MISSION OF THE DEPARTMENT OF MUSIC

The mission of the music department at Midwestern State University is to provide a comprehensive music curriculum and a wide range of performance opportunities which will equip students for a variety of music careers while enabling them also to become well-rounded persons through involvement in diverse liberal arts courses. The music department endeavors to help students develop aesthetic sensibility, cultural awareness, and social responsibility. Not only are students taught to create within their disciplines, they are challenged to evaluate the quality of what they have created. Central to the mission is to empower students to use their talents to enrich and advance society. With this in mind, the department also serves as a catalyst between the university and the community in promoting artistic activities.

The Department of Music at Midwestern State University is dedicated to helping all students who participate in its programs reach their potential. Toward that end, the Music Department has adopted four broad statements of purpose to further define the role of the department:

1. The Department of Music makes a strong commitment to the liberal arts by providing all students with varied and significant classroom experiences and performance opportunities.

2. The Department of Music prepares music students with the knowledge, skill, attitude, and appreciation necessary for them to be successful as professional music educators and performers.

3. The Department of Music provides music students with a wide range of educational and musical experiences which encourage continued professional growth.

4. The Department of Music serves as a center of musical excellence to its constituency—the school and the surrounding community.
Music Code of Ethics

- I will play every performance and meet all responsibilities to the best of my ability, regardless of how small my part or how large my personal problems.
- I will respect my audience regardless of size or station.
- I will forego all activities which interfere with rehearsals.
- I will be musically prepared and prompt for all lessons and rehearsals.
- I will make significant progress in all music classes.
- I will never leave the rehearsal area or stage area until I have completed my performance or other responsibilities.
- I will accept the conductor’s advice in the spirit in which it is given, for the conductor sees the performance as a whole and my part as a portion thereof.
- I will never blame my co-performers for my own failure.
- I will look upon the performance as a collective effort demanding my utmost cooperation and contribution; hence, I will forego the gratification of ego for the demands of the music.
- I will be patient and avoid temperamental outbursts, for they create tension and serve no useful purpose.
- I will never engage in caustic criticism of another performer’s work from jealousy or an urge to increase my own prestige.
- I will inspire the public to respect me and my craft through graciousness in accepting both praise and constructive criticism.
- I will handle and use instruments and stage properties with care, knowing that they are the musicians’ tools and a vital part of the performance.
- I will observe a professional musician’s courtesy and will comport myself in strict compliance with the rules of the profession in which I work.
- I will never lose my enthusiasm for performing because of disappointment or failure, for they are the lessons by which I learn.
- I will direct my efforts in such a manner that when I leave the performance, the music stands as a greater institution for my having labored there.

Midwestern State University Mission

Midwestern State University is a leading public liberal arts university committed to providing students with rigorous undergraduate and graduate education in the liberal arts and the professions. Through a major emphasis on teaching, augmented by opportunities for students to join faculty in research and creative activities, and to participate in co-curricular and service programs, the university prepares them to embark upon their careers or undertake advanced study. The university’s academic programming, particularly its undergraduate degrees, is based upon a comprehensive arts and sciences core curriculum. The understanding that students gain of themselves, others, and the social and natural world prepares them to contribute constructively to society through their work and private lives.

Midwestern State University Values

Excellence in teaching, learning, scholarship, and artistic production
Intellectual curiosity and integrity
Critical thinking
Emotional and physical well-being
Mutual respect, civility, and cooperation
Social justice
Civil service
Responsible stewardship of financial and human resources
A safe, attractive, and well-designed campus
A commitment to sustainable environmental resources
Music Faculty

Dr. Matthew Luttrell, Professor, FM 105, x4210
Director, University Symphonic Band and Wind Ensemble
Associate Director, University Marching Band and Basketball Pep Band, Music Technology, Music Education—Secondary, Low Brass, Conducting

Mr. Alan Black, Asst. Professor, FM 103, x4186
Director, University Jazz Ensemble
Associate Director, University Marching Band and Basketball Pep Band, Marching Band Techniques, Jazz/Rock Music Appreciation, Percussion Ensemble, Steel Drums, MSU Winterguard, World Music Literature

Mr. Bruce Canafax, Adj. Inst., 322-9738
Guitar

Dr. David Belcher, Adj. Instructor, FM 101, x4294
Clarinet, Saxophone, Double Reeds, Woodwinds Class

Dr. Susan Harvey, Asst. Prof., FAB C117M, x4624
Foundations of Music, Music Education—Elementary High Brass, Class Piano, Summer Kodaly Institute

Dr. Tim Justus, Associate Professor FAB C117F, x4502
Theory and Composition, Department Chairman

Mr. Gary Lewis, Associate Professor, FA C117L, x4185
Music Appreciation, Piano and Piano Class

Dr. Don Maxwell, Professor, HA 101, x4242
Vocal Pedagogy and Voice

Dr. Ruth Morrow, Professor, FA C117K, x4789
Dolores P., D. Phil, and Aurora S. Bolin
Distinguished Chair of Piano
Piano Pedagogy, Keyboard Literature, Instrumental and Vocal Accompanying, Music Pedagogy, Music History, Piano, Harpsichord

Dr. James Schuppener, Professor, FA C117B, x4268
Director of Choral Activities, University Singers, Oratorio Chorus, Midwestern Singers, Voice, Conducting

Janelle Olson, Adj. Instructor, FM 101, x4294
Flute

Emeriti Music Faculty

Dr. Nita Akin, Professor, 1949-1967
Mrs. Ivy Eddlemon Boland, Professor, 1946-1981
Mr. William V. Boland, Professor, 1949-1978
Mrs. Lucille A Didzun, Professor, 1937-1960, Chairman of the Department of Music
Dr. E. Kent Hughes, Professor, 1953-1992
Dr. Ronald A. Hough, Professor, 1971-2010
Dr. Larry Archambo, Norval Crews, 2013

Music Advisors

The faculty advisor is the faculty member who guides the student in the selection of courses and in solving problems. An advisor will be assigned to every music major according to the student’s area of specialization (vocal, keyboard, etc.) when the student enters the department. The faculty advisor will maintain current degree plans for all advisees.

Students who have completed 75 hours of coursework will meet with their advisor to fill out a formal degree plan which will be kept in the student’s file in the music office. This degree plan must be approved by the current Department of Music Chair before being sent to the Office of the Registrar for evaluation of completed, current, and outstanding degree requirements for graduation. An audit will be completed by the registrar that will indicate the course work needed to complete the degree and the semester the course should be taken. Students enrolled in Bachelor of Music with Teacher Certification must additionally have their degree plan approved by the current Teacher Certification Officer in the West College of Education before submitting it to the Office of the Registrar for approval.

Dolores P., D. Phil, and Aurora S. Bolin Distinguished Chair of Piano

The Dolores P., D. Phil, and Aurora S. Bolin Distinguished Chair of Piano was established in 1981 through the generous gift of Mrs. Bolin in memory of her husband, Wichita Falls oilman, D. Houston Bolin. In the 1999-2000 academic year D. Phil and Aurora S. Bolin formally established a second fund in further support of the Chair. The Chair was endowed to allow Midwestern State University to enhance its high level of pianistic and musical excellence. Past holders of the Bolin chair were Dr. Peter Armstrong, Julie Bees, and Dr. Nancy Boston.

