abide by the dress code, sign-in, and other procedures of the community facility.
5. Plan and present therapeutic music experience for assigned individuals or groups. Provide written intervention plans and evaluations to University and/or facility supervisor as requested.
6. Be on time for scheduled sessions and be prompt in carrying out assignments; notify University and facility supervisor of any schedule change; in case of absence, notify both supervisors in advance.
7. Attend weekly Music Therapy Internship class at University.
8. Notify supervisors immediately of any problem associated with the internship assignments.
9. During finals week, complete written evaluation forms provided; request evaluation from facility supervisor; meet with University supervisor for final evaluation conference.

University Supervisor Responsibilities

1. Initiate contact with community facility; develop procedures and schedule with administrator or supervisor.
2. Provide student and facility with description of field experience program and delineation of responsibilities.
3. Schedule field experience with students.
4. Observe student a minimum of 3 times per semester; provide verbal or written feedback.
5. Provide student with additional conference time at his/her request; confer with facility supervisor at his/her request.
6. Provide feedback on student intervention plans and other written assignments in a timely manner.
7. Provide relevant materials, resources, discussion, etc. during weekly Music Therapy Internship class.
8. During finals week, complete written evaluation form; hold final evaluation conference with student.

Facility Supervisor Responsibilities

1. Become familiar with University Guidelines for Field Experience in Music Therapy.
2. Orient the student to facility policies, procedures, schedules, etc.
3. Orient the student to the facility population (characteristics, special methods, techniques).
4. Present the student to facility staff and clients in a manner to insure his/her professional status.
5. Observe student and provide periodic oral or written feedback.
6. Notify the student's University supervisor immediately of any problems associated with the field experience assignment.
7. During the final week of field experience, complete the written evaluation forms provided; return evaluation to the student or to the University supervisor.

MUS 398 Professional Practice: Music Therapy Internship

Professional practice: Music Therapy (MUS 398) is a six-month (1040 hours), 40 hour per week experience in an AMTA-approved facility. Students apply for internships from AMTA's national listing of approved facilities. Therefore, experience with a wide range of populations may be possible. Directors of clinical internships must be Board Certified music therapists. It is the internship director who determines specific, individualized assignments for the student. The student receives one credit for each semester of Professional Practice: Music Therapy for a maximum of two credits. The internship is offered only to students who have completed prerequisite music therapy courses **with a grade of C or better**. Students must receive a grade of C or better in the six-month internship in order to graduate in the music therapy sequence.

Student Responsibilities

1. Review internship application procedures with University Director of Music Therapy approximately one and one-half years before start of intended internship.
2. Choose possible internship sites from AMTA listing and request information from them.
3. In accordance with AMTA guidelines, have no more than four internship applications out at any one time.
4. Ensure acceptance of internship in writing.
5. Provide University Director of Music Therapy with name, address, phone number, dates, etc. of internship.
6. Carry out internship assignments designated by the Director of Clinical Internship; follow all policies and procedures of host facility.
7. Provide University Director of Music Therapy with midterm and final student self-evaluation. (Use same format as clinical supervisor).
8. Provide University Director of Music Therapy with copies of any case studies, special projects, etc. required in the internship setting.

University Director of Music Therapy Responsibilities

1. Advise students of internship application procedures.
2. Provide verification or recommendation letters for students applying for internship.
3. Maintain record of student internship information.
4. Process evaluations, case studies, projects, etc.
5. Provide grade for student internship experience.

Clinical Training Director Responsibilities

1. Provide student with written verification of acceptance for internship.
2. Orient student to facility policies, procedures, population, etc.
3. Delineate internship expectations and assignments to student.
4. Present the student to facility staff and clients in a manner to ensure his/her professional status.
5. Notify the University Director of Music Therapy of any problems associated with the internship.
6. Provide University Director of Music Therapy with midterm and final evaluation of student.
7. Include recommended letter grade: A, B, C, etc.

V. Applied Music Policies

APPLIED MUSIC LESSONS

Length of Lesson

Applied Music instruction is on an individual basis. All undergraduate and graduate students enrolled in 3 credit hours of applied music receive a weekly 60-minute lesson and a bi-monthly 50-minute masterclass. Students enrolled in 2 credit hours of applied music receive a 40-minute lesson per week and the bi-monthly masterclass. Students also have the opportunity to perform during their respective studio masterclass time. While the bi-weekly masterclass is the minimum, many teachers conduct weekly masterclasses.

