

# Music Major & Dalton Center Information Handbook

[www.wmich.edu/music/pdfs/handbook.pdf](http://www.wmich.edu/music/pdfs/handbook.pdf)

**Welcome** to the School of Music at Western Michigan University. The School of Music is one of four academic units in Michigan's first College of Fine Arts. Housed in the Dorothy U. Dalton Center, the School operates and performs in, one of the most outstanding fine arts facilities in the United States. Its selective enrollment normally includes 360 undergraduate and 80 graduate students who study with a distinguished faculty of artist-professors, many of whom are internationally recognized for their scholarship and performance. These pages have been compiled to answer some of the questions most frequently asked by Western Michigan University music majors and to serve as a reference for this information.

*September 2009 Edition*



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**Reservation of Rights**

The University reserves the right to modify, alter, delete, and add to the provisions of this handbook at any time.

**DROP DEAD LIST**  
**Important Dates for 2009–10**

September 8	Fall 2009 classes begin at 8 a.m.
September 14	Fall 2009 registration closes / No drops/adds after this date
September 15	Last day a student can register with the School of Music Coordinator of Intern Teaching to be an intern teacher in the Fall of 2010
September 28	Students may begin scheduling <u>degree required</u> recitals in the fall and spring semesters
October 12	Students may begin scheduling <u>non-degree</u> recitals in the fall and spring semesters
November 9	Last day to schedule a recital taking place during the Fall 2009 semester
November 9	Last day to withdraw from a Fall 2009 class (no refunds)
November 20	Last day to register for a Spring 2010 chamber music ensemble (2180/5140/6140)
November 20	All Spring 2010 registrations should be complete
December 9	Last day (Wednesday) a student recital may be held in the Fall 2009 semester
December 16	Wednesday at 5 p.m. <b>\$\$</b> Deadline to empty all instrument/coat lockers <i>or</i> renew them for Spring 2010
December 18	Friday at 5 p.m. <b>\$\$</b> Deadline for returning practice room keys <i>or</i> renewing them for Spring 2010
January 11	Spring 2010 classes begin at 8 a.m.
January 15	Spring 2010 registration closes / No drops/adds after this date
January 15	Last day to submit applications to the music ed faculty for methods courses beginning with the Fall 2010 semester
February 15	Last day a student can register with the School of Music Coordinator of Intern Teaching to be an intern teacher in the Spring of 2010
February 26	Last day to schedule a recital taking place during the Spring 2010 semester
March 22	Last day to withdraw from a Spring 2010 class (no refunds)
April 16	All Fall 2010 registrations should be complete
April 18	Last day (Sunday) a student recital may be held in the Spring 2010 semester
April 29	Thursday at 5 p.m. – Deadline for <u>all students</u> to empty all instrument/coat lockers <b>\$\$</b>
April 30	Friday at 5 p.m. – Deadline for <u>all students</u> to return practice room keys <b>\$\$</b>
May 7	Last day to request a key deposit refund Last day for course materials to be picked up from School of Music Reception Desk after which they will be relocated to the appropriate faculty office/studio
June 30	Wednesday at 5 p.m. – Deadline to empty instrument/coat lockers or to renew for Summer II <b>\$\$</b>
August 20	Friday at 5 p.m. – Deadline for <u>all students</u> to empty all instrument/coat lockers <b>\$\$</b>

## GENERAL INFORMATION

### School of Music Offices

The administrative offices of the School of Music are located at the of the second floor corridor of Dalton Center (room 2132). The Director of the School of Music is **Dr. David Colson** whose office associate is **Mrs. Joan Bynum**. The School of Music's business manager is **Ms. Gail Otis Birch**. The faculty's office assistant position is vacant.

### Student Advising

The School of Music is pleased to offer its students one-stop student advising where students can be advised not only in their major area (class selection, graduation requirements, electing a major, graduation audit, etc.) but in general studies as well. The student advisors are located in the School of Music Administrative Office (2132 Dalton Center). The principal undergraduate advisor is **Ms. Margaret Hamilton**, Assistant Director (Academic Services). The principal graduate advisor is **Dr. David S. Smith**, Coordinator of Graduate Studies. Their office assistant, **Ms. Debra Gambino** can be very helpful in answering many questions and/or making an appointment for you to see an advisor. The principal graduate advisor for music therapy is **Prof. Brian Wilson**.

### Concerts Office

The Concerts Office is located adjacent to the School of Music Administrative Offices and has its own entrance (room 2150). The Concerts Office functions as a centralized scheduling and public relations office for the School. It is supervised by **Mr. Carl Doubleday**, Associate Director (Public Services); the Concerts Assistant is **Mr. Kevin West**. Student recital scheduling begins in this office.

### Western Sound Studios

The Western Sound Studios (WSS) are located on the second floor (2005 Dalton Center) and operate under the direction of **Mr. John Campos**. Courses in recording techniques are offered and the 48-track digital studio is available for the preparation of audition/demo tapes, etc. See Mr. Campos (room 2118) for current rates and scheduling information. The WSS can also be retained to record recitals, and cassette copies of many School of Music programs are made available for purchase by the WSS.

### Other Dalton Center Spaces

Dalton Center houses many special spaces including (on the third floor) the Harper C. Maybee Music and Dance Library, the Music Therapy Clinic, the Department of Dance, and the administrative offices of the College of Fine Arts; (on the first floor) the Multimedia Room, Recital Hall, Lecture Hall, and 120 sound-isolated practice rooms and teaching studios.

### Scholarships

The best source of scholarship information for enrolled students is the appropriate area chairperson: Voice – **Dr. David Little**; Keyboard – **Dr. Silvia Roederer**; Woodwind – **Dr. Michael Miller**; Brass-Percussion – **Dr. Lin Foulk**; String – **Professor Renata Artman Knific**; Jazz – **Professor Thomas Knific**; Academic – **Dr. David Code**; Professional Education – **Dr. John Lychner**.

### Administrative Organization

The administrative structure of the School of Music is diagramed in *Appendix A* on page 13.

### Referral List for Assistance

Need help? See the next page for a listing of the most appropriate person(s) to locate for some of the most commonly needed WMU music major information.

## REFERRAL LIST FOR ASSISTANCE

To help you locate the most appropriate person(s) for some of the most commonly needed information, the following resource list has been compiled. A Dalton Center room number is included with each name. The School of Music Administrative Offices are all listed as Room 2132.

### **Advising**

Majors and Minors – Ms. Hamilton (2132)  
Graduates – Dr. David S. Smith (2132)  
Graduate Music Therapy – Mr. Brian Wilson (2305)  
Intern Teaching – Dr. Gauthier (2311)  
Appointments – Ms. Gambino (2132)

### **Applied Music Lessons**

Ms. Hamilton, Ms. Gambino (2132)

### **Building Problems**

Faculty/Staff use Bronco Fix-it @  
<http://brancofixit.pp.wmich.edu/home.html>  
Students see Mrs. Bynum (2132)

### **Bullock Performance Institute**

Mr. Dahlberg (2314), Ms. Birch (2132)

### **Computer Lab**

Dr. Kenneth Smith (2301)

### **Concerts/Public Events**

Mr. Doubleday, Mr. West (2150)

### **Convocations**

Schedule – Mr. Doubleday, Mr. West (2150)  
Absences/Makeups – Ms. Gambino (2132)

### **Copy Machine**

Use coin-operated in library (3006)

### **Counseling Center**

2510 Faunce Student Services Building  
387-1850

### **Employment** (part-time jobs)

Ms. Birch (2132)

### **Graduate Studies**

Dr. David S. Smith, Ms. Gambino (2132)

### **Green Room** (scheduling)

Mr. Doubleday, Mr. West (2150)

### **Instruments** (university-owned)

Mr. Montgomery (1426)  
Instrument Room (2120)

### **Keys**

Practice Rooms – Mrs. Bynum (2132)  
Rehearsal Spaces – Mr. West (2150)  
Special Needs – Ms. Bynum (2132)

### **Library** (music and dance)

Mr. Fitzgerald, Ms. Belland (3006)

### **Lockers**

Instrument Room (2120)

### **Lost and Found**

Front Desk (2132)

### **Mail**

Front Desk (2132)

### **Paychecks** (student employees)

Ms. Birch (2132)

### **Pianos**

Dr. Hong (via message at Front Desk in 2132)

### **Practice Rooms**

Keys – Front Desk  
Complaints – Mr. Doubleday (2150)

### **Product Sales**

Ms. Birch (2132)

### **Recitals**

Mr. Doubleday, Mr. West (2150)

### **Room Reservations**

Mr. Doubleday, Mr. West (2150)

### **Scholarships** (music only)

Currently-held – Ms. Birch (2132)  
Renewal – Proper Area Chairperson

### **Summer Music Camp** (SEMINAR)

Mr. Doubleday, Mr. West (2150)

### **FORMS** (various printed forms and cards)

Please visit the School of Music Web site,  
computer lab, or kiosk in the advising area

### **Undergraduate Forms Link**

[www.wmich.edu/music/undergraduate/som\\_undergrad\\_forms.html](http://www.wmich.edu/music/undergraduate/som_undergrad_forms.html)

### **Graduate Forms Link**

[www.wmich.edu/music/graduate/som\\_grad\\_forms.html](http://www.wmich.edu/music/graduate/som_grad_forms.html)

## DALTON CENTER PROCEDURES

### Building Hours and Emergencies

Dalton Center is open from 7 a.m. to midnight daily. Only during holiday and semester breaks are the building hours reduced. In each instance a schedule is posted in advance. Students concerned about walking home from Dalton Center at night can request *Escort Service* by calling the University Police at 387-5555. *Dalton Center Emergency Procedures* are included in this handbook as *Appendix L* on page 25.