Dr. Ruth Morrow, NCTM, is the current Dolores P. Bolin and D. Phil and Aurora S. Bolin Distinguished Chair of Piano. She holds degrees from Indiana University (D.M., Piano Performance and Pedagogy), Eastman School of Music (M.M., Piano; M.A., Musicology), and Whitman College (B.A., Music, Philosophy).
Music Facilities

The Music Department has offices and classrooms in three buildings on campus: Fain Instrumental Music Building (FM), Harding Building (HA), and the Fain Fine Arts Center (FA).

All music buildings are opened by university custodians on weekdays at 7:30 a.m. Most buildings will be open until 9:30 p.m. on weekdays. Custodians will occasionally close buildings early if no classes are scheduled. The south door of the Fain Fine Arts Center (facing the soccer field) and the front and computer/keyboard lab doors of the Fain Instrumental Music Building will be ‘Mustangs’ card accessible throughout the week. The outside door to Akin Auditorium will not be left unlocked at any time. The marching band practice field is located on adjacent to the north football practice field.

Music-faculty offices located in the Fain Fine Arts Center are Dr. Ruth Morrow, Mr. Gary Lewis, Dr. David Johnson, Dr. James Schuppener, and Dr. Susan Harvey. The offices of Dr. Larry Archambo, Mr. Norval Crews, and Mr. Alan Black are located in the Fain Instrumental Music Building. Dr. Don Maxwell’s office is located in the Harding Building, adjacent to Akin Recital Hall. Five practice rooms are in the Fain Fine Arts Center. Students may also practice in the classrooms and rehearsal halls anytime those rooms are not in use.

Akin Auditorium

Akin Auditorium is the principal performing hall for music activities at Midwestern State University and is located in the north end of the Hardin Administration Building. Music Department activities take precedence over all other uses of the auditorium. Akin Auditorium will remain locked at all times unless opened by a responsible faculty or staff member.

The Steinway “D” grand pianos housed in Akin Auditorium are to be respected as quite valuable musical instruments and used for their function as pianos only. Additionally, only those students with permission from a faculty member should use the pianos.

The music office keeps a current calendar of concerts, recitals, and rehearsals for Akin Auditorium. All students and faculty are responsible for scheduling rehearsals, recitals, and performances through the music office well in advance of the activity. For student recitals, it is assumed that the hall may be reserved from 7-10 p.m. Contact the central plant at extension 4202 for heating and cooling. A minimum of one-week notice is necessary to ensure the availability of heat and cooling. Any use of Akin Auditorium by outside music groups must be approved by the Chair of the Department of Music.

General Scholarship Policies and Procedures

1. For the purpose of determining all areas regarding scholarships—eligibility, scholarship amounts, auditions, scholarship policy and procedures, etc.—the scholarship committee of the Department of Music will consist of members of the music faculty. In all cases where a codicil of trust agreement requires a specific committee, then that committee will make the final determination for scholarships for that account.

2. For the purpose of determining cumulative grade point average (CGPA) for scholarships, all CGPA’s will be rounded to the nearest tenth.

3. CGPA’s will be determined at the end of every semester by the music office staff for use by the music scholarship committee and the scholarship coordinator.

4. Questions and discussions regarding scholarships can be placed in the agenda of any music faculty meeting. If necessary, a special faculty meeting may be called to address specific music-scholarship questions.

5. Initial oversight of music scholarships rests with the music scholarship coordinator. However, it is incumbent on every full-time music faculty member to assure the scholarship coordinator receives the latest and most accurate information regarding music scholarship recipients.

6. CGPA’s, account totals, recipients of scholarships, and the amounts of music scholarships will be kept confidential and will be filed in the music office by the music department secretary.

7. Each scholarship account contains specific criteria for receiving a music scholarship. These criteria must be conformed to precisely.

University-Owned Equipment Policy

Equipment owned by Midwestern State University may be entrusted in writing to specific individuals. This includes all university-owned musical instruments. When MSU property disappears, whether through theft or other cause, as a result of the failure of the person entrusted with the property to exercise reasonable care for its safekeeping, such person shall be liable to the State of Texas for the loss thus sustained by the State. Where university property deteriorates as a result of the failure of the person entrusted with the property to exercise reasonable care to maintain and service the property, such person shall be liable to the State of Texas for the loss thus sustained by the State. Where university property is damaged or destroyed as a result of an intentional wrongful act or of a negligent act of the person entrusted with the property, such person shall be liable to the State of Texas for the loss sustained by the State. The liability prescribed here may be found to attach to more than one person in a particular instance; in such cases, the liability shall be jointly held. The Department of Music will bill individuals for such loss or damage, and holds may be placed on student accounts until the bills are paid in full.
Criteria for Receiving a Music Scholarship

1. Scholarships will be determined without regard to state or residency and must be declared music majors.

2. New applicants must submit two complete references (names, addresses, and phone numbers) of people not associated with MSU who can evaluate the applicant’s potential for study as a music major.

3. New applicants should submit applicable high-school or university transcripts to the MSU registrar. Transfer students should have an overall grade-point average of 2.75 (on a 4-point scale) or higher to receive a scholarship.

4. Scholarship applicants must appear before at least two music faculty members in a live audition. In rare circumstances, a taped audition is permitted to determine eligibility. At least two faculty members will listen to the taped audition and make a recommendation to the Music Faculty regarding a scholarship. Talent and music potential will be considered. Scholarship recipients will be selected by the faculty of the Music Department on the recommendation of the audition team.

5. Cumulative GPA’s will be checked at the end of each semester to determine eligibility for the following semester. The minimum GPA to receive a music scholarship is 2.75. Scholarships will be available for 8 semesters subject to Item 6 below.

6. All music scholarship recipients will be reviewed by the department Scholarship Committee each semester to determine if the recipient is satisfying the stated scholarship criteria. Changes in scholarship amounts will be presented to the music faculty for discussion and vote. Scholarship amounts may change subject to Item 7 below.

7. Recipients of music scholarships should demonstrate the highest ideals of study in their primary performance area, participation in ensembles, class attendance, and progress toward completion of a degree in music.

8. Scholarship recipients must be enrolled as full-time students at Midwestern State University, except for those scholarships not carrying the full-time student stipulation.

9. The current semester scholarship will be refunded by the student if they drop the major ensemble, drop below the hours necessary to maintain full-time status (normally 12 hours), drop out of MSU, change their major, or are absent excessively from any one music class as stipulated in its syllabus.

10. In accepting the offer of financial aid from Midwestern State University, the student understands that there is a mutual commitment on the part of the student and the institution. Therefore, the student may not consider any other offer of financial aid from an institutional member of the National Association of Schools of Music for the academic year in which the student has accepted financial aid from MSU except with the expressed written consent of the chairperson of the Department of Music at MSU.

