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 typically includes 390 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 2014 Edition
## Table of Contents

Referenced by Major Topic

### Important Dates
- 1

### Assistance Referral List
- 3

### Emergency Information
- 25

### Music Faculty/Staff Directory
- 26

### Locker Use Penalties
- 4

### Theft Penalties
- 5

### Practice Room Penalties
- 6

#### General Information
- School of Music Offices: 2
- Student Advising: 2
- Concerts Office: 2
- Western Sound Studios: 2
- Other Dalton Center Spaces: 2
- Scholarships: 2

#### Dalton Center Procedures
- Building Hours: 4
- Escort Service: 4
- Smoking, Food, and Beverage: 4
- Product Sales: 4
- Lockers: 4
- Music Stands: 5
- University-Owned Instruments: 5 & 15
- Red Carts: 5
- Mail Boxes: 5
- Room Use: 5
- Lost and Found: 5
- Private Teaching in Dalton Center: 8
- Practice Rooms: 6 & 14
- Practice Room Keys: 6
- Music Computer Laboratory: 24

#### Curriculum-Related Procedures
- Admission to School of Music: 7
- Admission to Music Curricula: 7
- Graduation Requirements: 7 & 21
- Registering for Classes: 7
- Repeated Course Policy: 7
- Academic Honesty: 7
- Registering for Applied Music: 7
- Applied Music Examinations: 8
- Forming Chamber Music Ensembles: 8
- Scheduling a Recital: 8 & 23
- Tour Policies: 16
- Music Education Admission: 18
- Music Therapy Admission: 19
- Education/Therapy Admission Appeals: 20
- Composition Major Admission: 21
- Intern Teaching Admission: 22

#### Accompanying Procedures
- Seeking an Accompanist: 8 & 9
- Serving as an Accompanist: 8 & 9

#### Convocation Requirement
- Course Description: 10
- Attendance Procedure: 10
- Absences and Makeup: 10

#### Music Library
- Description and Website: 10

#### Guest Artist Opportunities
- Bullock Performance Institute: 11
- Free BPI Tickets: 11
- Miller Auditorium Ticket Discount: 11
- Other Series: 11

#### Student Organizations
- Pi Kappa Lambda: 12
- Phi Mu Alpha Sinfonia: 12
- Sigma Alpha Iota: 12
- Kappa Kappa Psi: 12
- Music Student Advisory Council: 12
- Music Graduate Students: 12
- Music Education: 12
- Music Therapy: 12
- Choral Directors: 12
- String Teachers: 12

#### Appendix Summary
- Administrative Organization: 13
- Practice Room Organization: 14
- University-Owned Instruments: 15
- Tour Policies: 16
- Music Education Admission: 18
- Music Therapy Admission: 19
- Education/Therapy Admission Appeals: 20
- Composition Major Admission: 21
- Graduation Requirements: 21
- Intern Teaching Admission: 22
- Recital Scheduling Procedures: 23
- Use of Computer Laboratory: 24

#### Reservation of Rights

The University reserves the right to modify, alter, delete, and add to the provisions of this handbook at any time.
**IMPORTANT DATES**
for 2014–15