### Smoking, Food, and Beverage

Smoking is not permitted in any campus building. Please restrict food and beverage items to the lobby, lounge and main hallway areas. If you *do* find it necessary to use food/beverage items in other spaces, please make every effort to clean up spills and to dispose of containers properly.

### Product Sales

Only MUSIC and DANCE affiliated organizations may sell products in the Dalton Center Lobby. Food sales are limited to products prepared in commercial kitchens. The proposed product must be approved: In music, **Dr. Colson** or **Mr. Doubleday** should see the product or prototype; in dance **Professor Nelson** should see the product or prototype. The financial details must be presented to and approved by **Ms. Birch** in music. The product can be sold no more than three different days and no more than five hours each day. The sale days/times need to be booked with **Mr. Doubleday** in music. The sales are not to conflict with coffee/donut sales unless they are being held by the same organization in conjunction with its coffee/donut sales.

### VERY IMPORTANT Locker Information (\$\$)

Dalton Center *lockers* are supervised by **Professor David Montgomery** and are issued from the Instrument Control Room (room 2120). The room is open Monday through Friday at posted times. Coat lockers are available to all music majors on a first-come basis. Instrument lockers are available for use by music majors taking applied lessons for credit and students enrolled in university ensembles or methods classes, in that order. Large-instrument lockers are issued first to those who have a university-owned instrument and second to music majors needing storage space for their own instruments. [See locker rental fee below.] Personally owned locks may **not** be used on Dalton Center lockers. Any locker found with a lock other than the one issued will be subject to the same penalties listed under “Penalties for Failing to Vacate Lockers.” Note: There is a \$50 fine for gross misuse of lockers and a \$10 fine for loss of a padlock.

**Rental Fee:** Lockers are issued starting the first day of classes of each semester. There is a \$10 rental charge per semester for the first locker; each subsequent locker is free. Rental fees must be paid in full before a locker will be issued. The fee is not refundable.

**Vacating and Renewing Lockers:** At the end of the fall semester you may vacate or renew your locker. To vacate your locker, simply empty all of the contents and re-lock the locker. To renew a locker for the Spring Semester, go to Instrument Control (room 2120) before 5 p.m. on Wednesday of final examination week and pay the locker rental fee for the upcoming semester. **At the end of the spring semester, all lockers must be emptied of all contents by 5 p.m. on the Thursday of final examination week.** Lockers for either summer session are issued at the beginning of each session for those students enrolled in Dalton Center classes. All lockers so issued must be vacated and cleaned or renewed at the end of any session.

**Penalties for Failing to Vacate Lockers:** After the posted “vacate” date has passed, those who have failed to empty their lockers will:

1. **Lose all locker privileges** for the upcoming academic year.
2. **Be assessed a \$50 cleaning fee** and their **locker contents will be confiscated.** [A lost padlock fee of \$10 may also be charged.] All confiscated contents are held for 30 days. After 30 days, these confiscated contents will revert to the School of Music; they will not be returned to the original owner without the approval of the Director of the School of Music.

## Music Stands and Theft

**Do not remove the color-coded music stands from their designated rooms** (1116 yellow, 1120 red, 1130 green, practice rooms purple, chamber music rooms orange). **Do not remove music stands from the building** unless it is for a School of Music performance (in which case, please bring them back to their original location); if you happen to see School of Music stands in another campus or off-campus building, please bring them back to Dalton Center and/or tell **Mr. Carl Doubleday** so they can be retrieved. Please understand that the unauthorized removal from Dalton Center of a music stand or other School of Music equipment **constitutes a “theft” which can be prosecuted as a felony.**

## University-Owned Instruments (\$\$)

University-owned instruments are supervised by **Professor David Montgomery**, assigned by the applied music faculty or ensemble directors, and issued by the student clerk in the Instrument Control Room (2120). The room is open Monday through Friday according to a posted schedule. **University-owned instruments must be returned or renewed at the end of each semester. There is a \$50 fine for a late instrument return.** To understand the complete procedure for the issue and use of university-owned instruments, please read *Appendix C* on page 15.

## Red Carts

A significant investment has been made to provide substantial four-wheeled carts for our equipment moving needs **inside** Dalton Center. These red carts are a privilege for our use. After each use they should be returned to the freight elevator area (on any floor) or the loading dock (on the second floor). They should **never be removed from Dalton Center** without permission.

## Mailboxes

**Student mailboxes** are located at the end of the second floor hallway between the School of Music Office and the Concerts Office. Feel free to use these boxes if you need to leave messages/items for each other and be sure to check the appropriate box periodically. **Faculty/Staff mailboxes** are located in the School of Music Office where messages/items may be delivered via our receptionist.

## Use of Rehearsal, Classroom, and Performance Spaces

Large rehearsal rooms (1116, 1120, 1130) cannot be used for student rehearsals unless the rehearsal is directly related to a university class or ensemble and is properly scheduled through the Concerts Office. The Recital Hall and Lecture Hall can be used for student rehearsals only when preparing for a performance in the respective space. When this is the case, **rehearsal time can be signed out in the Concerts Office**, and a key (subject to the \$50-if-lost fee) will be issued. If you find any of these rooms open and vacant, please to report it to the School of Music or Concerts Office.

## Use of the Computer Laboratory

The School of Music is proud to shelter a state-of-our-art computer lab specifically equipped for music applications in 2109 Dalton Center. Policies governing this lab are included in *Appendix K* on page 24.

## Lost and Found

Bring or look for lost items in the School of Music Office (2132). If you left something in a performance space, you might also check with the Concerts Office (2150). If you left something in a third-floor classroom, you might check with the College of Fine Arts Office (3001), and there is also a lost and found operation at the Music Library Circulation Desk (3006). The University Police also operate a lost and found (387-5555).

## Private Teaching and Accompanying in Dalton Center

Please see [Page 8](#) to find important information on these topics.

## PRACTICE ROOMS

### For Music Majors

*Use of Dalton Center practice rooms is a privilege, not a right! This privilege must be respected.* A registered music major may check out one practice room key at the beginning of the academic year. Practice room keys are issued at the front desk in the School of Music Office (2132). This key will open a total of 41 different practice rooms: 20 large rooms, 12 medium rooms, and 9 smaller room all with vertical pianos. If you are a piano major, you may elect to see **Mrs. Bynum** in the School of Music Office to pay a \$10 deposit and receive a key which will open any of the 11 rooms with grand pianos. NOTE: In lieu of a key deposit, all *percussion majors* will be charged a \$50.00 non-refundable use fee per semester which **Mrs. Bynum** will collect.

### For Other Students

Non-music major students and other authorized persons will need to surrender a valid driver's license in order to check out an appropriate key. This can be done MTWRF from 8:00 a.m. to 4:45 p.m. at the front desk in the School of Music Office (2132). Practice rooms reserved for such use are 1342, 1344, 1346, 1348, 1350, and 1352.

### Security and Courtesies

*There is NO acceptable method of reserving an unoccupied practice room.* If vacant for ten minutes (or the light sensor has turned the lights off), an unoccupied room can be legitimately taken over by another student even if the room includes someone else's belongings, has a piece of paper stuck in the door, etc. Do **not** take food or beverage items into practice rooms. Please **do** keep all practice room doors tightly closed at all times in order to complete the sound lock (when the room is in use) and to protect *your* equipment as well as *our* equipment (when the room is not occupied). The University is **not** responsible for lost personal items or items left unattended. The security of your room is your own responsibility. If you leave your room unlocked or unattended, your *personal belongings are at risk*.

### Loss of Privilege

Personal belongings left in an unattended practice room may be removed without advance notice and held in the Instrument Control Room (2120). For a first and second violation, these items may be claimed from Instrument Control. After the third violation, an individual will only be able to retrieve his/her confiscated items at the discretion of the Director of the School of Music, and the individual will **lose all practice room privileges for one academic year**.

### Key Procedure (\$\$)

There is a **\$50 fine** for any lost key. A new key will not be issued until the fine is paid. If a student does not renew or return his/her key at the end of each semester, the **\$50 fine** will be assessed. This will automatically put a hold on his/her registration for the next semester and will also put a hold on grades until the fine is paid. **FALL to SPRING:** Students returning for the spring semester **must renew** their practice room key to avoid the "holds" mentioned above. **END OF SPRING:** Practice room keys **must be returned** at the end of the spring semester. Re-coring and re-keying fines may be assessed after May 1. During a summer session, practice room keys may be issued by **Mrs. Bynum** in the School of Music Office. The procedure includes an authorization from the appropriate music faculty member and a \$50 deposit which is refundable when the key is returned.

### Organization

The allocation of Dalton Center's practice rooms is included in *Appendix B* on page 14.

## CURRICULUM RELATED PROCEDURES

### Admission to School of Music

The entrance audition admits a student to the music program for a given semester as specified in the letter of acceptance. Students must reaudition for readmission to the program if they do not enter when admitted, if they interrupt the applied music sequence (i.e. take a semester off), or if they fail applied music study.