12. A transferring student who has not completed a degree program can be considered eligible for financial aid during the first term of enrollment at MSU only if the music executive of the school from which the student is transferring specifically approves. These arrangements are formally transacted between the music executives of the two institutions. Approval is to be sought prior to the offering of the financial award by MSU. Junior-college transfers who have completed a two-year program of study, or whatever part of the university curriculum is available at the two-year college attended, are exempt from this policy.

13. The Office of Development Services will mail to the student the name of the scholarship donor. The student must deliver to the music office a thank-you letter addressed to the donor. If you do not, your award may be cancelled and awarded to another deserving student.

Criteria for Band Scholarships

1. First year and second year members enrolled in the University Marching Band will receive $125 for the fall semester.

2. Third year, fourth year, and longer members enrolled in the University Marching Band will receive $225 for the fall semester.

3. Enrolled members of the University Pep Band who were enrolled members of the previous fall semester’s University Marching Band will receive up to $250 for the spring semester.

4. Enrolled members of the University Symphonic Band who were enrolled members of the previous fall semester’s University Marching Band will receive $100 for the spring semester.

5. Band scholarships are given regardless of classification or major notwithstanding the above.
University Computer Security and Privacy Policy

All faculty, staff employees, and students shall be responsible for complying with the Computer Security and Privacy policies. These policies are as follows:

a. The university president shall appoint an administrator responsible for developing and maintaining university regulations and procedures regarding security and privacy of computer data, software, and hardware.

b. Any student’s or faculty/staff employee’s use of university computing facilities is a privilege that shall be revoked for violation of this policy, regardless of the need for computer use in performing assigned duties or class work. Specific causes for revocations are as follows:

1. Student, faculty or staff who intentionally gains access to a computer or file that is protected from general access by the public.
2. Gaining unauthorized access to privacy protected information that may reside on university computer systems.
3. Purposely placing or injecting a virus into the university computer systems or networks.
4. Compromising computer network system security by responding to spam, phishing, and other email requests for release of secure computer system user names and passwords.
5. Removing university computer assets from campus without prior approval.
6. Connecting personally owned computers and software to the university networks without prior approval.
7. Public domain (shareware) will not be downloaded from public access bulletin board systems to any user computer connected to the campus network. All software loaded on university computers will first be approved by Information Systems and certified virus free.
8. User departments will identify to Information Systems, personnel computer workstations used to store confidential or sensitive information or to run critical applications. The users will be responsible for notifying Information Systems for periodic virus scans.
9. Users will not install personal computers onto the university’s network.

c. Some jobs or activities of the university involve access to resources critical to computer security and privacy. The university may require faculty/staff employees or students involved in these jobs or activities to disclose personal histories, participate in special training, and /or sign special agreements concerning computer use.

d. All students and faculty/staff employees shall cooperate with official state and federal law enforcement authorities in aiding the investigation and prosecution of any suspected infraction of security and privacy involving either university personnel or university computing facilities.  


Musicians’ Health

Musicians, like everyone else should be concerned about their health and issues directly relating to their choice of music as an occupation. Some aspects of being a musician can directly affect your hearing, musculoskeletal and vocal health. Noise levels regularly encountered by musicians, repetitive motions and the physical stress created by standing, sitting or holding a specific playing posture for long periods, and the stress on the vocal apparatus caused by prolonged singing all have an effect on the health of musicians.

The Department of Music faculty would like to make you aware of these health concerns and that there are treatments and preventions. This website: [http://www.mwsu.edu/academics/finearts/music/Health/Health](http://www.mwsu.edu/academics/finearts/music/Health/Health) contains links to other informative and helpful websites that you will find useful in matters pertaining to your health as a musician and potential health problems as a musician.
General Music Department Policies and Information Specific to Music Degrees

The following degree programs are offered for music majors:
- Bachelor of Music (Performance—Instrumental, Vocal, or Keyboard)
- Bachelor of Music (with Teacher Certification—Instrumental or Vocal)
- Bachelor of Arts with a major in Music

Frequency of Music Course Offerings, 2010-2012

Courses Offered Every Semester
1000  Recital Attendance
1001, 3001  University Singers
1011, 3011  Oratorio Chorus
1033  The Appreciation of Music
1061, 3061  Wichita Falls Chamber Orchestra
1111 & 1121  Beginning Piano and Piano Class
1941, 3941  University Jazz Ensemble
1961, 3961  Chamber Ensemble
1981, 3981  Midwestern Singers
3813  Foundations I
3893  Music Technology
4943 & 4953  Senior Project and Special Projects
4963  Independent Study in Music

Courses Offered Every Fall Semester
1041, 2041, 3041, 4041  University Marching Band
1071
1611, 1613  Theory I/Sight Singing I
2613  Theory III
2733  Intro to Western and World Music I
3733  Western and World Music III
3632  Analysis of Musical Form
3753  Western and World Music II
3893  Music Technology
4853  Instrumental Conducting
4863  Choral Conducting

Courses Offered Every Spring Semester
1021, 3021  University Symphonic Band
1031, 3031  University Pep Band
2603  Theory IV
4843  Basic Conducting
3743  Western and World Music II
3662  Orchestration

Recital Attendance Requirements

Each student will be required to enroll in MUSC 1000 Recital Attendance until eight semesters have been completed (seven semesters for students with teacher certification). This course is required for graduation but will carry no semester-hours credit toward a degree. The number of required semesters of Recital Attendance for transfer students will be determined by the Music Department Chair upon the student’s entrance into the music department.

Grading will be by pass/fail. Attend a specific number of recitals will be required each semester for a passing grade. Failure to attend the requisite number of recitals will result in a failing grade for the semester.

Music performance majors must pass a minimum of eight semesters and students with teacher certification must pass seven semesters. Students will not be cleared for graduation until these requirements are met.

Each fall and spring semester all music majors and minors must pass a musical terms test. The following percentages apply in scoring: seniors—90%, juniors—80%, sophomores—70%, and freshmen—60%. Classifications will be determined by the number of semesters of Recital Attendance in which the student has previously registered (i.e. senior, 7-8 semesters; junior, 5-6 semesters; sophomore, 3-4 semesters; freshman, 1-2 semesters). All majors and minors are required to attend the Didzun Honors Recital during the Spring semester.

Recital Attendance Scheduling

Students who will be performing on a classtime recital in Akin Auditorium must obtain the appropriate form in the Music Office, fill out the form completely, have the form signed by the applied instructor, and return it to the Music Office by 3:30 p.m. on Monday of the week of the scheduled recital.
Major Ensemble Policy

The term “major ensemble” as used in the curricula includes University Symphonic Band or University Marching Band for students concentrating in instrumental music, and University Singers for students concentrating in vocal music. Students concentrating in keyboard music or guitar may select from any of the major ensembles mentioned above. Ensembles other than University Symphonic Band, University Marching Band, and University Singers are considered “secondary,” with the exception that students may be enrolled in Oratorio Chorus instead of University Singers as a major ensemble at the sole discretion of the Director of Choral Activities. All music majors must participate in at least one major ensemble for credit each semester of enrollment (minimum of 7 semester credit hours for teacher certification and 8 semester hours for performance).