Absences

A student who is unable to attend a scheduled lesson is required to notify the teacher at least 24 hours before the beginning of the lesson; otherwise, except for illness immediately prior to a lesson, the student will forfeit the right to make up a lesson. A student absent without excuse from more than three lessons (not necessarily consecutively) in a semester in any applied music course will earn a grade of “F” for that semester. The lessons, however, will continue to the end of the semester. Lessons missed by the teacher will be made up at the mutual convenience of the student and teacher.

Number of Lessons

The number of lessons in a semester depends upon the number of lesson times falling on regular school days, not including University holidays; in most cases there will be 15 weekly lessons.

Practicing

The student is expected to practice at least two hours everyday for two hours of credit or at least three hours everyday for three hours of credit. This includes weekends and vacation periods.

Juries

Each student who enrolls in applied music must perform a “jury examination” during the Final Exam week each semester. It is expected that every student will perform at least one solo each semester in the studio or area recitals.

Class Schedules

Students enrolled in applied music are required to keep the lesson times listed for their particular instrument or voice open in their schedules for masterclasses and lab ensembles. Students enrolled in MUS 110 must keep Tuesdays from 11:00 A.M. to 11:50 A.M. open for recitals, lectures, and special presentations.

200-Level Auditions

Lower division applied music courses are numbered 131-138, depending on the specific instrument being studied. Advanced upper division applied music courses are numbered 231-238. In order to advance to upper division applied music, each student must pass what is known as the “200-level audition.” This audition is similar to the end-of-the-semester jury, but is generally longer and has specific exercise, étude, and repertoire requirements.

Students will be given two attempts to pass the 200-level audition. If the student is not successful after two attempts, then the student must receive written permission from the Director of the School of Music to take the audition again. Timetables for taking the 200-level audition are as follows:

- All BM Performance students who matriculate as freshmen at Illinois State University must initially attempt the 200-level audition no later than the jury period at the end of the second semester of their sophomore year. All **transfer** students enrolled in the Performance sequence who have completed the

equivalent of at least 3 semesters of university-level applied music study must attempt the 200-level audition at the end of their first semester of residence.

- All BME and BM Composition students who matriculate as freshmen at Illinois State University must attempt the 200-level audition no later than the jury period at the end of the second semester of their junior year. All BME and BM Composition **transfer** students must also attempt the 200-level audition no later than the end of the second semester of their junior year.

Each degree and sequence has its own requirements as to how many semesters of 200-level applied music the student must complete.

- Music Therapy and Bachelor of Arts/Bachelor of Science majors are not required to attain the 200 level.
- Music Education and Composition majors must complete one (1) semester of 200-level applied music.
- Music Performance majors must complete at least three (3) semesters of 200-level applied music.

The exercise, étude, and repertoire requirements for each instrument are listed below. Also included are representative works for degree recitals.

BRASS AREA

In the brass area, the 200-level audition is 15 minutes in length and takes place before the entire brass faculty. From time to time faculty outside the brass area who play brass instruments have been asked to sit on the 200-level audition jury. Pass/fail is decided by a majority vote with all faculty required to vote. If there is a tie, the student's applied teacher makes the final decision.

Horn

200-level audition requirements:

- All major and all natural, harmonic, and melodic minor scales from memory, two octaves, in eighth notes at a tempo of quarter note = 116.
- Two solos in contrasting styles, one of which must be contemporary, and one of which must be accompanied.
- The student will bring to the audition all étude books studied that semester. The members of the jury may ask the student to play any étude listed on the repertoire sheet for that semester.
- Sight-read the 200-level sight-reading selection used for 200-level juries.
- Perform at the level of musicianship that the brass faculty associates with 200-level applied study.