### Admission to Specific Music Curricula

The procedures for admission to specific music programs are included in the Appendix section of this handbook on the pages indicated below.

#### Music Education

*Appendix E* on page 18.  
Appeal process page 20.

#### Music Therapy

*Appendix F* on page 19.  
Appeal process page 20.

#### Composition

*Appendix G* on page 21.

#### Intern Teaching

*Appendix I* on page 22.  
Appeal process page 22.

### Graduation Requirements

WMU Graduation Requirements for a degree in music are in this handbook as *Appendix H* on page 21.

### Course Fees

Music majors are provided with exceptional amounts of expensive equipment and services. Examples include the many pianos used in practice rooms and classrooms, university-owned instruments used in classes and ensembles, recording and playback equipment used in classrooms and the library, and transportation provided for field trips and ensemble tours. Like other academic units (such as Chemistry and Art), the School of Music must collect a user's fee to sustain this equipment and these services.

### Registering for Classes

*It is imperative* that you register at your assigned priority time during each registration period so that you receive the classes needed. Classes are canceled based on priority enrollments. Special Note: Students who register for applied music after their assigned priority time *cannot be guaranteed space in the applied studio*. If you need help determining your proper level of applied music (1000, 2000, etc.) refer to the catalog under "Music Courses," consult your applied music teacher, or see your advisor. School policy requires that *all students involved in ensembles must be enrolled for credit*.

### Repeated Course Policy

Per the WMU Undergraduate Catalog, the number of times a course can be taken is limited to three (3), although courses in which grades of "W," "Cr," or "NC" are received will not count as attempts in limiting the maximum number of times a student can register for a course. Appeals may be addressed to the department chairperson.

### Final Examination in Applied Music

To understand how your grade in applied music will be determined, request the "jury requirements" from your applied music teacher at your first lesson. At the end of each applied music semester, you must prepare two copies of an Applied Music Form (available on-line at the School of Music's Web site).

### Scheduling a Recital

When you and your applied music teacher feel it is time for you to schedule a student recital, the scheduling process begins in the Concerts Office (2150 Dalton) where you should visit **Mr. Kevin West**. He will give you the necessary instructions. Important scheduling deadlines are on page 1. A complete description of the School of Music's Recital Procedures is included as *Appendix J* on page 23.

## Forming a 2180/5140/6140 Chamber Music Ensemble

Most chamber ensemble registration will take place in the *spring semester only* (exceptions may be requested of the School of Music director by a faculty member). Students are encouraged to form their chamber ensembles independently in the fall semester, establishing personnel, rehearsal schedules, and repertoire. Ensembles thus established will have priority for registration in the spring semester. Prospective ensembles needing rehearsal space in the fall semester should file their “*Intent to Form.*” Ensembles seeking approval for registration for the spring semester should file their “*Registration Form.*” Forms are available in the School of Music Advising Office and on the School of Music Web site. Students who wish to enroll in MUS 2180/5140/6140 in the spring semester must have prior approval of ① the ensemble coach, ② the coordinator of the course, and ③ the School of Music Director. Students will be registered for appropriate course once this form has been completed. All ensemble members must be registered. ***Registration deadline (for spring) is the Friday before Thanksgiving.*** Failure to meet this deadline will result in cancellation of the ensemble. If any of the ensemble members withdraw, all others must withdraw. Withdrawal after registration closes will preclude the refund of tuition/fees paid for the class.

## Tours and Field Trips

Ensemble Tour and Class Field Trip Policies are included in this handbook as *Appendix D* on page 16.

## Private Teaching and Accompanying in Dalton Center

Unless it is part of your curriculum and specifically included in a course syllabus, it is illegal to use Dalton Center spaces to earn money by giving private lessons or accompanying. ***Private Teaching Approval Forms*** with appropriate signatures must be on file by the end of the **third week** of any semester. Approval forms can be obtained through the music computer lab or the School of Music Web site. Use the ***Private Teaching Approval Form*** if you are a music student who is **accompanying for a fee**. Failure to file the appropriate paperwork with required signatures will mean the accompanist will not be allowed to perform his/her duties in Dalton Center or at WMU. No private teaching may occur in Dalton Center during the summer sessions.

## Non-WMU Accompanists in Dalton Center

Students may employ accompanists from outside the School of Music only as requested by and with the approval of their applied instructors and the Director of the School of Music. Each outside accompanist must have an ***Accompanist Approval Form*** on file in the School of Music Director’s office by the end of the **third week** of any semester. The ***Accompanist Approval Form*** is available on the School of Music Web site. Failure to file the appropriate paperwork with necessary signatures will mean the accompanist will not be allowed to perform his/her duties in the Dalton Center or at Western Michigan University.

## Guidelines for Collaborating with a Pianist

1. Find a pianist ahead of time; give yourself at least 3–4 weeks before a scheduled performance. Even earlier is recommended for full recitals and technically difficult piano accompaniments.
2. If you need help finding a pianist, contact Yu-Lien The, Coordinator for Accompanying, for advice.
3. On first contact with the pianist, make sure to inform him/her about the dates of both the performance and hearing. Schedule rehearsals as soon as possible.
4. To avoid last minute cancellation of an agreement, give the pianist your music as soon as possible. If you need to give the pianist copied music, have it properly bound, taped together, or in a folder.
5. To avoid controversies later, inquire about rates before you begin rehearsals.
6. To collaborate with piano students, you must complete an Accompanist Agreement form. One can be obtained in the School of Music office; a copy must be filed with Yu-Lien The, Coordinator for Accompanying.
7. If you have any questions or concerns, please contact Yu-Lien The at [yu-lien.the@wmich.edu](mailto:yu-lien.the@wmich.edu).

## **ACCOMPANYING PROCEDURES**

### **Guidelines for Accompanists and Their Clients**

#### **Those Seeking Accompanists**

Applied music students needing accompanists may retain one on their own [at their own expense] as long as their applied music teachers are comfortable with the choice. Students who are interested in retaining another music student as their accompanist should begin by submitting a written request to a keyboard studio teacher. To better understand what happens when utilizing student pianists, please study the rest of this page which explains all accompanying procedures for collaborations.

#### **Piano Student Accompanists**

Piano students who receive a School of Music scholarship are expected to provide service to the school, most often – but not limited to – serving as collaborative pianists. The extent of such service will be gauged according to the scholarship amount and the level of accomplishment. Students with insufficient sight-reading skills should strive to improve those skills.

A portion of the scholarship is designated for service to the Area/School of Music. Minimally, students can be expected to work two hours per week for 26 weeks (i.e. two semesters).

All piano students are encouraged to seek out their own projects and to present their suggestions in writing to the Keyboard Area Chairperson for approval. Possible projects include (but are not limited to):

Playing for another student's lessons (voice or instrumental, up to one rehearsal before each lesson) throughout the semester, on one area recital performance, and for a jury examination.

Performing on another student's recital.

Playing on a New Student Audition Day.

Playing for one of the large ensembles (chorus, band, orchestra, etc.).

Being available to greet students on a New Student Audition Day.

October 1 is the deadline for submitting projects for the fall semester; February 1 is the spring semester deadline. After the deadline, appropriate assignments will be determined by the piano faculty. After the project is approved, the following conditions will apply.

- Under no circumstances are students allowed to trade or sell their assignment to another party without the consent of Keyboard Area Chairperson.
- Students are not allowed to charge a fee for work that has been assigned as part of their scholarship duties. Violation of this rule will result in having the scholarship revoked.
- All students are encouraged to keep a detailed logbook, but scholarship holders *must* keep a log of their assigned work in case there is some issue regarding their performance of the fulfillment of their scholarship duty.
- For all assignments, all students are expected to prepare music to a level that contributes to the progress and success of the project. Professional and courteous behavior towards fellow students and faculty is expected at all times.
- No professor in the School of Music or at the University may assign scholarship duty without prior consent of the Keyboard Area Chairperson.
- All piano students are expected to wait no longer than TEN minutes at an appointment for either a student or a professor.
- Piano collaborators should not be expected to attend rescheduled lessons without special agreement.
- All non-scholarship work should be undertaken only after the completion of a "contract" using an official School of Music Accompanist Agreement.
- For non-scholarship accompanying work, a piano student who is not paid according to the contract has the right to terminate any responsibilities immediately.

Piano students and others may obtain copies of the School of Music's official **Accompanist Agreement** contract from the School of Music Office (2132) as well as from piano faculty members.

## CONVOCATION REQUIREMENT MUS 1010

**Description:** The School of Music and the National Association of Schools of Music feel that an ongoing schedule of cross-disciplinary listening experiences is an important part of the education process for each of its majors. To fulfill this curricular objective, the School of Music created Music Convocation 1010, a series of special musical events required of all music majors. With few exceptions, this series of programs takes place on Wednesdays from 1–1:50 p.m. This same schedule on Mondays is used for Area Recitals, but students need only attend those Area Recitals which pertain to their area(s) of performance. Seven semesters of Convocation are required of students in a Bachelor of Music curriculum; six semesters of students in a Bachelor of Arts curriculum.