1001, 3001. University Singers. A select choral ensemble open to all students of the university who qualify by audition. At least four hours of rehearsal are required each week and members must participate in all public performances. An extended tour is taken in the spring. Choral music from all historical periods in various genres is explored and performed. The repertoire includes world music from a variety of cultures. (fall and spring semesters)

1011, 3011. Oratorio Chorus. A non-auditioned choral organization open to all interested students and townspeople specializing in the performance of major works with orchestral accompaniment. Historical periods ranging from Renaissance to the 21st Century are varied each semester as well as the birth origin of the individual composers, so as to provide a fresh multicultural musical experience with each major work. The ensemble presents one concert each semester. (fall and spring semesters)

1021, 3021. University Symphonic Band. The Midwestern State University Symphonic Band is a select group representing all divisions on campus. The band tours annually and performs several concerts on campus and off campus. Membership is open to all students with band experience who qualify by audition. (spring semester)

1031, 3031. University Pep Band. The Midwestern State University Pep Band meets twice weekly during the spring semester and performs for all home basketball games and selected outdoor activities. Membership is open to all students with band experience. (spring semester)

1041, 3041. University Marching Band. A group which represents all colleges on campus. During the fall semester, the band performs at MSU home football games. Membership is open to all students with band experience. One hour of credit is given each semester. Two hours credit may be substituted for the exercise physiology activity requirement. May be repeated for credit. (fall semester only)

1061, 3061. Wichita Falls Chamber Orchestra. A large instrumental ensemble open to all interested students and townspeople. Membership is by audition. Fall and spring concerts are presented. Additional concerts for the community are scheduled as needed. Literature ranges from baroque to contemporary classics. (fall and spring semesters)

1931, 3931. Opera Workshop. An ensemble open to all students by audition. Trains singers and directors in the special problems of the musical stage. (spring semester)

1941, 3941. University Jazz Ensemble. An instrumental ensemble representing students from all colleges on campus. The band tours each year and performs for local high school assemblies and civic club programs. Membership is by audition. (fall and spring semesters)

1961, 3961. Chamber Ensemble. Small ensembles (including Winterguard, Percussion Ensemble, and Piano Ensemble) devoted to the learning and performing of all styles of chamber music. Membership is by audition. (fall and spring semesters)

1981, 3981. Midwestern Singers. A chamber ensemble selected from members of the University Singers. The Midwestern Singers perform a wide variety of music from different countries, ranging from madrigals and motets to vocal jazz arrangements from America and abroad. Membership is by audition. (fall and spring semesters)

Applied Lessons

Courses in performance (private lessons) are available for one or two semester hours credit. Performance course numbers have a first digit of 1 or 3 corresponding to the level of study. The senior recital is AMUS 4962 for performance majors and AMUS 4961 for teacher certification. The final digit corresponds to the number of semester hours in which a student is enrolled. The central digits show the area of performance study (piano, voice, non-major voice, etc.) according to the table below. Students majoring in performance as candidates for the Bachelor of Music degree may enroll for no more than two semester hours in their primary performance area each semester. Candidates for the Bachelor of Music degree with Teacher Certification, music minors, and non-majors/non-minors may enroll for no more than one semester hour each semester.

<table>
<thead>
<tr>
<th>Performance Area</th>
<th>Central Digits</th>
<th>Harpsichord</th>
<th>Keyboard for non-majors/non-minors</th>
<th>Percussion</th>
<th>Guitar</th>
<th>Strings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice</td>
<td>20</td>
<td>28</td>
<td>72</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voice for non-majors/non-minors</td>
<td>70</td>
<td></td>
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<tr>
<td>Keyboard</td>
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<td>26</td>
<td>38</td>
<td>39</td>
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<tr>
<td>Piano</td>
<td>22</td>
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<tr>
<td>Piano Proficiency (repeat once only)</td>
<td>23</td>
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<tr>
<td>Organ</td>
<td>24</td>
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</tr>
</tbody>
</table>
Voice, piano, or instrumental for non-majors may be taken only with consent of instructor and Department of Music Chair. Music Majors who wish to study in an applied area which is not the primary performance area may do so only when all of the following conditions apply:

1. After careful consideration by his/her advisor
2. The student is taking all required course work in proper sequence
3. The full-time faculty member’s load can handle the additional load and with the approval of the full-time faculty member.
4. With the approval of the Department of Music Chair.

Piano Proficiency

All entering students are expected to have acquired fundamental keyboard skills in order to be able to function in theory and sight-singing classes as well as in their own applied area. All music majors except keyboard majors are required to demonstrate these basic skills through either 1) an entrance audition consisting of the proficiency requirements or 2) continuous enrollment in piano classes until the proficiency is passed.

1. Proficiency examinations will be held twice each semester, first, during the week prior to the beginning of classes and second, during the week of finals.
2. Dates of proficiency examinations for both the fall and spring semesters will be scheduled prior to the beginning of the academic year. These dates will be posted in the music building. Students wishing to schedule a time for an examination at the beginning of the fall or spring semesters must contact the music office no later than one week prior to the examination date(s). Students scheduling pre-semester exams must specify in advance the proficiency requirement(s) to be tested before an examination time will be assigned. Examinations held during the week of finals will be scheduled during the last two classes.
3. All proficiency examinations will be heard and graded by a minimum of two keyboard faculty.
4. Each of the nine piano proficiency requirements (see list of requirements on page 2) will be graded on a pass/fail basis. Additionally, students who are enrolled in piano class will receive a letter grade—based on the quality of work—for each proficiency requirement tested in examinations held during finals week. The average of the proficiency exam grades will factor into the student’s final grade in piano class (see instructor syllabus for information regarding weight and/or percentage of final examination grade). Letter grades will not be given in proficiency examinations held at the beginning of the semester. Pre-semester examinations will also have no affect on a student’s grade in any piano class.
5. Students must continue to enroll in piano class until all piano proficiency requirements have been successfully completed. Students who fulfill the necessary proficiency requirements during pre-semester examinations may drop from piano class. Interruption of progress towards the completion of the proficiency (four or more consecutive semesters) will result in the student having to retest on all requirements passed prior to the interruption.