Representative works for the 200-level audition, and junior and senior recitals:

- | | |
|-----------------------------|--|
| • Arnold, Fantasy, Op. 88 | • Ketting, <i>Intrada</i> |
| • Beethoven, Sonata, Op. 17 | • Larsson, Concertino |
| • Bozza, <i>En Foret</i> | • Mozart, Concertos Nos. 1–4 |
| • Cherubini, Sonata No. 2 | • Poulenc, <i>Elegie</i> |
| • Danzi, Sonata, Op. 28 | • Rosetti, Concerto No. 2 in E-flat |
| • Defaye, <i>Alpha</i> | • Saint-Saëns, <i>Morceau de concert</i> |
| • Dukas, <i>Villanelle</i> | • Schumann, <i>Adagio and Allegro</i> |
| • Haydn, Concerto No. 2 | • Stevens, Sonata |
| • Heiden, Sonata | • F. Strauss, Concerto, Op. 8 |
| • Hindemith, Sonata in F | • R. Strauss, Concerto No. 1 |

Trumpet

200-level audition requirements:

- All major and harmonic and melodic minor scales from memory.
- The student must present a list of études studied that semester, any of which the committee may ask to hear.
- Two solos in contrasting styles. At least one of these must be accompanied.
- Sight-read the 200-level sight reading selection.
- Exhibit a standard of musicianship that the Brass faculty associates with 200-level applied study.

Representative works for junior and senior recitals:

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|-------------------------------|--|
| • Arutunian, Concerto | • Hindemith, Sonata |
| • Boehm, Concerto | • Hummel, Concerto for Trumpet |
| • Bozza, <i>Rustiques</i> | • Kennan, Sonata |
| • Handel, Suite in D | • Persichetti, <i>Parable for Solo Trumpet</i> |
| • Haydn, Concerto for Trumpet | • Torelli, Concerto in D Major |

Trombone

200-level audition requirements:

- All major, harmonic minor, and melodic minor scales, played ascending and descending one octave, and legato. Minimum tempo is eighth notes at quarter = 84. Scales must be played from memory.
- Sight-reading will consist of the same selection read by other students playing a jury for Music 231.50.
- The student will bring to the audition all étude books studied that semester. The members of the jury may ask the student to play any étude listed on the repertoire sheet for that semester.
- The student will present two solo works one of which must be in a contemporary idiom, and both with piano accompaniment. One of the works may be unaccompanied if it is a major unaccompanied work for trombone.

Representative works for the 200-level audition:

Bass Trombone

- | | |
|------------------------------------|---|
| • Adler, <i>Canto II</i> | • Lebedev, Concerto |
| • Any Marcello or Galliard sonata | • Vivaldi/Maganini, Praeludium in C Minor |
| • Bozza, <i>Prelude et Allegro</i> | |

Tenor Trombone

- | | |
|-----------------------------------|-----------------------|
| • Any Marcello or Galliard sonata | • Jones, Sonatina |
| • Boda, Sonatina | • Larsson, Concertino |
| • David, Concertino | • Serocki, Sonatina |

Junior and senior trombone recitals:

Although programs do not have to present a piece for every style period, more than one period should be represented. Some of the literature should have been written since 1950. Thirty minutes of music for the Junior recital and sixty minutes of music for the Senior recital should be the norm.

One chamber ensemble work may be used to partially fulfill this requirement if it features the trombone. One unaccompanied work demonstrating contemporary trombone techniques is encouraged on the Senior Recital. Jazz improvisation is permitted for part of the recital if the student has attained sufficient skill in the opinion of the instructor, and a suitable rhythm section is available.

Representative bass trombone works for recitals:

- Adler, *Canto II*
- Any Marcello sonata
- Bozza, *Prelude et Allegro*
- Casterade, Fantasy
- Vivaldi/Maganini, Praeludium in C Minor
- Hindemith, *Three Easy Pieces*
- Lebedev, Concerto
- Martelli, Sonate
- Ritter George, Concerto

Representative tenor trombone works for recitals:

- Barat, *Andante et Allegro*
- Basset, Suite
- Bozza, *Ballade*
- David, Concertino
- Davison, Sonata
- Guilmant, *Concert Piece*, Op. 88
- Hindemith, Sonate
- Any Marcello sonata
- McKay, Sonata
- Monaco, Sonata
- Roparz, *Andante et Allegro*
- Serocki, Sonatina
- Jones, Sonatina
- Casterede, Sonatine

Tuba/Euphonium

200-level audition requirements:

- All major and minor scales, by memory.
- Two solos in contrasting styles. At least one of these must be accompanied.
- Sight-read the 200-level sight-reading selection.