**Attendance:** Convocation attendance is recorded weekly via an attendance card which is distributed as you enter the Convocation and collected as you depart. To be credited with Convocation attendance, each student must pick up his/her own card at the beginning of the program; attend the entire program; then return his/her own card immediately following the program. Cards may not be turned in “after the fact,” nor may one student hand in another student’s card. ***Attendance cards will not be distributed later than 1:10 p.m. and they will not be accepted earlier than 1:50 p.m.*** The cards are normally distributed and collected at both Recital Hall lobby doors. ***Please Note:*** All entrances to the Recital Hall are locked during each program. One door (near the elevator) will be periodically opened from the inside for latecomers. Do not knock on the door or rattle the hardware, as it disturbs both the performers and the audience. Thank you.

**Makeups:** A semester normally includes 12 or 13 Convocations. One absence per semester is permitted. Additional absences are not viewed negatively by the School of Music but they must be made up by attending one of the recitals or concerts included on the makeup list printed on the reverse side of the Convocation and Area Recital schedule. In order to have a makeup attendance recorded, the student must receive an attendance card from the House Manager in the Recital Hall lobby before each program and return it at the end of the program. Students will not receive makeup credit when they are participants in a makeup performance. Whereas students may choose to be absent from Convocation for any reason without explanation, they are encouraged not to accumulate too many unmade-up absences in a semester because graduation will not be possible until all absences have been made up by attendance at approved concerts and recitals.

**Fees:** The Convocation 1010 course fee is \$150.00.

## HARPER C. MAYBEE MUSIC AND DANCE LIBRARY Dalton Center Room 3006

The Harper C. Maybee Music and Dance Library is located on the third floor of Dalton Center (room 3006) over the Multimedia Room. The fall and spring semesters library hours are:

9 a.m. to 10 p.m. (MTWTh)  
9 a.m. to 5 p.m. Friday  
1 to 5 p.m. Saturday  
2 to 10 p.m. Sunday

Hours are abbreviated during summer sessions, breaks, and holiday periods. The music librarian is **Mr. Greg Fitzgerald** and the library coordinator is **Ms. Judy Belland**. The library contains about 80,000 items, including books, periodicals, scores, and audio and video recordings in several formats. Among its special collections are the audio archives of School of Music performances. The library also provides many digital resources for study and research, including *Grove Music Online*, periodical article indexes, audio and video streaming services, e-books, and online journals. Readings and recordings required for music courses are placed on reserve in the library, which is equipped with 25 stations for listening and viewing, 70 seats for studying, and a seminar room for group study. The library also offers computers equipped with Microsoft Office; for-fee, self-service printing from the Internet; self-service photocopiers; and a change machine. Access to the online catalog, indexes and databases, streaming services, research guides, and other services is available via the library’s Web site, [www.wmich.edu/library/music](http://www.wmich.edu/library/music).

## GUEST ARTIST OPPORTUNITIES

### Donald P. Bullock Music Performance Institute

The Donald P. Bullock Music Performance Institute (BPI) was established in the fall of 1985 to bring world class musical events and artists to Kalamazoo and the WMU campus. It is named in memory of the fifth chief administrator of the WMU music school who also founded the Institute. The BPI strives to offer musical events which might not otherwise be part of Kalamazoo's nationally recognized cultural environment. These events often include residency components to enable the artists to interact with students, educators, patrons, and musicians via master classes and classroom lectures as well as public performances.

We are pleased to invite WMU music majors to celebrate the richness of this artistic activity, and you may do so *free of charge*.

***FREE SEASON PASSES FOR ALL BPI PROGRAMS WILL BE DISTRIBUTED TO WMU STUDENTS AT THE FIRST CONVOCATION PROGRAM IN THE FALL!*** By presenting this pass at either the Miller Auditorium Ticket Office (anytime before an event) or at the Dalton Center Ticket Window (beginning one hour before an event) you may receive a single complimentary ticket. Rejoice and be thankful!

### Fontana Chamber Arts

The School of Music collaborates regularly with the Fontana Chamber Arts organization of Kalamazoo. Fontana events are presented in the Dalton Center Recital Hall as well in other Kalamazoo locations. Almost without exception, Fontana makes single event coupons available to WMU music majors. These coupons can be exchanged for free tickets at announced Fontana events. The coupons may be obtained through the School of Music office.

### Miller Auditorium Attractions

James W. Miller Auditorium also offers a series of professional entertainment events which includes outstanding artists/ensembles as well as theatre events, musicals, dance troupes, pop shows, etc. Tickets are available at the Miller Auditorium Ticket Office. To encourage *student* attendance at these programs, the Office of the President supports a **50% student discount program** which allows Western students to receive a **50% discount** on one ticket purchased *in any zone* for any Miller Auditorium attraction if they show a validated university ID card at the time the tickets are purchased. Please understand, however, that there is a **limited number of discounted tickets** for each event, so plan and purchase as early as possible!

### Other Series

Kalamazoo offers a virtual wealth of ongoing musical events. School of Music students are often involved as performers in community performing organizations, but they can also benefit as patrons because many local organizations sponsor world class guest artists. These organizations include the Kalamazoo Symphony Orchestra, Fontana Chamber Arts (see above), Kalamazoo Concert Band, Kalamazoo Singers, Kalamazoo Bach Festival (at Kalamazoo College), Gilmore International Keyboard Festival, etc. The Kalamazoo jazz scene is also impressive; several nightspots feature jazz regularly (including THE UNION, a downtown Kalamazoo nightclub designed to showcase WMU talent), and the WMU Jazz Studies Program sponsors nationally recognized guest artists each year.

## STUDENT AND PROFESSIONAL ORGANIZATIONS

### **Pi Kappa Lambda (ΠΚΛ)**

The School of Music was granted a charter from Pi Kappa Lambda, the National Music Honor Society, in 1968. Student members are nominated and elected annually by Pi Kappa Lambda members on the music faculty. The current chapter president is **Dr. Robert Spradling**.

### **Phi Mu Alpha Sinfonia (ΦΜΑ)**

Western Michigan University's Delta Iota Chapter of Phi Mu Alpha Sinfonia, fraternity for men in music, was chartered in 1948. The chapter president is **Justin Witkowski**. The advisors are **Mr. Kevin West, Dr. James Bass, Professor David Montgomery, Dr. David Colson, and Mr. Carl Doubleday** (financial).

### **Sigma Alpha Iota (ΣΑΙ)**

Western Michigan University's Beta Eta Chapter of Sigma Alpha Iota, music fraternity for women, was chartered in 1949. The chapter president is **Jessica Duhaime**. The advisors are **Dr. Deanna Swoboda, Ms. Gail Birch** (financial), and **Mr. Carl Doubleday** (social).

### **Kappa Kappa Psi (ΚΚΨ)**

Western Michigan University's Mu Delta Chapter of Kappa Kappa Psi, National Honorary Band Service Fraternity, was chartered in 2008. The chapter president is **Dan Kramer**. The advisor is **Professor David Montgomery**.

### **Music Student Advisory Council (MUSAC)**

MUSAC is an acronym for Music Student Advisory Council. This "think tank" of circa eight students appointed by the School of Music Director meets the second Friday of each month to advise the school's chief administrator. Interested students should see **Mrs. Joan Bynum** in the School of Music Office.

### **Music Graduate Students (MUGS)**

This School of Music graduate student association meets monthly, often with guest speakers, to discuss relevant graduate student issues. While required for all graduate assistants, the meetings are open to other graduate music students as well. The president is **Julie Wilder**. The advisor is **Dr. David S. Smith**.

### **Music Educators National Conference (CMENC)**

Western Michigan University shelters an award-winning collegiate chapter of the Music Educators National Conference (CMENC). Membership is open to all students who are interested in a music education career. The chapter president is **Paul Hendrixson**. The advisor is **Dr. John Lychner**.

### **Student Music Therapists' Association (SMTA)**

Our nationally recognized music therapy curriculum includes an association open to all students who are interested in music therapy. Its president is **Ann Armbruster**. The advisor is **Professor Brian Wilson**.