Piano Proficiency Requirements

1. All 12 major scales traditional fingerings, two octaves, hands together with minimum MM=60 for quarter notes. Suggested proficiency timeline:
   1st semester pass group I scales (C, G, D, A, E)
   2nd Semester pass group II and III scales (B, Gb, Db, Ab, Eb, Bb, F)
2. Arpeggi in the keys of C, Db, and E major, three octaves with hands together.
3. Natural, harmonic, and melodic minor scales one octave, traditional fingerings, hands together with minimum MM=60 for quarter notes.
4. Harmonize an accompaniment to a given melody using primary (I, IV, V) as well as secondary chords (ii, iii, vi) and traditional chords (secondary dominant and non-diatonic). Play harmonization and melody together.
Harmonization should demonstrate chord patterns beyond block chords when appropriate. **Harmonization is to be approved by the instructor.**

5. Sight read a simple piece (i.e. folk song).

6. Two transpositions on sight into concert pitch.
   Suggested proficiency timeline:
   - 1st Semester – transpose on sight a melody up or down a half or whole step (Bb clarinet/trumpet sounds down a whole step)
   
   - 2nd semester – transpose on sight an Eb (alto sax) or F (horn) part into concert pitch from a score.
   [ALTO SAX parts played down M6th on piano (or up m3rd then drop an octave); HORN parts played down P5th on piano]

7. Prepare three contrasting pieces as **assigned by the teacher**, one per semester. Suggested timeline:
   - 2nd Semester – repertoire from Alfred’s Group Piano for Adults Book I or as assigned
   - 3rd Semester – repertoire from Alfred’s Group Piano for Adults Book II or as assigned
   - 4th Semester – repertoire from Alfred’s Group Piano for Adults Book II or as assigned
   (in lieu of solo repertoire, Vocal majors will accompany a soloist as assigned)

**Computer Proficiency Exam**

All students must pass a computer proficiency exam or complete EDUC 1023, CMPS 1013, or CMPS 1033.

**Writing Proficiency Requirement**

Graduation requirements at Midwestern State University include passage of the Writing Proficiency Exam, to be taken after the student has completed 60 hours of coursework. Non-passage of the exam necessitates passing ENGL 2113 Compositional Skills.

**Courses in Music**

MUSC 1000. **Recital Attendance.** Each student will be required to enroll in MUSC 1000 Recital Attendance until the required number of semesters have been completed (seven semesters for students with teacher certification, 8 for performance). This course is required for graduation but will carry no semester-hours credit toward a degree. Meets once each week for one hour. Students perform prepared works in recital. Grading will be by pass/fail. Attend a specific number of recitals will be required each semester for a passing grade. Failure to attend the requisite number of recitals will result in a failing grade for the semester.

MUSC 1033. **The Appreciation of Music.** A course for non-music majors designed to increase the variety and depth of the student’s exposure to music and to enhance better understanding and enjoyment of music as an art. Offered as traditional music appreciation or jazz/rock music appreciation.

MUSC 1111. **Beginning Piano.** Class instruction in piano for students with no previous background; emphasis on the development of fundamental skills. Majors/minors only. May be repeated for credit.

MUSC 1121. **Piano Class.** Prerequisite: Ability to read treble and bass clefs. Emphasis on basic skills to pass the piano proficiency. Majors/minors only. May be repeated for credit.

MUSC 1211. **Diction I.** A beginning course for the study of singer’s diction. The International Phonetic Alphabet will be learned and applied to English, Italian, and Latin pronunciation.

MUSC 1221. **Diction II.** A beginning course for the study of German and French pronunciation The International Phonetic Alphabet will be learned and applied.

MUSC 1503. **Basic Music.** A study of the basic elements of music theory, including the reading of musical notation on treble and bass staves, key signatures, scales, and chords.
MUSC 1601. **Elementary Sight-Singing and Ear Training.** Prerequisite: MUSC 1503 or consent of instructor. Singing in treble and bass clefs with introduction to alto clef, major and minor modes. Recognition of intervals and triads and melodic dictation. Enrollment limited to students who are enrolled in, or have completed MUSC 1603.

MUSC 1603. **Theory I.** Prerequisite: MUSC 1503 or consent of instructor. Part writing of figured bass exercises and melody harmonizations using triads. Composing on a small scale will be introduced. MUSC 1601 should be taken concurrently.

MUSC 1611. **Elementary Sight-Singing and Ear Training II.** Prerequisite: MUSC 1601. A continuation of MUSC 1601. Enrollment limited to students who are enrolled in, or have completed MUSC 1613.

MUSC 1613. **Theory II.** Prerequisite: MUSC 1603. A continuation of MUSC 1603. MUSC 1611 should be taken concurrently.

MUSC 2603. **Theory III.** Prerequisite: MUSC 1613. Sight-singing more difficult melodies. Dictation of more advanced melodies. Introduction of two-part and four-part dictation. Part-writing of figured basses and melodies using altered chords, modulations, 9th, 11th, and 13th chords. Students will also have the opportunity to freely compose several short works in various styles using some of the more advanced chords as they are studied. Composing in various styles involving advanced chords will be included.

MUSC 2613. **Theory IV.** Prerequisite: MUSC 2603. A continuation of MUSC 2603.

MUSC 3141. **Woodwind Instruments Class.** Instruments comprising the woodwind section of the orchestra and band, including practical experience in playing these instruments. The principles concerning history, correct embouchures, tonguing, and phrasing are presented in class. Reed-making and reed-repairing methods are included.

MUSC 3161. **Brass Instruments Class.** Instruments which make up the brass section of the orchestra and band, including practical experience in playing these instruments. The principles concerning history, correct embouchures, tonguing, and phrasing are included. Mastery of the fundamentals of playing these instruments is included to prepare for the direction of school orchestras and bands.

MUSC 3181. **String Instruments Class.** A course designed to familiarize students with the instruments of the string orchestra; namely, violin, viola, violoncello, and bass viol. A study of bowing techniques, positions, and fundamentals which are necessary for the correct teaching of these instruments in the public schools.

MUSC 3211. **Diction III.** Prerequisite: MUSC 1211. Advanced study of Italian and Latin pronunciation. A working knowledge of IPA is expected.

MUSC 3221. **Diction IV.** Prerequisite: MUSC 1221. Advanced study of German and French pronunciation. A working knowledge of IPA is expected.

MUSC 3281. **Voice Class.** Group instruction and practice in the fundamentals of singing. Vocal anatomy, breath control, practice habits, vowel and consonant production, and performing a song—all a student needs to know about singing correctly.

MUSC 3291. **Percussion Instruments Class.** A study of the instruments comprising the percussion section of the orchestra or band. Mastery of the fundamentals in playing these instruments is included to prepare students for the direction of school orchestras or bands.

MUSC 3632. **Analysis of Musical Form.** Analysis of musical structure including simple binary and ternary forms, the rondo and sonata-allegro forms, and contrapuntal applications.

MUSC 3643. **Composition Class.** Prerequisite: MUSC 2603. An introductory class in composition, with assignments including the creation of musical pieces in various forms and genres drawn from those generally found in Western classical music.

MUSC 3662. **Orchestration.** Prerequisite: MUSC 1611 and 1613. Techniques of scoring and part extraction for orchestra. Special consideration to aspects of school and church ensembles. Problems involving combinations of instrumental groups.
with other media. As part of the final projects, students will orchestrate an original composition 16-24 measures in length. The original will be in a keyboard style of the student’s choosing with the approval of the instructor.

MUSC 2723. Introduction to Western and World Music I. A study of the development of music and the related arts from early Greek music through the Baroque period. Recorded illustrations of music show stylistic development of representative composers in each period.