Representative works for junior and senior tuba recitals:

- Bach/Bell, *Air and Bourrée*
- Beversdorf, Sonata
- Catozzi, *Beelzebub*
- Frackenhohl, Concertino
- Gregson, Concerto for Tuba
- Handel/Bell, *Judas Maccabeus*
- Hindemith, Sonata
- Lebedev, *Concerto Allegro*
- Mozart/Morris, *Serenade*
- Pergolesi, *Canzona*
- Persichetti, *Serenade No. 12*
- Troje-Miller, *Sonatina Classica*
- Vaughan, *Concert Piece No. 1*
- Vaughn Williams, Concerto

Representative works for junior and senior euphonium recitals:

- Barat, *Andante et Allegro*
- Blazhevich, *Concert Sketch No. 5*
- Croce/Spinelli, *Solo de Concours*
- Grafe, *Grand Concerto*
- Guilmant, *Morceau Symphonique*
- Haddad, Suite for Baritone
- Handel, Concerto in F Minor
- Hutchison, Sonatina
- Marcello, Sonata in G Minor
- Pryor, *Thoughts of Love*
- Uber, Sonata da Camera
- Watson, Sonatina
- White, Sonata

KEYBOARD AREA

Piano

200-level audition requirements:

- All major and harmonic minor scales, four octaves, hands together.
- The student will be prepared to perform pieces from all four style periods (Baroque to 20th-Century). At least two pieces shall be played from memory. The student must show evidence of rhythmic

stability, technical fluency, and stylistic understanding. Repertoire should be at the level of the pieces on the list below.

Representative works for the 200-level audition:

- Bach, a prelude and fugue from *The Well-Tempered Clavier*; a French or English Suite; a Sinfonia
- Barber, *Excursions*; *Ballade*
- Bartok, *Rumanian Folk Dances*; works from *Mikrokosmos Vol. IV or V*
- Beethoven, Sonatas (except Op. 14 or Op. 49)
- Berio, *Wasserklavier*
- Brahms, Klavierstücke, Op. 116-119; Rhapsodies, Op. 79
- Chopin, Nocturnes, Waltzes, or Mazurkas
- Debussy, *Ballade*, *Nocturne*, *Bohemian Dances*, *Suite Bergamasques*
- Ginastera, *American Preludes*
- Haydn, mature Sonatas
- Honegger, *Prelude, Arioso & Fugue on the name of BACH*
- Liszt, Consolations, Petrarch Sonnets
- Mozart, Sonatas, Variations, Fantasias
- Prokofiev, *Visions Fugitives*
- Rachmaninoff, Preludes
- Scarlatti, a pair of sonatas
- Schoenberg, Op. 19
- Schubert, Impromptus
- Schumann, selected movements from *Papillons*, *Arabesque*, *Fantasiestücke*
- Scriabin, Preludes
- Shostakovich, Preludes

Representative works for junior and senior recitals:

- Bach, a prelude and fugue from *The Well-Tempered Clavier*; a French or English Suite; a Partita
- Bartok: *Rumanian Dances Op. 8*; works from *Mikrokosmos Vol. V or VI*
- Beethoven, Sonatas (except Op. 14 or Op. 49)
- Brahms, Klavierstücke, Op. 116-119; Rhapsodies, Op. 79
- Chopin, large work such as a Ballade, Scherzo, or Fantasie; Etudes, Polonaises
- Debussy, *Images* or *Estampes*, *Pour le Piano*, Preludes, Etudes
- Ginastera, *Creole Dances*; *Argentine Dances*
- Haydn, mature Sonatas
- Hindemith, Sonatas, Suite (1922)
- Liszt, works from *Annees de Pelerinage*; Hungarian Rhapsodies
- Mozart, Sonatas, Variations, Fantasias
- Prokofiev, *Visions Fugitives*, *Sarcasms*
- Rachmaninoff, Preludes
- Scarlatti, a pair of sonatas
- Schoenberg, Op. 11, 19, 25
- Schubert, Impromptus, *Moments Musicaux*, Sonatas
- Schumann, *Papillons*, *Arabesque*, *Fantasiestücke*, *Kinderszenen*
- Scriabin, Preludes
- Shostakovich, Preludes
- Webern, Variations

PERCUSSION AREA

As a reference, the student should aim to take his/her 200-level audition at the end of the sophomore year or in the middle of his/her junior year. In other words, these abilities should be mastered by the end of the fourth or fifth semester.