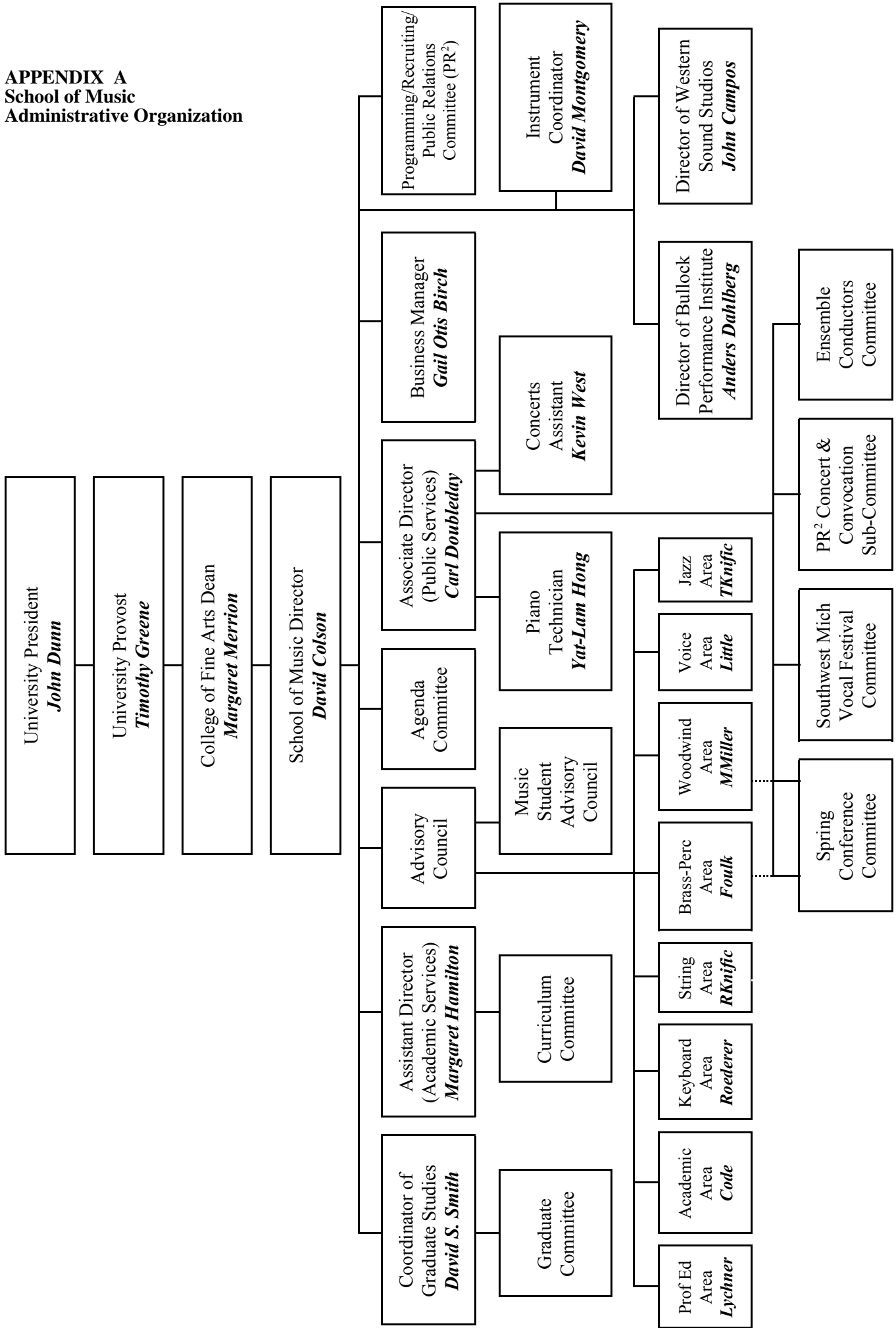
### **American Choral Directors Association (ACDA)**

Our student chapter of the American Choral Directors Association. Membership is open to all students who are interested in choral music. The chapter president is **Maura Foley**. The advisor is **Dr. James Bass**.

### **Music Teachers National Association (MTNA)**

Western Michigan University and Kalamazoo College have founded a student chapter of the Music Teachers National Association which is generally of special interest to pianists. The chapter president is **Holly Florian**. The advisor is **Dr. Silvia Roederer**.

**APPENDIX A  
School of Music  
Administrative Organization**



## **APPENDIX B**

### **Practice Room Organization**

These Dalton Center practice rooms are reserved for *special groups/persons* and are appropriately equipped.

1202 two-piano practice; guest artist practice  
1302 percussion equipment storage  
1304 percussion equipment storage  
1306 percussion equipment storage  
1308 opera workshop storage  
1310 faculty workroom  
1312 harp practice  
1314 miscellaneous storage  
1325 percussion practice  
1407 harpsichord and fortepiano practice  
1423 double reed room  
1429 chamber music rehearsal  
1430 chamber music rehearsal  
1504 organ practice  
1526 percussion practice  
1715 applied studio technology lab  
1719 percussion practice

The following practice rooms (without windows) contain grand pianos and are reserved for *piano majors* via issued key.

1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323

The following large-size practice rooms (with interior windows) contain vertical pianos and are available for use by *music majors* via issued key.

1204, 1206, 1208, 1210, 1212, 1214, 1216, 1512, 1514, 1516, 1518, 1520, 1522, 1524, 1705, 1707, 1709, 1711, 1713, 1717

The following medium-size practice rooms (with outside windows) contain vertical pianos and are available for use by *music majors* via issued key.

1316, 1318, 1320, 1322, 1324, 1326, 1328, 1330, 1332, 1334, 1336, 1338

The following medium and small-size practice rooms (without windows) contain vertical pianos and are available for use by *music majors* via issued key.

1218, 1327, 1329, 1331, 1333, 1340, 1425, 1508, 1510, 1703

The following medium-size practice rooms (without windows) contain vertical pianos and are available for use by *non-music majors* via keys issued MTWRF from 8:00 a.m. to 4:45 p.m. at the reception desk counter in the School of Music Office at the end of the long hallway on the second floor (room 2132).

1342, 1344, 1346, 1348, 1350, 1352

***Please do not remove purple music stands from the practice room area.***

## APPENDIX C

### University-Owned Instruments \$\$

Students who are enrolled in the School of Music or who play in a university ensemble may be issued a university-owned instrument. University-owned instruments are supervised by **Professor David Montgomery**, assigned by the appropriate applied music faculty member or ensemble director, and issued by the student clerk in the Instrument Control Room on the second floor (room 2120). Here is the procedure for using a university-owned instrument.

1. Obtain a signed Instrument Authorization Form from the appropriate applied music faculty member or ensemble director.
2. Take the completed form and a validated university ID card to the Instrument Control Room (2120); the room is open Monday through Friday according to the schedule posted outside the room.
3. Fill out an Instrument Record Card and sign it on the appropriate line.
4. Proof of insurance may be required.
5. Store the issued instrument in its assigned location.

Class instruments will be issued on the first day that the class meets. Ensemble directors may also assign instruments, but current availability will still be determined by the appropriate applied music faculty member.

You may use your university-owned instruments for university-related purposes only (i.e. musical performances connected directly with Western Michigan University or private applied study). You may not use the instrument for any other purpose without permission from the appropriate applied music faculty member. These non-official purposes include giving private lessons, performing with ensembles not connected with Western, and any other purpose determined not appropriate by the applied music faculty.

You will be held fully responsible for the care of the instrument while it is in your possession. You will be charged for damage and repairs not attributed to normal, reasonable wear. Treat your university-owned instrument like it is your own. ***Do not loan your university-owned instrument to anyone! You will be held responsible for damage done by a third party!***

You must renew the Instrument Record Card at the beginning of every semester you use the instrument. You must return your university-owned instrument to the Instrument Control Room (2120) for inventory and inspection at the end of spring semester before you go home for the summer. Because there are other students who use these instruments and because instruments are sometimes shared, you are inconveniencing your colleagues when you do not return an instrument on time. Hence, ***there is a \$50 fine for the late return of an instrument*** to the Instrument Control Room.

Instructions for checking out a university-owned instrument over the summer will be posted. Do not assume that because you have an instrument for the fall semester that you automatically have it for the spring semester, or that if you have an instrument for the spring semester that you may automatically take that instrument home for the summer. If you do not return the instrument as outlined, ***you will be charged for the current replacement cost of the equipment involved.***

The Instrument Control Room is open Monday through Friday according to the schedule posted outside the room.

**APPENDIX D**  
**School of Music Tour Policies**

(first approved 1980 – last revision 2008)

**BASIC COURTESY:** Spontaneous (student or faculty planned) ensemble commitments need not be tolerated. Faculty members may not require students to miss a class without the consent of the appropriate colleague(s) as secured by the sponsoring faculty member. Students always have the option of “skipping” a class/rehearsal with full consequences, but have no right to expect patience or sympathy from the instructor/conductor whose class/rehearsal was “skipped.”

- I. All ensemble directors and coaches – and instructors who arrange field trips – must plan the semester’s work in advance.
  - A. Before the end of the first week of classes, these instructors must give a printed schedule – defining time required to complete the course work including performances, extra rehearsals, sectional rehearsals, field trips, etc. – to each student involved.
  - B. A copy of this schedule (I-A) must also be given by the instructor to the Associate Director (Public Services) whose office must then distribute this information to the music faculty.
  - C. At least two weeks before each tour/field trip, the appropriate coach/conductor/instructor shall circulate to the music faculty an **alphabetical** list of all students who will be involved in the given tour/field trip. If the two-week notice is given, the instructors/conductors involved should make every effort to cooperate by allowing the student involved to make up any missed work.
  - D. Off-campus performances, tours, and field trips are not allowed in the following instances:
    1. During the first two weeks of any semester.
    2. During the final two weeks of any semester **including final examination week**.
    3. During the week prior to or the week following spring break.
- II. LARGE ENSEMBLE performances during the regular school day will be confined to a total of 5 official tour days during each semester. These five official tour days shall involve no more than one Monday, one Tuesday, one Wednesday, one Thursday, and one Friday.
  - A. The ensembles involved in this category are: Orchestras, Bands, and Choirs.
  - B. Classroom instructors will make every effort to avoid scheduling exams or quizzes during the official tour days (provided these days are known early enough to prepare syllabi). Students involved in touring will be responsible for all material covered in class during their absence.
  - C. The following number of tour days are allocated for each of the programs in this category. and are to be taken with the approval of the person responsible for each program.
    1. Orchestra/Chamber Orchestra will be entitled to a total of five each year (three in one semester and two in the other).
    2. Symphonic/Concert Band will be limited to a total of two in a semester when the orchestras use three, but will be entitled to three in any semester when the orchestras use two or fewer.
    3. Chorale/Collegiates/Women will be entitled to a total of six each year (three each semester).
  - D. In addition to Tour Days and regularly scheduled campus concerts, each ensemble mentioned in this category will be limited to two performances on evenings and/or weekends per semester.
- III. SPECIAL ENSEMBLES are given slightly different considerations due to their recruiting potential, and due to the sometimes less-than-predictable nature of their performance invitations.
  - A. Marching Band
    1. Must comply with IA, IB, IC and ID.
    2. If a trip involves a morning departure on a Friday, that Friday will become an official tour day and such departures must be limited to one each season.
    3. Non-WMU football-related appearances are limited to four per season.