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
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<tbody>
<tr>
<td>September 2</td>
<td>Fall 2014 classes begin at 8 a.m.</td>
</tr>
<tr>
<td>September 8</td>
<td>Fall 2014 registration closes / No drops/adds after this date</td>
</tr>
<tr>
<td>September 15</td>
<td>Last day a student can register with the School of Music Coordinator of Intern Teaching to be an intern teacher in the Fall of 2015</td>
</tr>
<tr>
<td>September 22</td>
<td>Students may begin scheduling degree required recitals in the fall and spring semesters</td>
</tr>
<tr>
<td>October 6</td>
<td>Students may begin scheduling non-degree recitals in the fall and spring semesters</td>
</tr>
<tr>
<td>November 3</td>
<td>Last day to schedule a recital taking place during the Fall 2014 semester</td>
</tr>
<tr>
<td>November 3</td>
<td>Last day to withdraw from a Fall 2014 class (no refunds)</td>
</tr>
<tr>
<td>November 15</td>
<td>Last day to register for a Spring 2015 chamber music ensemble (2180/5140/6140)</td>
</tr>
<tr>
<td>November 15</td>
<td>All Spring 2015 registrations should be complete</td>
</tr>
<tr>
<td>December 3</td>
<td>Last day (Wednesday) a student recital may be held in the Fall 2014 semester</td>
</tr>
<tr>
<td>December 10</td>
<td>Wednesday at 5 p.m. Deadline to empty all instrument/coat lockers for students not returning for Spring 2015</td>
</tr>
<tr>
<td>December 12</td>
<td>Friday at 5 p.m. Deadline for returning practice room keys for students not returning for Spring 2015</td>
</tr>
<tr>
<td>January 12</td>
<td>Spring 2015 classes begin at 8 a.m.</td>
</tr>
<tr>
<td>January 15</td>
<td>Last day to submit applications to the music ed faculty for methods courses beginning with the Fall 2015 semester</td>
</tr>
<tr>
<td>January 16</td>
<td>Spring 2015 registration closes / No drops/adds after this date</td>
</tr>
<tr>
<td>February 15</td>
<td>Last day a student can register with the School of Music Coordinator of Intern Teaching to be an intern teacher in the Spring of 2016</td>
</tr>
<tr>
<td>March 6</td>
<td>Last day to schedule a recital taking place during the Spring 2015 semester</td>
</tr>
<tr>
<td>March 23</td>
<td>Last day to withdraw from a Spring 2015 class (no refunds)</td>
</tr>
<tr>
<td>April 17</td>
<td>All Fall 2015 registrations should be complete</td>
</tr>
<tr>
<td>April 19</td>
<td>Last day (Sunday) a student recital may be held in the Spring 2015 semester</td>
</tr>
<tr>
<td>April 30</td>
<td>Thursday at 5 p.m. – Deadline for all students to empty all instrument/coat lockers $$</td>
</tr>
<tr>
<td>May 1</td>
<td>Friday at 5 p.m. – Deadline for all students to return practice room keys $$</td>
</tr>
<tr>
<td>May 8</td>
<td>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</td>
</tr>
</tbody>
</table>
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 Professor Bradley Wong whose office associate is Mr. Dani Reynolds. The School of Music’s business manager is Ms. Deborah O’Keefe.

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 Dr. Julie Nemire, Director of Advising. The principal graduate advisor is Dr. David Code. Coordinator of Graduate Studies. Their office assistant 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 Professor Brian Wilson. The principal graduate advisor for music education is Dr. David S. Smith.

Carl W. Doubleday Concerts Office
The Carl W. Doubleday Concerts Office is located adjacent to the School of Music Administrative Offices and has its own entrance (room 2150). The Doubleday Concerts Office functions as a centralized scheduling and public relations office for the School. It is supervised by Mr. Kevin West, Director of Concerts; the Concerts Assistant is Mr. Alex Stradal. 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 multi-track digital studio is available for the preparation of audition/demo CDs, etc. See Mr. Campos (room 2118) for current rates and scheduling information. The WSS can also be retained to record recitals, and CD 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. Ken Prewitt; Keyboard – Professor Jeremy Siskind; Woodwind – Dr. Wendy Rose; Brass-Percussion – Dr. Lin Foulk; String – Professor Renata Artman Knific; Jazz – Professor Thomas Knific; Academic – Professor Julie Evans Little; Professional Education – Dr. Kenneth Smith.

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
Undergraduate – Dr. Nemire (2132)
Graduates – Dr. Code (2132)
Graduate Music Therapy – Prof. Wilson (2305)
Graduate Music Education – Dr. D. Smith (2303)
Intern Teaching – Dr. Dee Gauthier (2311)
Appointments – Office Assistant (2132)

Applied Music Lessons
Dr. Nemire (2132)

Building Problems
Faculty/Staff use Bronco Fix-it @
http://broncofixit.pp.wmich.edu/home.html
Students see Mr. Reynolds (2132)

Bullock Performance Institute
Mr. Kevin Kerr (2314), Ms. O’Keefe (2132)

Computer Lab
Dr. Kenneth Smith (2301)

Concerts/Public Events
Mr. West, Mr. Stradal (2150)

Convocations
Schedule – Mr. West, Mr. Stradal (2150)
Absences/Makeups – Office Assistant (2132)

Copy Machine
Use coin-operated in library (3006)