MUSC 3733. Western and World Music II. A study of the development of music and the related arts from the Classical period through the Twentieth Century. Recorded illustrations of music show stylistic development of representative composers in each period.

MUSC 3743. Western and World Music III.

MUSC 3801. Instrument Repair. Designed to familiarize students with the fundamentals of instrument repair. Includes care and maintenance, inspections, standard minor repairs, and emergency repairs.


MUSC 3823. Pedagogy of Music. Designed as an introduction to the teaching of private music lessons, this course will include a survey of business plans, various curricula (including technology), lesson and practice strategies, advertising and maintaining a business, and studio policies. Some in-class teaching. Two lessons of practice teaching per week required.

MUSC 3833. Piano Pedagogy. Principles and material for the instruction of piano students of all ages. Knowledge of the leading printed teaching methods and anthologies, and application of leveling principles through pedagogical composition assignments. Some in-class teaching. Two lessons of practice teaching per week required.

MUSC 3843. Keyboard Literature (formerly 3842). A survey of keyboard literature through periods, composers, and genres, coming as close to the present day as possible. Recorded and student performances of literature used to illustrate various aspects of form and style.

MUSC 3862. Choral Literature A study of six major choral genres, performance practice and materials from the Renaissance through the 21st Century and including a unit on world choral music.

MUSC 3893. Music Technology (formerly 4893). A survey including advances in music technology, digital synthesis, sequencing, MIDI, desk-top music publishing, basic music acoustics, music applications of the Internet, recording, microphones, and sound systems. May be repeated for credit.

MUSC 4612. Practicum in Vocal Accompanying. Prerequisite: Consent of the Instructor. Survey of the song literature from the Italian, German, and French schools. Introduction to foreign language diction and coaching techniques. Development of score reduction skills.

MUSC 4622. Practicum in Marching Band. A study of the basic fundamentals of marching band, including history, drill design, music preparation and arranging, show preparation, and importance of auxiliary groups related to the marching band.

MUSC 4632. Practicum in Instrumental Accompanying. Prerequisite: Consent of the instructor. Survey of Instrumental Dou repertoire, including sonatas. Work in figured bass realization, orchestral reductions, and rehearsal techniques.

MUSC 4823. Foundations of Music II. A course designed for music majors working toward the all-level certification in music. Emphasis is placed upon the specific activities comprising a secondary music program, the materials and skills necessary for implementing such a program, and the integration of music with the total secondary school program. Students receive instruction on lesson plan development and implementation as well as observational and teaching field experience in the secondary school setting.
MUSC 4833. **Vocal Pedagogy.** Prerequisite: Consent of Instructor. A study of the principles and techniques of teaching voice. The history of teaching methods, vocal organ anatomy, and the science of acoustics will be covered. In-class observation and individual teaching required.

MUSC 4843. **Basic Conducting.** For music majors and minors. Others may register with the consent of the instructor. Emphasis on basic conducting techniques, style, and interpretation.

MUSC 4853. **Instrumental Conducting.** Prerequisite: MUSC 4843. Continuation, development, and expansion of MUSC 4843 with emphasis on instrumental conducting.

MUSC 4863. **Choral Conducting.** Prerequisite: MUSC 4843. Continuation, development, and expansion of MUSC 4843 with emphasis on choral conducting and choral methods.

MUSC 4873. **Foundations of Music III.** A course designed for music education majors to learn curriculum development for the elementary music program. Students learn materials and pedagogy, teaching methodologies, lesson planning, and assessment. Observation and field experience are part of this course.

MUSC 4943. **Senior Project.** A capstone written and oral project for the B.A. in Music student synthesizing learning from the music major and required minor. To be given in public presentation; may be in conjunction with senior recital as lecture-recital.

MUSC 4953. **Special Topics in Music.** Topics will vary. May be repeated for credit with different content.

MUSC 4963. **Independent Study in Music.** Prerequisite: Consent of instructor and department chair. Individual student scholarship with faculty guidance. May be repeated for credit.

**Juries, Recitals, Recital Previews, and Accompanying Policies**

All music majors and music minors who are enrolled in applied music study must take jury examination in their applied area(s). This examination is administered by the music faculty on designated dates near the close of each semester. (Students who present a public junior or senior recital during the semester are exempt from this requirement). Performance time is expected to be 8-10 minutes. Music faculty will make written comments that become a permanent part of the student’s records. At the end of each semester, faculty from each area (voice, keyboard, instrumental) will attempt to conduct after-jury interviews with each student completing a jury.

**Guidelines for Students Taking a Jury Exam**

1. **MUSIC.** Students are expected to make music available for the music faculty to view during the jury. Students should erase practice markings from the music prior to the jury. The measures should be numbered.

2. **JURY/JUDGES SHEET.** The student must bring to the jury a repertory card or jury sheet identifying music studies (title and composer) throughout the semester, labeling “memorize” and “in progress” to each piece.

3. **ACCOMPANIST.** Students are expected to perform with an accompanist unless the music is clearly marked to be performed unaccompanied.

4. **INSTRUMENTAL STUDENTS.** Instrumental students are expected to perform all or part of a solo with accompanist and several etudes. At least six lines of the solo or etudes must be memorized. THIS IS NOT NEW.

5. **SCHEDULED JURY TIMES.** Students are expected to be at the jury at least 10 minutes prior to the jury time. Missing the scheduled jury time can result in a failing grade for the semester in applied lessons.

6. **DRESS.** Students are expected to dress nicely for the jury.
Junior and Senior Recital Requirements

All candidates for the Bachelor of Music degree must prove satisfactory performance ability by performing publicly in recital. Students studying toward the performance degree will perform a half recital in the junior year, and a full recital in the senior year. Students with teacher certification will perform a half recital in the senior year.

All music majors (with the exception of keyboard performance majors) must successfully complete the piano proficiency examination prior to performing their senior recital.

Recital Previews

Before the recital is performed publicly, the student will be required to demonstrate to the faculty in his/her performance area that the program is ready for public performance. The time for this recital preview will be at least three weeks prior to the public performance date. No exceptions will be made! It is up to the applied teacher to contact all teachers involved to set the preview date.

If the preview is not passed, the student may re-try as long as two weeks remain before the recital date. Two previews may be scheduled in any given semester. A second failure will result in cancellation of the recital until the following semester.