- B. Instrumental Jazz Ensemble Program
  - 1. Must comply with IA, IB, IC and ID.
  - 2. May use a total of two class days per semester for school tour performances. Each day may include the morning, afternoon and evening.
  - 3. May use two additional nights or weekend days per semester for performances. On these occasions, any previously scheduled class, rehearsal, or performance must take precedence.
- C. Vocal Jazz Ensemble Program
  - 1. Must comply with IA, IB, IC and ID.
  - 2. May schedule performances on any rehearsal night with a departure as early as 5:30 p.m. and a late return to campus.
  - 3. May use a total of two class days per semester for school tour performances. Each day may include the morning, afternoon and evening.
  - 4. When using two class days for school tour performances, may schedule one additional weekday evening performance. In a semester when no class days are used (or only one class day is used), may schedule two additional weekday evening performances.
  - 5. May schedule additional Friday night and weekend performances “with the consent of those enrolled.” On these occasions, any previously scheduled class, rehearsal, or performance must take precedence.
- D. Percussion Ensemble
  - 1. Must comply with IA, IB, IC and ID.
  - 2. May use a total of three class days per year for school tour performances – one in the fall semester and two in the spring.
- IV. SMALL ENSEMBLES coaches and students are expected to make every effort to fulfill their performance requirement without interrupting the regular class/rehearsal schedule. When a performance is scheduled in conflict with the class/rehearsal schedule, it must be assumed that the faculty coach is fully aware of this fact, and the following then exist:
  - A. The instructors/conductors of the classes/rehearsals involved must receive at least two weeks notice of the planned interruption. If the two-week notice is given (by the small ensemble coach), the instructors/conductors involved should make every effort to cooperate by allowing the students involved to make up any missed class work.
  - B. Note “Basic Courtesy” box at the top of this appendix.
- V. FIELD TRIPS
  - A. Must comply with IA, IB, IC and ID.
  - B. No class may require a student to participate in more than two field trips per semester. No class may schedule more than one field trip in any one week. Overall, no more than two field trips may be scheduled on the same weekday in any semester.
- VI. Tours, during periods when the University is not in session, are not subject to these policies, but instead depend on the mutual consent of the instructor and ensemble members involved.
- VII. Students will not be expected to perform or rehearse with any ensemble except under circumstances outlined in these policies.
- VIII. If a School of Music ensemble is planning a partially funded trip or event (even if the trip is not during the fall or spring semester), a public announcement must be made to all potential participants by the end of the academic year prior to the trip. An announcement must be posted prior to fall semester auditions, and students must be aware of all financial commitments required for the event before enrolling in the ensemble.
- IX. The consideration of exceptions shall be a responsibility of the School of Music Advisory Council.

## APPENDIX E

## Procedure for Admission to the Music Education Curriculum

Prior to beginning music education methods courses or 3000-level courses in the College of Education, students need to meet the following requirements:

1. Complete 35 hours of coursework.
2. Have an overall GPA of 2.5.
3. Complete all Intellectual Skills requirements (ENGL 1000, MATH 1090, LS 1040 – if required).
4. Complete Proficiency I college-level writing course.
5. Complete Human Development (OT 2250 or ED 2500) with a “C” or better.
6. Pass the Basic Skills Test (information available at [www.mttc.nesinc.com](http://www.mttc.nesinc.com)). The test is given in October, January, April, and July. Register early, and be sure to take this test during your first year of enrollment.
7. Complete Livescan criminal background check: [www.wmich.edu/coe/admissions/livescan.htm](http://www.wmich.edu/coe/admissions/livescan.htm).
8. Submit an application to the College of Education (2504 Sangren Hall) when steps 1-7 are completed. Applications are accepted on a rolling basis, but must be submitted prior to the fall semester in which you wish to begin methods.
9. Complete the music core in theory/history/aural comprehension/conducting obtaining a grade of “C” or better in each course and accumulating a GPA of at least 2.5 in theory/history/aural comprehension:  
Basic Music 1600, 1610, 2600, 2610  
Aural Skills 1620, 1630, 2590, 2650  
Music History 1700, 2700, 2710  
Conducting 2150
10. Have no applied music grade less than “C” and pass sophomore hearing.
11. Complete a music education curriculum questionnaire (which can be obtained from the Music Advising Office) and write a letter to the professional education faculty discussing your reasons for choosing music education as your undergraduate major. In this letter you should outline your career goals and identify those skills, knowledge, and understanding you feel you must develop as you participate in the professional education program in preparation for intern teaching and, later, full-time public school music teaching. This letter and the questionnaire should be returned to Ms. Gambino in the Music Office by **January 15th prior to the fall semester in which you wish to begin methods.**
12. Schedule an interview with the music education faculty. Watch for a notice announcing the dates, then sign up in the School of Music Office. Come to the interview professionally attired and prepared to discuss “music education” (i.e. philosophy, practice, the field at large). You will be assessed on your ability to coherently express your thoughts and opinions, and the demonstration of appropriate professional and interpersonal skills. We will ask you to do all or some of the following:
  - a. Perform a solo in your primary medium.
  - b. Sight-sing: This might be a song from a general music textbook, one part of a four-part octavo, or (for the instrumentalists) one line from a typical high school band or orchestral score. Instrumentalists may also be asked to sight read on their major instrument.
  - c. Demonstrate your current level of piano skill by doing some of the following: add a simple accompaniment; harmonize a scale as you might do when leading a warm-up exercise in a rehearsal; play one or more lines of a score; etc.
  - d. Examine a musical score of the type used in a public school choir, band, orchestra, or general music class and discuss its musical organization.
  - e. Multi-task: Perform two musical tasks simultaneously.

You will be informed of your entrance status after these requirements have been met. Exceptions must be approved by the professional education faculty. The purpose of these activities is to give the professional education faculty information about you in order that we may more effectively counsel and guide you. The purpose of this counseling is two fold: to help you and the faculty come to a decision as to whether or not the professional education degree is the right route for you to pursue and, for those of you who do enter the program, the opportunity for the faculty to assist you in achieving your career goals through whatever advisement you may need. ***Failure to complete any of the outlined steps in time will be considered a loss of interest on the part of the student in pursuing a music education degree.***

## APPENDIX F

### Procedure for Admission to the Music Therapy Practicum Courses

Prior to beginning practicum (4000-level) courses in the Music Therapy curriculum, students need to meet the following requirements:

1. Complete 35 hours of coursework.
2. Have an overall GPA of 2.5.
3. Complete all Intellectual Skills requirements (ENGL 1000, MATH 1090, LS 1040 – if required)
4. Complete Proficiency I college-level writing course.
5. Complete PSY 1000 with a “C” or better.
6. Complete the music core in theory/history/aural comprehension/conducting, obtaining a grade of “C” or better in each course and accumulating a GPA of at least 2.5 in theory/history classes:  
  
Basic Music 1600, 1610, 2600, 2610  
Aural Skills 1620, 1630, 2590, 2650  
Music History 1700, 2700, 2710  
Conducting 2150
7. Have no grade of less than “C” in Applied Music.
8. Have a GPA of no less than 3.25 in completed pre-professional courses (MUS 2810, 2890, 2900, 3830) in the Music Therapy curriculum.
9. Complete a biographical questionnaire (which can be obtained from the secretary in the Music Therapy Clinic Office), and write a letter to the music therapy faculty discussing your reasons for choosing music therapy as your undergraduate major. In this letter you should outline your career goals and identify those skills, knowledge, and understanding you feel you must develop as you participate in the music therapy program in preparation for the six-month clinical internship, and, later, full time clinical practice. ***This letter and the questionnaire should be returned to the Music Therapy Clinic secretary by the 10th week of the semester before you wish to begin practicum courses.***
10. Schedule an interview with the music therapy faculty. Watch for a notice announcing the appropriate dates, then sign up in the Music Therapy Clinic. Come to the interview professionally attired and prepared to discuss “music therapy” (i.e. philosophy, practice, the field at large). You will be assessed on your ability to coherently express your thoughts and opinions, and the demonstration of appropriate professional and interpersonal skills. We will ask you to:
  - a. Perform a solo in your primary medium.
  - b. Sight-sing: This might be a song from a general music textbook or other folk/popular music songbook.
  - c. Keyboard: Demonstrate your current level of piano skill by doing some of the following: add a simple accompaniment; harmonize a melody using secondary dominant; transpose one line examples at sight; improvise using Dorian or other modes, etc.
  - d. Guitar: Demonstrate ability to play primary chords from memory in several common keys (e.g. G, D, A major, a minor) and accompany a 2-3 chord song at sight in different keys. You will be evaluated on your visual focus (not looking at the guitar neck), sound quality, and chording/rhythmic accuracy.