Counseling Center
2510 Faunce Student Services Building
(269) 387-1850

Employment (part-time jobs)
Ms. O’Keefe (2132)

Graduate Studies
Dr. Code, Office Assistant (2132)

Green Room (scheduling)
Mr. West, Mr. Stradal (2150)

Instrument Control (university-owned)
Dr. David Montgomery (1426)
Instrument Room (2120)

Keys
Practice Rooms – Mr. Reynolds (2132)
Rehearsal Spaces – Mr. Stradal (2150)
Special Needs – Mr. Reynolds (2132)

Library (music and dance)
Ms. Belland (3006)

Lockers
Instrument Room (2120)

Lost and Found
Front Desk (2132)

Mail
Front Desk (2132)

Paychecks (student employees)
Ms. O’Keefe (2132)

Pianos
Dr. Yat-Lam Hong (via message at Front Desk in 2132)

Practice Rooms
Keys – Front Desk
Complaints – Mr. West (2150)

Product Sales and Fundraising
Ms. O’Keefe (2132)

Recitals
Mr. West, Mr. Stradal (2150)

Room Reservations
Mr. West, Mr. Stradal (2150)

Scholarships (music only)
Currently-held – Ms. O’Keefe (2132)
Renewal – Proper Area Chairperson

Summer Music Camp (SEMINAR)
Mr. West, Mr. Stradal (2150)

FORMS (various printed forms and cards)
Please visit the School of Music website,
computer lab, or kiosk in the advising area

Undergraduate Forms Link
www.wmich.edu/music/academics/undergrad/forms

Graduate Forms Link
www.wmich.edu/music/academics/grad/forms
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 (269) 387-5555. Dalton Center Emergency Procedures and included in this handbook as Appendix L on page 25.

Smoking, Food, Beverage, and Controlled Substances
As of Sept. 1, 2014, smoking is not permitted anywhere on campus, either inside or outside. 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. The University complies with federal, state, and local laws, including those that regulate the possession, use, and sale of alcoholic beverages and controlled substances. The Department of Public Safety staff actively enforce laws concerning drug and alcohol use. Among the key laws the department enforces are: (a) Distribution, use, or possession of any illegal drug or controlled substance; (b) possession and/or consumption of alcohol by individuals under 21 years of age; (c) illegal possession or consumption of alcohol on campus property; and (d) driving under the influence of alcohol or a controlled substance.

Fundraising
Only Music and Dance affiliated organizations may sell products or conduct fundraising activities in Dalton Center. Food sales are limited to products prepared in commercial kitchens. The proposed product must be approved: In music, Professor Wong or Mr. West 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. O'Keefe in music. The product can be sold no more than three different days in one week and no more than five hours each day. The days/times need to be booked with Mr. West in music. The sales are not to conflict with food sales unless they are being held by the same organization in conjunction with its food sales.

VERY IMPORTANT Locker Information (SS)
Dalton Center lockers are supervised by Dr. 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. West 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 Dr. 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 Doubleday 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 Doubleday 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 Doubleday 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 report it to the School of Music or Doubleday 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 Doubleday 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 (269-387-5555).

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. This key will open a total of 44 different practice rooms: 19 large rooms, 12 medium rooms, and 12 smaller room all with vertical pianos. If you are a piano major, you may obtain a key that will open any of the 11 rooms with grand pianos. Keys to other areas require permission from the applicable faculty. Practice room keys are issued in the School of Music Office (2132). Obtaining keys requires a $5 non-refundable fee per key per semester, or $10 for both semesters. Exception: Percussion students can obtain all necessary percussion keys for a $50 non-refundable fee for both semesters. Students, including percussionists, who will continue as music majors in the coming fall can also obtain keys for both summer sessions for a $10 non-refundable fee per key.

For Other Students

Non-music major students and other authorized persons will need to surrender a valid driver’s license or Bronco ID in order to check out a non-major key. Non-major practice rooms are 1342, 1344, 1346, 1348, 1350, and 1352. Keys can be obtained MTWRF from 8 a.m. to 4:45 p.m. at the front desk in the School of Music Office (2132) and must be returned before the office closes at 5 p.m. Exception: Non-majors enrolled in applied lessons or a School of Music ensemble can obtain non-major keys for an entire semester with a $5 non-refundable fee and proof of enrollment.