200-level audition requirements:

Snare Drum

- Execution of any or all of the 26 Standard Rudiments in an open-close-open fashion.
- Execution of a 30-second multiple bounce roll. Dynamics may be requested.
- Sight-reading.
- Performance of rudimental or concert style solo.

Suggested sources for solo:

- Able, various solos
- Albright, *Contemporary Studies*
- Cirone, *Portraits in Rhythm*
- Colgrass, *Unaccompanied Solos*
- Peters, various solos
- Pratt, *Contest Solos*
- Whaley, various solos

Marimba—2 Mallets

- Execution of any Major or minor (natural and harmonic) scale for 2 octaves in 16ths. Right or left hand lead (as requested). Quarter note = 120 (minimum).
- Execution of any Major or minor (natural and harmonic) scale in Forms I, II, or III. Right or left hand lead (as requested). Quarter note = 110 (minimum)
- Execution of any major, minor, dominant 7th, or fully diminished 7th chord. Arpeggio or broken chord fashion.
- Performance of an accompanied or unaccompanied sonata (may be written for marimba or another instrument). An accompanied work must be performed either here or at another jury. Two contrasting movements must be performed. (Suggested composers: Corelli, Handel, Telemann, Vivaldi, Tanner, Frock, etc.)
- Sight-reading.

Marimba—4 Mallets

- Execution of all major or minor block chords in a chromatic fashion, using singles or doubles with quarter notes. Quarter note = 132 (minimum).
- Execution of a basic I-vi-IV-V⁷-I progression in any major or minor key.

Timpani

- Execution of a 30-second crescendo-decrescendo roll on any pitch and any drum.
- Demonstration of proper cross-sticking ability (i.e. Goodman pp. 40-41).
- Demonstrate ability to tune all 4 drums to a triad in one minute.
- Performance of 3- or 4-drum étude or solo.

Suggested sources for solo:

- Begun, *21 Etudes for Timpani*
- Friese/Lepak, *Timpani Method*
- Whaley, *Musical Studies for Intermediate Timpani*
- Goodman, *Modern Method for Timpani*
- Peters, *Intermediate Timpani Studies*

Multiple Percussion

- Performance of a moderate-level solo using 4 or more instruments.

Suggested sources for solo:

- Goldenberg, *Studies in Solo Percussion*
- Udow/Watts, *Contemporary Percussionist*
- Whaley, *Audition Etudes*

Accessories

- Demonstration of competency on cymbals.
- Demonstration of competency on tambourine.
- Demonstration of competency on bass drum.
- Demonstration of competency on triangle.

These competencies will be demonstrated through specific etudes designed to show one's ability to execute various techniques at all dynamics. They may be passed outside of the 200-level jury in other juries or at periodic exams throughout the year.

Drum Set (Optional)

- Execution of p. 20 from Appice, *Realistic Rock*. Tempo at quarter note = 108+
- Execution of p. 42 from Chapin, *Advanced Techniques for the Modern Drummer*. Tempo at quarter note = 116+.
- Execution of p. 45 from Deboe, *The Funk Drumming Workbook*. Tempo at quarter note = 96.
- Play “time” in these basic styles:
 - Basic Swing
 - Bossa Nova
 - Basic Rock
 - Jazz Waltz

This area should be passed by all majors prior to graduation and may be fulfilled outside of the jury.

Junior Recital

This recital should be given the semester of, or the semester after, the student reaches the 200 level. Ideally, this will be in the fifth or sixth semester of his/her tenure at ISU. This recital should contain 30-35 minutes of actual music and can be shared with another student. This student does not have to be another percussionist. The repertoire must contain a mallet solo, a timpani solo, and a multiple percussion solo. Duets, snare solos, and drum set works are also acceptable. Suggested composers for mallet sonatas include Bach, Corelli, Handel, Telemann, Vivaldi, Tanner and Frock. Timpani solos should be of a moderately advanced nature and be for four drums. All literature must be approved by the instructor.

Senior Recital

This recital should be given in the either semester of the senior year, preferably before March. This recital must contain from 50-60 minutes of actual music and is not shared. The repertoire must contain a mallet solo, a timpani solo, and a multiple percussion solo. Duets, snare solos, and drum set works are also acceptable. The mallet work(s) must be of an advanced level and should include at least one major work written for the instrument—either 2 mallets or 4 mallets. Suggested works include Creston, Concertino; Basta, Concerto; Kurka, Concerto; or a major 4 mallet solo work. Timpani works also must be of an advanced nature and demonstrate a high technical and musical level. All literature must be approved by the instructor.