Guidelines for Junior and Senior Recital Preparation and Scheduling

1. After the applied instructor and student have selected a program, engage an accompanist for the rehearsals and performance. (See Accompanying Policy on page 15).
2. Select a date for the recital and at least one alternate date.
3. Assure that the accompanist and other performers involved in the recital are available for all rehearsals, preview and the performance.
4. Reserve Akin Auditorium through the Department of Music office. Akin Auditorium must be scheduled through the chairman of the Department of Music with the approval of the applied instructor. If the preferred date is not available, the alternate date will be used.
   - Complete the Degree Recital Form. The degree recital form is available from the instructor or in the office.
   - Obtain all approval signatures prior to scheduling
   - Schedule the recital preview three weeks in advance of the recital. While scheduling the recital, also reserve the auditorium for the time of the preview. Allow one hour for the preview. Allow two to two and one-half hours for the recital.
   - If necessary, schedule piano tuning. The Department of Music is not responsible for tuning pianos for degree recitals. Attempt to arrange for tuning on the morning of or just before the recital.
5. Following approval of the preview, submit the program to the music department secretary for formatting and printing. The program must be submitted at least two weeks in advance without exception.
6. Arrange for recording the recital. There is a $25 fee for the recording and up to five copies on compact disc if done through the Department of Music. Performer(s) may arrange for outside recording, however, audio technicians must provide their own equipment and set up in either aisle or backstage of the auditorium.
7. If giving a half recital, every attempt should be made to schedule two half recitals together.

One week before the recital:
- Check and confirm dates with all participants
- Check and confirm catering if necessary
- Arrange for piano tuning if necessary. Arrange for tuning on the morning of the recital or previous day.
- Double check scheduling
- Have recital clothing cleaned and pressed

On the day before the recital:
- Double check all arrangements
- Check catering
- Call and remind all recital participants
• Arrange for payment to accompanist/recital participants
• If a weeknight, arrange to have hall opened, or pickup key from department secretary prior to 5 PM. Key must be
  returned to music office at 8 AM the morning after the performance
• Arrange to have programs picked or delivered to the auditorium

Publicity
All publicity for concerts and recitals will be released through the Office of Public Information. Every person responsible for a
concert or recital will fill out a press release/checklist with their applied teacher at least three weeks prior to the activity. The
Music Office and/or the student will take care of forwarding information to the Office of Public Information to notify the
Times-Record News, the home-town newspaper, and the Wichitan.

Junior Recital – Performance Degree
Senior Recital – BM with Teacher Certification

Performance majors in their junior year and Bachelor of Music with Teacher Certification majors in their senior year will
perform a recital of not less than 25 minutes of music after the necessary preview has been passed.

Senior Recital – Performance Majors
Performance majors will perform a senior recital of at least 45 minutes of music after the necessary preview has been passed.

Accompanying Policy
During the first two weeks of each semester, applied students will set about the task of choosing an accompanist. This
process enables soloists to find pianists that best suit their purposes (schedules, attitudes, etc.). By the third week of each
semester, those students not yet able to locate an accompanist should approach the Chair of Piano Studies to assist them in
their search. A list will be compiled showing those students in need of an accompanist and those pianists available to
accompany (the list should include how many students each pianist can accept). Soloists will then contact pianists on the list.
Music must be in performance, including juries. The Music Office will post a reminder on the student bulletin board of the
four-week period before juries, drawing attention to the deadline.

At the first meeting of each semester, the soloist, accompanist, and applied teacher should review the agreement between
soloist and accompanist, discuss repertory to be performed during the semester, and attempt to formulate a schedule of
performances involving both parties during the coming semester.

Barrier Examinations and Promotion to Upper-Level

Upper Level Applied Exam
The Upper Level Applied Exam is a process used by the faculty of the Department of Music to determine if a student is
sufficiently prepared to continue study at an advanced level, complete the degree recitals and progress toward graduation.
Successful completion of the Upper Level Applied Exam is required before the student will be enrolled in 3000 level applied
study.

1. In order to determine suitability for upper level study, students at the end of the fourth semester of applied study
will play an extended jury (double jury) in which he/she demonstrates mastery of the requirements listed for upper
level study in the Department of Music Handbook pages 17-19, for their category of applied study.
2. Transfer students with two previous years of applied study will be allowed to register for upper level study with
the approval of the applied instructor following an audition at which two faculty from their applied area are present.
3. At the beginning of the fourth semester of applied study at a time to be arranged by the faculty, students
anticipating the upper level applied examination will be interviewed briefly by the faculty as part of the barrier exam
process. The interview will be used to inform the student of the requirements of the exam, determine any possible
impediments to the student’s taking the exam, and generally assess the student’s progress toward the degree.
During this interview, the student may ask questions about the examination or ask the faculty for clarification of any
curricular or degree programs.
Promotion to Upper-Level for Keyboard Majors

Students majoring in keyboard performance may not begin junior-level courses in performance (3000 numbers) until passed to upper-level. Students must complete at least four hours of lower level keyboard for music education and twelve hours of lower-level keyboard for performance before being considered for promotion. Students must demonstrate a seriousness of purpose and have shown significant stylistic, musical, and technical progress to warrant promotion. The following criteria must be met:

Music Education:
1. Three pieces memorized.
2. Two of the four periods of piano literature represented.

Performance:
1. Four pieces memorized.
2. Three of the four periods of piano literature represented.

Additionally, students will take a music academic barrier exam. The grade of this exam will be combined with the student’s GPA and jury performance. Faculty will meet with the student to discuss the barrier; a letter containing the passage/failure of the barrier will be sent to the student and placed in their permanent file.

Promotion to Upper-Level for Voice Majors

Students majoring in vocal performance may not begin junior-level courses in performance (3000 numbers) until passed to upper-level. Students must complete at least four hours of lower level voice for music education and twelve hours of lower level voice for performance before being of purpose and have shown significant technical progress to warrant promotion. The following criteria must be met:

Music Education:
1. Six songs memorized in at least three languages.
2. The student shall demonstrate a reasonable command of vocal technique, language, and stylistic accuracy, acceptable vocal quality, and overall music intelligence.

Performance:
1. Eight songs memorized to represent various styles and periods in at least four languages.
2. Promise of future success as demonstrated by command of vocal technique, beauty of tonal quality, language and stylistic accuracy, musical intelligence, artistry, and stage presence.

Additionally, students will take a music academic barrier exam. The grade of this exam will be combined with the student’s GPA and jury performance. Faculty will meet with the student to discuss the barrier; a letter containing the passage/failure of the barrier will be sent to the student and placed in their permanent file.

Vocal Proficiency

Voice Minors: Music minors who choose voice as their instrument are required to pass the proficiency exam.

The proficiency exam is normally administered during the voice jury at the end of the semester. Students desiring to take the proficiency exam should make that desire known to the private teacher at the beginning of the semester. The teacher shall determine whether such an attempt is realistic and proceed accordingly.

The student should prepare from memory at least four songs in at least two languages including English. The student shall demonstrate a reasonable command of vocal technique, languages, and stylistic accuracy, acceptable vocal quality, and overall musical intelligence.
The student shall continue to enroll in voice until the proficiency is met.