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). Please do use practice rooms for their intended purpose, not for studying, browsing the Web, or doing homework. 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 ($$)

All keys are recorded under a signed contract upon issuance. Per the terms of the contract, a key holder MUST return keys to the office by the end of the semester or session for which the key was paid. This date is the Friday of final exams in Fall/Spring or the last day of Summer II. Keys may be returned or renewed prior to the deadline, which is highly encouraged. For keys not returned on time, the holder will incur an immediate non-refundable $50 fine per key and a registration hold. The hold will be lifted once the key is returned or reported as lost. If the key is not returned within two weeks after the deadline, the key will be considered lost and the holder will be assessed an additional $100 fine per key towards necessary re-coring costs. All fines are charged automatically through a student’s university account. Fines apply to all keys issued by the School of Music. Although posted signs and courtesy emails will typically be sent to remind students of the deadline, returning keys on time is solely the responsibility of the key holder.

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.

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.

Academic Honesty
You are responsible for making yourself aware of and understanding the policies and procedures in the Undergraduate and Graduate Catalogs that pertain to Academic Honesty. These policies include cheating, fabrication, falsification and forgery, multiple submission, plagiarism, complicity, and computer misuse. [The policies can be found at http://catalog.wmich.edu under Academic Policies, Student Rights and Responsibilities.] If there is reason to believe you have been involved in academic dishonesty, you will be referred to the Office of Student Conduct. You will be given the opportunity to review the charge(s). If you believe you are not responsible, you will have the opportunity for a hearing. You should consult with your instructor if you are uncertain about an issue of academic honesty prior to the submission of an assignment or test.

Registering for Applied Music
Registrations in applied music (2000, 3000, and 6000) are limited to 4 credits for MUS 2000 or 3000, or 2 credits for MUS 6000. Students will be able to enroll for a different number of credits (i.e., 2 credits for 2000 or 3000, or 3 credits for 6000) only with the applied instructor’s permission. To make this request, the student would complete an “Applied Music Underenrollment Request Form” (available at www.wmich.edu/music/resources), get the instructor’s signature of approval, and submit the form to the School of Music advising office. Note: students who have not passed the sophomore hearing will not be allowed to enroll for less than 4 credits of MUS 2000.
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 online at the School of Music’s website).

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 Doubleday Concerts Office (2150 Dalton) where you should visit Mr. Stradal. 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 website. Students who wish to enroll in MUS 2180/5140/6140 in the spring semester must have prior approval of (a) the ensemble coach, (b) the coordinator of the course, and (c) the School of Music Director. Students will be registered for the 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.

Guidelines for Collaborating with a Pianist

1. Find a pianist ahead of time; give yourself at least 4–5 weeks before a scheduled performance (much earlier is recommended for full recitals and technically difficult piano accompaniments).

2. If you need help finding a pianist, contact your studio teacher 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 Dr. Silvia Roederer, Keyboard Area Chair.
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 the 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 – Procedures for 2014–15

**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. Some of these programs take 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 or Bachelor of Science curriculum. Graduation will not be possible until this attendance requirement has been fulfilled.

**Attendance:** A semester includes six Convocation performances on Wednesdays at 1 p.m. In addition to attending all six of these required performances, students must also choose an additional six recitals or concerts printed on the reverse side of the Convocation and Area Recital Schedule. A minimum of 12 attendance credits must be achieved in each semester of enrollment.

Convocation attendance is recorded via an attendance card which is distributed as you enter the program 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. **Wednesday attendance cards will not be distributed later than 1:10 p.m. and they will not be accepted earlier than 1:50 p.m.** Evening and weekend attendance cards will not be distributed later than 10 minutes after the program has begun, and they will not be accepted until the program concludes. The cards are normally distributed and collected by School of Music staff and student staff members. It is the student’s responsibility to pick up and return the attendance card to the appropriate School of Music staff member.