STRING AREA

Violin

200-level audition requirements:

Music Education and Composition:

- All Major and Melodic Minor Scales Quarter=72
- One arpeggio series in a key of your choice
- Two contrasting pieces, one of which may be an etude

Music Performance:

- All Major and Melodic Minor Scales Quarter=60 Slur 2, 3, 4, 6, and 8 notes per bow
- Three arpeggio series' in keys of your choice
- Two contrasting pieces, one of which may be an etude

Representative works for a junior recital:

- A Bach sonata (violin & harpsichord)
- A Mozart sonata
- A Mozart concerto
- Brahms, *Sonatasatz*
- Sinding, Suite in A Minor
- Vitali, *Chaconne*

Representative works for a senior recital:

- A Bach unaccompanied sonata
- Mozart Concertos Nos. 4 or 5
- A Beethoven sonata
- A Brahms sonata
- Mendelssohn Concerto
- Bloch, *Baal Shem Suite*
- Wieniawski, *Polonaise*
- Saint-Saëns, *Havanaise*

Viola

200-level audition requirements:

Music Education and Composition:

- All Major and Melodic Minor Scales Quarter=72
- One arpeggio series in a key of your choice
- Two contrasting pieces, one of which may be an etude

Music Performance:

- All Major and Melodic Minor Scales Quarter=60 Slur 2, 3, 4, 6, and 8 notes per bow
- Three arpeggio series' in keys of your choice
- Two contrasting pieces, one of which may be an etude

Representative works for a junior recital: a Bach gamba sonata or cello suite.

Representative work for a senior recital: Brahms Sonata.

Cello

200-level audition requirements:

Music Education and Composition:

- All Major and Melodic Minor Scales Quarter=72
- One arpeggio series in a key of your choice
- Two contrasting pieces, one of which may be an etude

Music Performance:

- All Major and Melodic Minor Scales Quarter=60 Slur 2, 3, 4, 6, and 8 notes per bow
- Three arpeggio series' in keys of your choice
- Two contrasting pieces, one of which may be an etude

Representative work for a junior recital: individual movements from a Bach suite.

Representative works for a senior recital:

- Beethoven, Sonata
- Lalo, Concerto

Double bass

200-level audition requirements:

- All major and melodic minor scales in 3 octaves, played consecutively.
- A selected exercise from *Simplified Higher Technique* by Petracchi.
- Two pieces of contrasting style at the level of a sonata by Marcelllo.

Representative works for a junior recital:

- Eccles, Sonata
- Levitin, Sonata
- Rachmaninov, *Vocalise*
- various works by Dragonetti

Representative works for a senior recital:

- A Bach gamba sonata
- Hindemith, Sonata
- Schubert, *Arpeggione Sonata*
- Vanhal, Concerto

Guitar

200-level audition requirements:

- Carlevaro Exercise No. 24 for the left hand.
- Sequenced major and melodic minor scales - Segovia fingering - with both rest strokes and free strokes, using three-finger right-hand combinations and different rhythmic patterns.
- One or more études of moderate difficulty by Sor, Regondi, Villa-Lobos, or Brouwer.
- One other solo of moderate difficulty from a contrasting period.

Representative works for a junior recital:

- Bach suite (individual movements)
- Dowland, lute dances
- Ponce, Preludes
- A work by Sor or Giuliani
- Villa-Lobos, Preludes
- short pieces by Mertz and/or Brouwer

Representative works for a senior recital:

- A Dowland fantasy
- A complete suite by Bach or Weiss
- A major work by Sor, Giuliani, or Aguado
- Regondi, études
- Martin, *Quatre Pièces Brèves*
- Villa-Lobos, Études

VOCAL AREA

Advancement to the 200 level (Applied Voice 237, junior and senior) denotes several achievements by the student:

- consistently successful grades at the 100 level;
- an improvement of singing techniques as evaluated by the applied voice teacher;
- a command of three other singing languages—Italian, German, French (either by fluency tests before the applied voice faculty, or successful completion of the course Foreign Language Diction 127);
- an audition to determine these achievements.

When a student and the applied voice teacher *agree* that advancement to the 200-level is appropriate and probable, the student will then register for a *special* jury time. The audition/jury exam shall consist of songs memorized in each of four languages: English, Italian, French, and German. Failure to achieve this advancement should be carefully considered by the student in determining his/her continuation as a music major in voice.