**Promotion to Upper-level for Percussion Majors**

Students majoring in percussion may not begin junior-level courses in performance (3000 numbers) until passed to upper-level. Students must complete at least four hours of lower-level study for performance before being considered for promotion (Promotion to upper-level is substituted for those students wishing to demonstrate proficiency). Students must demonstrate a seriousness of purpose and have shown significant stylistic, musical, and technical progress to warrant promotion. The following criteria must be met:

Music Education and Performance

1. Successful completion of the scale exam including all major and minor scales and arpeggios by memory.
2. Performance by memory of a chromatic scale in the appropriate octave as selected by the instructor.
4. Successful preparation and attendance at weekly lessons throughout lower-level study.
5. Percussion majors are required to study all areas of percussion literature, including snare drum, mallets, timpani, and multi-percussion. One or two areas will be chosen by the instructor and student each semester, and a jury will be required on that particular instrument at the end of the semester.
6. New students will be auditioned and placed accordingly by the instructor at the beginning of study and satisfactory progress will be expected until proficiency is met in all areas.
7. Percussion majors are expected to be in the Percussion Ensemble each semester.

Additionally, students will take a music academic barrier exam. The grade of this exam will be combined with the student’s GPA and jury performance. Faculty will meet with the student to discuss the barrier; a letter containing the passage/failure of the barrier will be sent to the student and placed in their permanent file.

**Promotion to Upper-Level for Wind Majors**

Students majoring in wind instruments may not begin junior-level courses in performance (3000 numbers) until passed to upper-level. Students must complete at least four hours of lower level study for performance before being considered for promotion. (Promotion to upper-level is substituted for those students wishing to demonstrate proficiency). Students must demonstrate a seriousness of purpose and have shown significant stylistic, musical, and technical progress to warrant promotion. The following criteria must be met:

Music Education and Performance

1. Successful completion of the scale exam including all major and minor scales and arpeggios by memory.
2. Performance by memory of a chromatic scale in the appropriate octave as selected by the instructor.
4. Successful preparation and attendance at weekly lessons throughout lower-level study.

Additionally, students will take a music academic barrier exam. The grade of this exam will be combined with the student’s GPA and jury performance. Faculty will meet with the student to discuss the barrier; a letter containing the passage/failure of the barrier will be sent to the student and placed in their permanent file.
Proving Policy—Applied Wind and Percussion Students

Policies pertaining to applied wind and percussion students majoring in music are:

Grading

The semester grade for applied lessons will be determined by the following:

1. SCALE EXAMINATION

   A. All scales and arpeggios must be memorized
   B. Time limit of 30 seconds for each scale, 15 seconds for each arpeggio
   C. Scales will be played in a chromatic sequence (ascending by ½ steps).
   D. All scales in any one form must be played before playing the scales in any other form.
   E. Freshmen (1\textsuperscript{st} semester)—all major scales and arpeggios
      Freshmen (2\textsuperscript{nd} semester)—add natural-minor
      Sophomores (1\textsuperscript{st} semester)—add harmonic-minor
      Sophomores (2\textsuperscript{nd} semester)—add melodic-minor
   F. Ranges for scales:
      Flute and Clarinet— all scales 2 octaves
      Saxophone, Oboe, Bassoon—B-flat through F, 2 octaves; F-sharp through A, one octave
      Brass—As determined by instructor
      Percussion—All scales 2 octaves
   G. Scale exams will be given at the end of each semester by the appropriate full time teacher.
   H. Scales and arpeggios should be played in the following form:

2. PERFORMANCE JURY

   The performance jury will be heard by all full-time members of the instrumental faculty and appropriate part-time faculty. The jury will be 8-10 minutes in length and will consist of a solo with piano accompaniment and etudes as assigned by the instructor.

3. SEMESTER LESSONS PREPARATION, PERFORMANCE, AND ATTENDANCE

   Three missed lessons can result in a grade of F for the semester. Please make every effort to be prepared and to attend lessons.

FINAL GRADE

   The applied instructor will assign a final semester grade by applying one of the following methods:

   1. The final grade will be the average between the scale examination, performance jury grade, and semester lessons grade. The average of these three grades may be raised or lowered one letter grade by the applied instructor. A final grade of ‘A’ will not be given unless the student has received a grade of ‘A’ on the scale examination.

   2. If a student plays a junior or senior recital during a semester, the final grade will be by the average of the recital grade and the lessons-preparation grade. The average of these two grades may be raised or lowered one letter grade by the applied instructor.

   3. Students who have played their senior recital are not required to play the performance jury. Grades for these students are determined by the instructor. However, if these students choose to play on the jury they may do so and their grade will then be determined as listed in #2.
STUDENT RECITALS

All music majors will perform at least once during each semester on a classtime recital. Performances must be approved by the instructor. You may receive a grade of ‘I’ if you do not perform on recital. First semester students are exempted from this.

JUNIOR AND SENIOR RECITALS

Students giving junior or senior recitals are required to sign up for a recital date and auditorium rehearsal times in the music office. These dates need to be approved by the applied instructor and two additional faculty members. Follow all policies in the Department of Music Handbook for recitals. Students performing on recital will be exempted from the semester jury.

PRACTICE TIME

The number of daily practice hours should equal to the number of semester-credit hours.

METHODS AND MATERIALS

Students are expected to buy etude books, solos, technical studies, and other literature needed for lessons.

**Promotion to Upper-Level for Guitar Majors**

Major and Harmonic Minor Scales in four position in all keys using either the traditional form/fingering or the Segovia form/fingering*.
Arpeggios in all keys: Major, Minor, Major 7th, Minor 7th, Diminished 7th, Maj/Min 7th (Dominant 7th)
Chromatic scale the full range of the fingerboard.
Chords in all Keys: Maj, Min, Maj7, Min7, Dom7, Maj6, Min6
Cadence Progression in all keys: iimin7-V7-I, iimin7b5-V7b9-i
Literature representative of the Renaissance, Baroque, Classical and Romantic periods of classical guitar, i.e. transcriptions of Bach or Weiss, Carcassi, Giuliani, Sor, Tarrega, Llobet, Sagreras, etc.

**Societies, Fraternities, and Student Organizations**

**Pi Kappa Lambda** is a national honor society, the only music organization recognized by the Association of College Honor Societies. Membership is by faculty nomination and is limited to junior and senior students who rank in the upper 10 and 20 percent respectively of their class and who are outstanding in scholarship and musicianship.
   Faculty Sponsor: Mr. Gary Lewis

**Midwestern Music Educators Association (MMEA)** – Midwestern chapter of Collegiate Texas Music Educators (CTME; itself the collegiate affiliate of Texas Music Educators Association and Music Educators National Conference). Membership is open to all Midwestern students regardless of major. The purpose of the organization is the promotion of music and music teaching within education and in the community at large.
   Faculty Sponsor: Dr. Susan Harvey

**Kappa Kappa Psi** is the national honorary band service fraternity. Its purpose is to provide leadership and examples of musical excellence to the university band program through steadfast participation of its members. Members of Kappa Kappa Psi must be members of university concert or marching band.
   Faculty Sponsor: Dr. Larry Archambo

**Music Student Advisory Council** is a group of students who represent the students enrolled in music courses and who advise the music faculty. Membership consists of:
   President of Kappa Kappa Psi
President of MMEA
One member elected by University Singers
One member elected by University Symphonic Band
Three members appointed by the music faculty—one each from keyboard, voice, and instrumental

Faculty Sponsor: Chair, Department of Music