

ENSEMBLE REQUIREMENTS

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

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

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

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

Instrumental Emphasis

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

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

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

Vocal Emphasis

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

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

Students must take Choral Society or Chorale each semester.

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

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

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

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

B.M. in Performance (Ref. #593MUPF)

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

PART-TIME DEGREE STUDENTS

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

BUILDING HOURS

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

BUILDING REGULATIONS

1. Music classrooms are for authorized use only. All classroom use must be scheduled in the Music Office. Classroom furniture is to be returned to "normal" positions after any special use. Doors are to be locked when the room is not in use.
2. IWFAC has been designated as a smoke-free building, and smoking is **not permitted**.
3. Practice rooms are available to Music Majors enrolled in applied music. Practice rooms keys are issued through the department office at the beginning of each semester. Keys must be returned by the last day of Finals Week in the spring semester each year (end of Fall semester finals if not enrolled for Spring). A \$20 deposit is required for a practice room key/locker combination lock. Locks and lockers are issued through the department office in the same manner as practice room keys. Tubas and Euphoniums are assigned separate storage rooms.

4. Practice rooms are to be used for practicing only. Personal belongings (music, books, instruments, etc.) **must not** be left unattended in practice rooms.
5. As a matter of security, windows on the practice room doors must remain uncovered and practice rooms must be locked after each use.

SCHOOL-OWNED INSTRUMENTS

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

SCHOOL-OWNED EQUIPMENT/FURNITURE/LOCKERS

Through the Department of Music, the university provides needed classroom and ensemble rehearsal room equipment. Specific furniture, equipment, and large instruments (pianos, percussion, etc.) are placed in and assigned to specific classrooms and rehearsal rooms. These items are not to be removed from the assigned areas without specific permission and must be replaced in the original area immediately following the agreed-upon relocation. School-owned music stands will be furnished in the Band Room, Van Meter Auditorium, faculty studios, FAC 300 and FAC 319 ONLY. Students should purchase a high-quality folding music stand for use in practice rooms and in sectional or chamber ensemble venues (classrooms). These folding stands should be stored in the owner's individual locker when not in use. There will be a **\$20.00 CASH ONLY** deposit for a practice room key, lock and locker which is refundable at the end of the Spring semester if and only if the lock and key are returned before the end of the Spring semester.

PERSONAL INSTRUMENTS AND EQUIPMENT

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

PIANO LAB & MUSIC TECHNOLOGY LAB

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

LIBRARY AND LISTENING FACILITIES

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

USE OF RECITAL HALL

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

PROCEDURE FOR APPEARING ON FRIDAY RECITAL LAB

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

ACCOMPANYING POLICY

The Department of Music provides accompanying support for choral and instrumental ensembles. Applied music students are responsible for hiring their own accompanist for performances and end-of-semester juries. A list of pianists willing to accompany is available on page 14.

The following considerations apply:

1. Students are responsible for contacting an accompanist for rehearsals and performance(s). Cost per hour, as well as specific pieces, rehearsal times, and performances should be agreed upon early in the semester.
2. Students should expect to pay from \$6.00 to \$30.00 per hour for an accompanist. The exact fee is generally determined by the accompanist's training and experience, as well as the difficulty of the music and preparation required. Students should expect to pay much higher fees when employing an accompanist at the last minute.
3. Accompanists should be treated as professionals at all times. This includes an attitude of mutual respect and cooperation, punctuality with regard to scheduled lessons and rehearsals, and timely payment of fees for services rendered.
4. Any problems should be handled first between the student and accompanist. If problems persist, they should be discussed with the studio teacher, and if necessary, the piano faculty.

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

MUSIC GRANTS & SCHOLARSHIPS

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

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

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

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

DEGREE AND NON-DEGREE RECITALS

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

Department of Music Student Handbook 2008-09

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

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

SUMMARY OF STEPS

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

OUTSIDE COMMITMENTS

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

CALENDAR RESERVATION SCHEDULE

*Reservation deadline
for next academic year*
March 1

Group I:

Festivals/Workshops

Large Ensembles
B and
Orchestra
C Choir/Choral Union
Opera Theater

One dress rehearsal date may be reserved, except Opera Theater may reserve two dress rehearsal dates.

Group II:

April 1

Chamber Music Ensembles
Faculty/Guest Artist Recitals

One dress rehearsal date may be reserved

Group III:

May 1

Music Student Recitals
Graduate
Senior

Junior or
Phi Mu Alpha/Delta Omicron

Requests for dates for student recitals must be submitted to and approved by the Calendar Committee prior to being placed on the Departmental Calendar, except for the Phi Mu Alpha "Performer of the Semester Recital."

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

Group IV: (Access to calendar begins September 1)

Open

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

CALENDAR RESERVATIONS PROCEDURES

1. See the Office Associate in the Music Department to obtain a Calendar Date Request form and consult the hard copy of the departmental calendar for available dates. If the performance venue is one other than the Recital Hall, consult the proper persons regarding availability of that facility.
2. Submit the completed form to the Office Associate for approval.
3. The applicant requesting calendar dates is solely responsible for reserving the performance site (i.e., Recital Hall, Van Meter, etc.). Information and forms for reserving other university facilities are available in the music office (some university facilities may be reserved online with the office of Special Events).
4. All departmental calendar requests must be made with the approval of a faculty member, who will then be responsible for supervising the details of that event: reservation of facilities, preparation of performance, preparation of program, and security of the facility.
5. Music events are not to be scheduled on the Sunday preceding finals week.

CONCLUSION

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

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

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

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

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

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

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

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

Accompanist List 2008-2009

<u>Off-Campus</u>	<u>Phone</u>	<u>email</u>
Linda Krutza	782-3266 (Call <u>after</u> 3 pm)	
Julie Pride	796-3807(H) 779-2560 (C)	jpridefsu@aol.com
Martha Lyne	782-0873	mlyne77318@aol.com
Dr. Janet Smith (advanced juries only)	781-9234	jlbsmithpiano@insightbb.com
Kimmy Stofer	842-1741	kstofer@insightbb.com
Alesia Speer		speer5@insightbb.com

WKU Students

Ines Dugandzija	ines.dugandzija@wku.edu
Allison Gailey	allison.gailey659@wku.edu
Laura Beth Galipeau	laura.galipeau465@wku.edu
Joey Greer	smardm@gmail.com
Yu-Ni Lin	Yu-ni.lin910@wku.edu
Lauren O'Brien	lauren.obrien447@wku.edu
Sarah Roberts	sarahjane2286@hotmail.com

Recommendations:

1) All accompanists are considered free-lance, setting their own fees, schedules and workload. Please secure an accompanist and give them scores as early in the semester as possible. Accompanists may not be available after the mid-term in any semester. If they are available, they may charge a higher fee for last-minute work (if they choose to accept it at all).

2) Be clear about expectations. What is the fee, and how many lessons/rehearsals/performances does that fee include? Is the accompanist available for additional time, or during lessons? If so, how much advance notice is needed, and what extra charges should you expect? Do not expect your accompanist to be available for a last-minute lesson, rehearsal, or performance (not originally scheduled or agreed upon), even if it IS a piece they know or have already rehearsed with you.

3) Pay your accompanist no later than the first rehearsal, unless other arrangements have been made. No excuses. Your accompanist has the right to refuse a performance if they have not been paid on time.

4) Be considerate of the accompanist's time. Many come from off-campus and arrange their days around scheduled times. Do not be late or cancel at the last moment.

5) Never assume the pianist's part is easy (unless you're able to play it yourself).