Junior recital requirements:

Junior recitals should consist of 30 minutes of music, and must include three languages and three different style periods. Repertoire should be chosen in consultation with the applied teacher.

Senior recital requirements:

Senior recitals should consist of 45–50 minutes of music, and must include four languages and four different style periods. Repertoire should be chosen in consultation with the applied teacher.

WOODWIND AREA

Flute

200-level audition requirements:

- All major, harmonic and melodic minor scales starting on the root and ascending three octaves where possible but not going above high c; then descending to low c and ascending to root. Melodic minor will only descend to root. Metronome marking will be quarter note = 72. All scales are to be performed from memory.
- One étude to be selected from the following:
 - Joachim Andersen, *24 Études artistiques*, Op. 15, Nos. 2, 3, 9, & 10.
 - Joachim Andersen, *24 Progressive Studies*, Op. 33, Nos. 3, 6, 7, & 14.
 - Paul Jeanjean, *Études Modernes*, Nos. 5, 10, & 11.
 - Karg-Elert, études from *The Modern Flutist*, Nos. 1-10, 16, & 22.
- Solo: one composition to be selected from the list below.

Representative works for 200-level juries, and for junior and senior recitals:

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| <ul style="list-style-type: none"> • C. P. E. Bach, Sonata in A Minor • J. S. Bach, Partita in A Minor • J. S. Bach, Sonatas Nos. 1–6 • Bartok, <i>Suite Paysanne Hongroise</i> • Burton, Sonatine • Copland, <i>Duo for Flute and Piano</i> • Doppler, <i>Hungarian Pastorale Fantasia</i> • Dutilleux, Sonatine • Enesco, <i>Cantabile and Presto</i> • Fauré, <i>Fantaisie</i> • Gaubert, <i>Nocturne et Allegro scherzando</i> • Griffès, <i>Poem</i> • Hanson, <i>Serenade</i> | <ul style="list-style-type: none"> • Hindemith, <i>Sonate</i> • Hue, <i>Fantaisie</i> • Ibert, Concerto • Kuhlau, Fantasy in D Major • Kuhlau, <i>Six Divertissements</i>, Op. 68 • Martin, <i>Ballade</i> • Martinu, First Sonata • Mozart, Concertos in G and D Major • Nielsen, Concerto • Piston, Sonata • Poulenc, Sonata • Prokofiev, Sonata in D Major, Op. 94 • Schubert, Introduction and Variations |
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Oboe

200-level audition requirements:

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| <ul style="list-style-type: none"> • Warm-up exercises • Reed exercises | <ul style="list-style-type: none"> • All major and minor scales (slurred at quarter note = 120) • Selected works from the list below. |
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Representative works for the 200-level audition:

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| <ul style="list-style-type: none"> • Barret, <i>Oboe Method</i> • Saint-Saëns, Sonata (movements I & II) • Solos from Andraud and other anthologies | <ul style="list-style-type: none"> • Schumann, <i>Romances</i> • Telemann, Partitas |
|--|---|

Performance majors may also choose solos from the following:

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|---|--|
| <ul style="list-style-type: none"> • Bach, Double Concerto (movement II) • Ferling, Studies • Hindemith, Sonata • Marcello, Concerto • Mozart, Concerto • Mozart, Quartet | <ul style="list-style-type: none"> • Nielsen, <i>Fantasy Pieces</i> • Piston, Sonata • Poulenc, Sonata • Saint-Saëns, Sonata (movement III) • Orchestral excerpts |
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Representative works for a junior recital:

- Baroque sonatas
- Ferling, Studies
- Marcello, Concerto
- Martin, *Petit Complainte*
- Nielsen, *Fantasy Pieces*
- Piston, Sonata
- Saint-Saëns, Sonata (movt. I, II)
- Schumann, *Romances*
- Telemann, F Minor Concerto
- Telemann, Partitas

Representative works for a senior recital:

- Bach, Double Concerto
- Francaix, *L'horloge de Flore*
- Hindemith, Sonata
- Mozart, Concerto
- Mozart, Quartet
- Poulenc, Sonata
- Saint-Saëns, Sonata

Clarinet

200-level audition requirements:

- All major scales to be played by memory from the Baermann Method, 3rd Division, slurred, at quarter note = 104 (quarter = 120 for clarinet performance majors) with eighth note triplet arpeggios. All minor scales (natural, harmonic, and melodic), 3 octaves when possible, in 16th notes with an eight notes on each recurrence of the tonic pitch, tongued, at quarter = 104 (quarter = 120 for clarinet performance majors) with eighth note triplet arpeggios.
- Sight-reading: 2 contrasting pieces or movements chosen by the instructor and the student from repertoire studied in lessons that year. For representative repertoire, see below.