***Failure to complete any of the outlined steps in time will be considered a loss of interest on the part of the student in pursuing a music therapy degree.*** You will be informed of your entrance status soon after these requirements have been met. Exceptions must be approved by the music therapy faculty.

## **APPEAL POLICIES**

### **Music Education and Music Therapy Admission**

#### **For Admission to the Music Education Curriculum**

1. If denied admission to professional education, an aggrieved student may apply in writing to the chair of the Professional Education Area requesting a review of his/her current admission status within 15 days after issuance of the denial notification letter, if he/she has:
  - a. met the requirements of the College of Education for admission to the education curriculum, and
  - b. a GPA in music theory and history of 2.5 or better, with no grade less than "C", and
  - c. completed all required coursework.
2. Each review will be undertaken by a committee headed by the chairperson of the Professional Education Area. This committee shall consist of:
  - a. Three members of the professional education area.
  - b. A School of Music faculty member selected by the student (ex-officio).
  - c. The School of Music undergraduate academic advisor (ex-officio).

This committee shall have the power to set provisos or expectations the student must meet before admission will be approved. *Any action shall require agreement by a majority of the committee's members.*

3. The committee shall decide the applicant's status. That status shall be determined to be:
  - a. approved for full admission, with or without provisos,
  - b. admission on probation, with provisos,
  - c. no change in status, with or without provisos,
  - d. action postponed or not taken, with or without provisos.
4. The committee shall consider the matter as soon as possible after receipt of the letter requesting review. Results of the committee's deliberation will be mailed to the student within seven days.

#### **For Admission to the Music Therapy Practicum Courses**

1. If denied admission to music therapy, an aggrieved student may apply in writing to the director of Music Therapy requesting a review of his/her current admission status within 15 days after issuance of the denial notification letter, if he/she has:
  - a. a GPA in music theory and history of 2.5 or better, with no grade less than "C", and
  - b. completed all required coursework
2. Each review will be undertaken by a committee headed by the director of the Music Therapy Area. This committee shall consist of:
  - a. The Director of Music Therapy.
  - b. The Music Therapy Clinic coordinator.
  - c. The Chair of the Professional Education Area.
  - d. A School of Music faculty member selected by the student (ex-officio).
  - e. The School of Music undergraduate academic advisor (ex-officio).

This committee shall have the power to set provisos or expectations which the student must meet before admission will be approved. *Any action shall require a majority agreement of the committee members.*

3. The committee shall decide the applicant's status. That status shall be determined to be:
  - a. approved for full admission, with or without provisos,
  - b. admission on probation, with provisos,
  - c. no change in status, with or without provisos, or
  - d. action postponed or not taken, with or without provisos
4. The committee shall consider the matter as soon as possible after receipt of the letter requesting review. Results of the committee's deliberation will be mailed to the student within seven days.

## **APPENDIX G**

### **Procedure for Admission to the Composition Major**

Prior to admission to the Composition Major, you will be asked to complete the items outlined below. This procedure provides information the composition faculty needs to assist you in achieving your career goals.

1. Complete a questionnaire providing basic biographical information. This questionnaire can be obtained from Ms. Gambino in the School of Music Office.
2. Schedule an interview with the composition faculty member with whom you have worked most closely. Discuss your career goals and review your academic performance in all core curriculum courses. Review all the special skills and proficiencies required. Check to be sure you have at least a 2.5 GPA in the music core (no grade less than “C”), as well as a 3.25 GPA in the sophomore level courses in composition. Make certain you understand all that will be expected to fulfill the degree requirements.

If you then decide to pursue an undergraduate degree in composition, and if the faculty member agrees to act as your advocate, then...

3. Write a letter to the entire composition faculty in which you discuss your reasons for choosing your undergraduate major. Also, outline your career goals, and identify those skills and knowledge areas you feel you must develop in order to achieve these goals.

This letter and the questionnaire should be returned to the Coordinator of Composition by **February 15** during the spring semester of your sophomore year.

## **APPENDIX H**

### **Graduation Requirements**

While all requirements for graduation are outlined in the University catalogue, it is to the student’s advantage to meet with the undergraduate advisor **at least once per year** for assistance in interpreting this information. To insure a timely graduation, students should –

1. See the undergraduate advisor (Ms. Hamilton) whenever questions or problems arise (if they never arise, see her anyway *at least once a year*).
2. Apply for a *Graduation Audit* one year prior to the desired graduation date (music education and music therapy students should apply one year prior to the last semester on campus). To do so, students must assemble a packet consisting of the following forms: Application for Undergraduate Graduation/Senior Audit; University Graduation Requirements; major slip(s); minor slip(s). Once assembled, take this packet to the Registrar’s Office. A \$45 audit fee will be charged to the student account. After all forms have been received by the Registrar’s Office, a graduation audit will be completed, and a letter sent to the [wmich.edu](mailto:wmich.edu) e-mail address.
3. Be certain that recital attendance, assessment exam, and performance requirements have been met so that a *Music Clearance Slip* can be sent to the Graduation Audit office. It is the student’s responsibility to notify the undergraduate advisor once these requirements have been fulfilled so that this final bit of paperwork may be processed.

## **APPENDIX I**

### **Admission Requirements and Appeal Policy for Intern Teaching**

1. Register with the School of Music Coordinator of Intern Teaching as a candidate for intern teaching. Register *one year prior* to the desired intern teaching semester: **September 15** for fall semester intern teaching; **February 15** for spring semester intern teaching. Materials are available from Ms. Gambino in the School of Music.
2. Complete ED 2500, LS 3050, and ES 3950.
3. Meet the standards of the College of Education.
4. Have no “incompletes” in the Professional Education or Teacher Education core courses or have a letter from the instructor(s) involved stating that progress is being made and work will be completed prior to intern teaching. No courses beyond the teaching block are allowed during the intern teaching semester without special permission.
5. Complete the music major.
6. Complete all professional education and music core courses with a cumulative GPA of 3.0 or higher with a “C” or better in all courses (see catalog listing of courses – this includes applied music, voice/instrument classes, and the appropriate level of piano proficiency).

All candidates will make an appointment to interview with the School of Music Coordinator of Intern Teaching during the first four weeks of the fall or spring semester immediately prior to the intern teaching semester. At that time a credit check will be made and the placement process begun.

Any student denied admission may appeal through the procedures outlined in the Appeal Policy for Admission to Intern Teaching of the School of Music.

### **Appeal Policy for Admission to Intern Teaching**

1. An aggrieved student having a grade point average of 2.5 or higher in the music education core courses may appeal his/her status in writing to the School of Music’s Coordinator of Intern Teaching.
2. Transfer students having a 2.5 or higher GPA in all music education core courses taken at Western may apply in writing to the School of Music’s Coordinator of Intern Teaching requesting a review of status. Those students must have taken their major emphases methods course at Western and have taken a conducting course (MUS 3300 or 3310) at Western or have the recommendation of the professor responsible for MUS 3300 or 3310.

Each review will be undertaken by a committee to be formed by the chair of the Professional Education Area. This committee shall consist of:

- a. Three members of the professional education area.
- b. A School of Music faculty member selected by the student (ex-officio).
- c. The School of Music undergraduate academic advisor (ex-officio).

This committee shall have the power to set provisos or expectations the student must meet before intern teaching can be approved.

The committee shall meet and decide the applicant’s status which shall be one of the following:

- a. Approved for intern teaching, with or without provisos.
- b. No change in status, with provisos made as to the requirements to be met before approval for intern teaching can be granted.
- c. Action postponed or not taken, with or without provisos.

The committee shall meet as soon as arrangements can be made following the receipt of the appeal letter. Results of the committee’s deliberation will be mailed to the student within seven days.

## **APPENDIX J**

### **School of Music Recital Procedures**

(first approved 1978 – last revision 2009)

#### **Right to Schedule**

In order to schedule a recital in the School of Music, a student must be enrolled for credit in applied music, chamber music (MUS 2180/5140/6140), or other appropriate MUS coursework during the semester when the recital is given. The undergraduate scheduling process begins in 2150 Dalton (Concerts Office) where the candidate will receive a *Request for Scheduling* form which includes step-by-step instructions as well as a schedule of required fees and optional expenses.

#### **Scheduling Dates and Deadlines**

See the Drop Dead List on page 1 which includes the fall semester dates when scheduling may begin. Those scheduling a degree-required recital will have a two-week scheduling priority over those scheduling a non-degree recital. Deadlines include the last day for *scheduling* a recital as well as the last day for *presenting* a recital in either the fall or spring semester.

#### **Permission to Schedule**

In order to obtain a recital date, each undergraduate recital candidate must use the *Request for Scheduling* form to obtain (1) an endorsing signature from the appropriate applied instructor, and (2) the signature of the School of Music undergraduate advisor indicating if the recital is degree-required or non-degree (see next two sections). This same process applies to non-degree recitals for graduate students. Permission to schedule a degree-required graduate recital, however, involves procedures listed on the MUS 6900 form which can be obtained from the graduate advisor or advising secretary.

#### **Degree-Required Recital**

A degree-required recital is defined as one for the Bachelor of Music (in performance, composition, or jazz studies) as listed in the University Catalog or Master of Music degree (in performance or conducting) as listed in the University Catalog.