Representative works for the 200-level audition:

- Jean-Jean, *18 Etudes*
- Voxman, *Classical Studies*
- Gade, *Fantasy Pieces*, Op. 43
- Lutoslawski, *Dance Preludes*
- Rabaud, *Solo de Concours*
- Saint-Saëns, Sonata
- Wagner, *Adagio*
- Weber, Concerto #1

Performance majors may also select from the following:

- Bernstein, Sonata
- Bozza, *Fantaisie Italienne*
- Hindemith, Sonata
- Messenger, *Solo de Concours*
- Schumann, *Fantasy Pieces*
- Stravinsky, Three Pieces
- Sutermeister, *Capriccio*

Representative works for a clarinet performance major junior recital:

- Brahms, Sonatas
- Devienne, Sonata #2
- Osborne, *Rhapsody*
- Sierra, *Cinco Bocetas*
- Stamitz, Concertos
- Rossini, *Introduction, Theme & Variations*
- Tower, *Wings*
- Weber, Concerto no. 2

Representative works for a clarinet performance major senior recital:

- Berg, *Four Pieces*
- Berio, *Sequenza IX*
- Brahms, Sonatas
- Copland, Concerto
- Copland, Sonata
- Debussy, *Premiere Rhapsody*
- Mozart, Concerto
- Muczynski, *Time Pieces*

Bassoon

200-level audition requirements:

- All major and minor scales using the “Goltzer” method. They should be played from the lowest tone on the bassoon in a given key, to three octaves above, and back, in triplets with quarter note = 60.
- Any one of the Weissenborn *Fifty Advanced Studies* may be required.
- A solo work such as Ravel *Habanera*, demonstrating lyrical style and mastery of the upper range of the bassoon.

Representative works for a junior recital:

- Devienne, Sonatas and Quartets
- Mozart, Concerto in B-flat
- Osborne, *Rhapsody*
- Vivaldi, Sonatas for Violoncello

Representative works for a senior recital:

- Danzi, Quartets
- Mozart, Sonata
- Saint-Saëns, Sonata
- Tansman, Sonatine
- Vivaldi, Concertos

It is understood that in recital programming, the works listed here are merely suggestions. The student will, in any case, consult with the instructor for final approval on all concert literature to be performed in recital.

Saxophone

200-level audition requirements:

- All major and minor scales in sixteenth notes at quarter note = 120.
- The student’s Applied Professor will select one or two études which satisfactorily demonstrate technical agility and accuracy under pressure.
- Movements and excerpts from a major composition written for the instrument, either solo or accompanied. Accompanied pieces must be performed *with* accompaniment.

Representative works for a junior recital:

- Debussy, *Rhapsody*
- Duckworth, *Pitt Cty. Excursions*
- Fauré, *Morceau de concours*
- Forrest, “These Foolish Things”
- Glazounov, Concerto
- Hindemith, Sonata
- Kloss, *Celebration*
- Martin, *Ballade*
- Milhaud, *Scaramouche*
- Noda, *Improvisation I*
- Noda, *Requiem*
- Parker, “Koko”
- Tcherepnine, *Sonatina Sportive*
- Telemann, Twelve Fantasies
- Tomasi, *Ballade*
- Tull, *Sarabande and Gigue*

Representative works for a senior recital:

- Bach, Adagio and Allegro
- Bach, Sonata No. 4
- Bonneau, *Caprice*
- Bozza, Concertino
- Coltrane, “Giant Steps”
- Creston, Sonata
- Dubois, *Hare and Tortoise*
- Dubois, Sonata
- Ellington, “Cottontail”
- Ibert, Concertino
- Kobayashi, *Two Pieces*
- Makris, *Fantasy and Dance*
- Monk, “Misterioso”
- Noda, *Mai*
- Noda, *Pulse 72+-*
- Woods, Sonata