#### **Non-Degree Recital**

A non-degree recital is defined as any elective performance (undergraduate or graduate) not listed in the University Catalog.

#### **Recital Location**

On-campus degree-required recitals may be scheduled in the Recital Hall, Lecture Hall, or another venue depending on availability and suitability. Non-degree recitals will first be considered for the Lecture Hall, but may be scheduled in the Recital Hall or other venue based on equipment/space needs.

#### **Recital Hearing**

During the third week before the recital date, the recital works must be heard by the faculty (or a portion of the faculty) of the area(s) involved. The recital date will remain tentative until after this hearing, when the program will either be *approved* or *not approved* for presentation to the public.

#### **Recital Receptions**

Recitalists with Junior, Senior, or Graduate standing may hold a post-recital reception within Dalton Center if an appropriate space is available.

#### **Off-Campus Venue**

It is possible to present a recital in an off-campus venue. Please note, however, that all scheduling procedures and calendar restrictions still apply. If you are interested in this option and your applied music instructor approves, plan to pick up an additional information sheet from the Concerts Office before you proceed.

**APPENDIX K**  
**Computer Lab Policies**  
(approved 1989 – reviewed 2006)

1. Student utilization shall have priority over faculty/staff.
2. Only software that has been provided on the file server or provided by the laboratory is to be utilized. No outside software is to be loaded or used on the computer workstations. Only properly licensed software shall be installed on the server.
3. Students will be responsible for providing their own computer data disks for use in the laboratory. Disks may be purchased at the bookstore.
4. No equipment shall be removed from the computer laboratory at any time without authorization in writing from the Director of the School of Music. Requests of this nature should be submitted through the Lab Coordinator. A copy of this authorization will be filed with the Lab Coordinator. There will be absolutely no exceptions to this policy.
5. Eating, drinking, or smoking shall not be allowed in the laboratory at any time.
6. Hours of operation shall be posted periodically at the computer laboratory. Students are responsible for checking any variation in the schedule which may be posted from time to time.
7. The key to the computer laboratory shall be available only to designated personnel for opening and closing the laboratory. Designated personnel are authorized by the Director of the School of Music.
8. A Computer Laboratory Assistant must be present at all times during open laboratory hours.
9. Any item of equipment that has failed or is not functioning properly shall be shut down and properly tagged by the Laboratory Assistant on duty: "Do Not Use. Out of Service." The items shall be reported immediately to the computer laboratory supervisor who shall take care of the repair procedures.
10. Duplication of any copy protected or copyrighted material in the computer laboratory is strictly forbidden.
11. All university-wide policies on computer use and operation shall be recognized and followed in the computer laboratory.
12. Any individual who is found violating or attempting to violate these policies shall have laboratory privileges suspended.
13. The Lab Coordinator is responsible for storage of archive copies of software and all documentation.
14. The Business Manager is responsible for hiring and releasing student workers for the lab, as well as all matters related to budget (e.g., purchase of supplies and issues related to laser printing).

## **APPENDIX L**

### **Response to Critical Incidents and Emergencies**

You will be notified of different critical incidents (fire, tornado, bomb threat, etc.) in different ways, and they most often require different responses. Please familiarize yourself with the signs posted at all Dalton Center entrances and outside the elevator doors. Drills for various Critical Incidents will be held throughout the academic year.

#### **Fire**

Learn the location of fire alarm pull stations and fire extinguishers in the building. Get to know the nearest exits. **If you discover a fire:** ❶ Activate the nearest fire alarm pull station; ❷ Evacuate the building (our reassembly area is Miller Auditorium).

**When the fire alarm sounds:** ❶ Automatically assume there is a fire or a fire drill; ❷ Immediately proceed to the nearest building exit. Do not use the elevator and do not go down a long hallway to stay in the building longer; ❸ Go to the Miller Auditorium reassembly area (the lobby, or outside under the canopy in good weather) and let your instructor or a staff person know you are there; ❹ Remain at the reassembly area until the fire department, Public Safety, or the Dalton Center Emergency Coordinator (Dr. Hopfensperger) says it's safe to return to Dalton Center; ❺ If you can't get out of Dalton Center, call 911. Tell Public Safety your location. If all else fails, break a window and yell and wave a light colored object to attract the fire department's attention.

#### **Tornado Warning**

The signal for tornado warnings will be repeated whistle sounds or a verbal announcement. [Fire alarms will not be used for tornado warnings.] **When you hear a whistle or get an announcement:** ❶ Proceed immediately to the first floor main hallway, by the Lecture Hall and Rehearsal Rooms; you can also go to the inside hallways between practice rooms 1342 and 1352, or the area by the freight elevator; restrooms are also acceptable shelters; ❷ DO NOT remain in the lobby, or the area around the Multi-Media Room; ❸ DO NOT use the elevators, or stand near windows or glass doors; ❹ If you are at the Miller Auditorium end of Dalton Center, and feel there isn't time to cross the lobby (or second floor bridge over the lobby) safely, go down Stair C to the first floor restrooms by the Multimedia Room.

#### **Chemical Spill or Other Hazardous Materials Mishap**

IMMEDIATELY contact environmental Health and Safety at 387-5590 or Department of Public Safety at 387-5555 or dial 911.

#### **Bomb Threat**

You will be notified if there is a bomb threat. **Stay in the building.** Stay calm and await further instructions.

#### **Medical Emergency**

Dial 911 for assistance.

#### **Violence In The Workplace**

❶ You should notify the Department of Public Safety (387-5555) or Ms. Margaret Hamilton, CFA Advisor (387-4672) of any threats you have witnessed or received, or any behavior you have witnessed which seems threatening or violent, when the threat or behavior might impact University activities or might be carried out on University property. ❷ You should notify the Department of Public Safety of anyone with firearms or other dangerous weapons who does not appear to be authorized to have them. ❸ If you have a concern related to prohibited discrimination (regarding such things as race, sex, age, religion, national origin, height, weight, etc.) and/or sexual harassment, you should contact the Office of Institutional Equity (387-6317).

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**APPENDIX M**  
**Music Faculty/Staff Directory**

This listing includes only music faculty and staff room numbers and studio/office phone numbers. For a more complete listing including graduate teaching assistants and the teaching/administrative assignment of each person, consult the Dalton Center Directories which are posted in various locations including outside the passenger elevator on each floor of Dalton Center.

<b>Room</b>	<b>Phone</b>	<b>Name</b>	<b>Room</b>	<b>Phone</b>	<b>Name</b>
1505	387-4289	Adams, Richard	1427	387-4209	Montgomery, Annette
1720	387-4715	Bass, James	1426	387-4702	Montgomery, David
3006	387-5237	Belland, Judy	1726	387-4687	Moonert, Judy
2132	387-4677	Birch, Gail	2302	387-4725	Pelkey, Heidi
2132	387-4671	Bynum, Joan	2314	387-4704	Pelkey, Stanley
2118	387-4720	Campos, John	2132	387-4672	Pientka, Munselle
2315	387-4683	Code, David Loberg	1702	387-4753	Pierce, Alice
2132	387-4671	Colson, David	1722	387-4714	Prewitt, Ken
1702	387-4753	Cowan, Elizabeth	1207	387-4706	Ratner, Carl
1205	387-3904	Cowan, Scott	1714	387-4712	Ricci, Robert
1404	387-4691	Curtis-Smith, Curtis	1509	387-4690	Roederer, Silvia
2314	387-4704	Dahlberg, Anders	1410	387-4694	Rose, Wendy
2150	387-4681	Doubleday, Carl	2307	387-5415	Roth, Edward
2312	387-4294	Evans, Julie	1136	387-2836	Schrock, Karl
1706	387-4638	Fedotov, Igor	3029	387-4679	Severson, Karen
3006	387-5236	Fitzgerald, Greg	1507	387-4705	Sims, Lori
1406	387-4692	Foulk, Lin	1416	387-4697	Smith, Christine
2311	387-4686	Gauthier, Delores	2303	387-4723	Smith, David
1724	387-4751	Griffin, Monica	2301	387-4621	Smith, Kenneth
1726	387-4667	Hall, Keith	1724	387-4751	Spradling, Diana
2132	387-4672	Hamilton, Margaret	1428	387-4703	Spradling, Robert
2118	387-4720	Heany, Bryan	2313	387-4682	Steel, Matthew
2112	387-4722	Hong, Yat-Lam	1418	387-4698	Swoboda, Deanna
1503	387-2549	Humiston, Robert	1201	387-2549	The, Yu-Lien
2306	387-4685	Jacobson, Daniel	1424	387-4701	Thornburg, Scott
1422	387-4700	Jones, Stephen	1704	387-4708	Uchimura, Bruce
1724	387-4751	Kasdorf, Thomas	1712	387-4718	Uchimura, Susan
1710	387-4711	Knific, Renata Artman	2150	387-4678	West, Kevin
1708	387-4710	Knific, Thomas	1503	387-2549	Wheaton, Michael
1408	387-4693	Kynaston, Trent	1718	387-4716	Wicklund, Karen
1716	387-4713	Little, David	2305	387-4679	Wilson, Brian
2309	387-4628	Lychner, John	1420	387-4699	Wolfenbarger, Steve
1701	387-4667	Mannion, Grace	1412	387-4695	Wong, Bradley
1414	387-4696	Miller, Michael	1203	387-4689	Zegree, Stephen