**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.

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) above the Multimedia Room. Hours for fall and spring semesters are:

- 9 a.m. to 10 p.m. (MTWR)
- 9 a.m. to 5 p.m. Friday
- Noon to 4 p.m. Saturday
- 2 to 10 p.m. Sunday

Hours are abbreviated during summer sessions and recesses. The library coordinator is **Ms. Judy Belland.**

The library contains over 70,000 items, including books, journals and magazines, 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 **Oxford Music Online**, 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 facilities for listening and viewing, 65 study seats, and a seminar room for group study. The library also has computers with Microsoft® Office and Internet access; WMU students and faculty may print using their semester print quota. A self-service photocopier/scanner and change machine are also available. Access to the online catalog, databases, streaming services, research guides, and other services is available via the library’s website, www.wmich.edu/library/collections/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 SEMESTER PASSES FOR ALL BPI PROGRAMS WILL BE DISTRIBUTED TO WMU MUSIC STUDENTS AT THE FIRST CONVOCATION PROGRAM IN EACH SEMESTER! 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!

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, 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 Cabaret and Grille, 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. Steve Wolfinbarger.

Phi Mu Alpha Sinfonia (ΦΜΑ)
WMU’s Delta Iota Chapter of Phi Mu Alpha Sinfonia, fraternity for men in music, was chartered in 1948. The chapter president is Mick Balanda. The advisors are Dr. Scott Boerma and Mr. Kevin West (financial).

Sigma Alpha Iota (ΣAI)
WMU’s Beta Eta Chapter of Sigma Alpha Iota, music fraternity for women, was chartered in 1949. The chapter president is Megan Wilson. The advisor is Dr. Martha Councell-Vargas.

Kappa Kappa Psi (ΚΚΨ)
WMU’s Mu Delta Chapter of Kappa Kappa Psi, National Honorary Band Service Fraternity, was chartered in 2008. The chapter president is Alex George. The advisor is Dr. David Montgomery.

Music Student Advisory Council (MUSAC)
MUSAC is an acronym for Music Student Advisory Council. This “think tank” of students advises the School of Music Director. Interested students should see Professor Bradley Wong 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 all graduate music students. The president is Chance Trottman-Huiet. The advisor is Dr. David Code.

National Association for Music Education (NAfME)
Western Michigan University shelters an award-winning collegiate chapter of the National Association for Music Education (NAfME). Membership is open to all students who are interested in a music education career. The chapter president is Alex Floury. The advisor is Dr. Kenneth Smith.

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 Chris Monroe. The advisor is Professor Brian Wilson.

American Choral Directors Association (ACDA)
Western Michigan University shelters a student chapter of the American Choral Directors Association. Membership is open to all students who are interested in choral music. The chapter president is Allison Koker. The advisor is Dr. Kimberly Dunn Adams.

American String Teachers Association (ASTA)
Western Michigan University shelters an award-winning collegiate chapter of the American String Teachers Association (ASTA). Membership is open to all students who are interested in a string teaching career. The chapter president is Katie Herring. The advisor is Professor Bruce Uchimura.
University President

John Dunn

University Provost

Timothy Greene

College of Fine Arts Dean

Daniel Guyette

School of Music Director

Bradley Wong

Coordinator of Graduate Studies

David Code

Director of Advising

Julie Nemire

Advisory Council

Agenda Committee

Director of Concerts

Kevin West

Business Manager

Deborah O'Keefe

Programming/Recruiting/Public Relations Committee (PR2)

Instrument Coordinator

David Montgomery

Director of Concerts Assistant

Alex Stradal

Concerts Assistant

Yat-Lam Hong

String Area

R. Knifíc

String Area

Foulk

Woodwind Area

Rose

Voice Area

Prewitt

Jazz Area

T. Knifíc

Brass-Perc Area

Foulk

Graduate Committee

Curriculum Committee

Music Student Advisory Council

Piano Technician

Concerts Committee

Jerry Bond

Director of Concerts Assistant

Alex Stradal

Concerts Assistant

Yat-Lam Hong

Programming/Recruiting/ Public Relations Committee (PR2)

Instrument Coordinator

David Montgomery

Director of Western Sound Studios

John Campos

Bullock Performance Institute Managing Director

Kevin Kerr

Ensemble Conductors Committee

PR2 Concert & Convocation Sub-Committee

Southwestern MI Vocal Festival Committee

Spring Conference Committee

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  music education jazz practice  
1325  percussion practice  
1327  harp practice  
1407  harpsichord and fortepiano practice  
1423  double reed room  
1429  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 (two pianos), 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, 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, 1310, 1312, 1314, 1327, 1329, 1331, 1333, 1340, 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 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 Dr. 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.
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 Director of Concerts 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/Cantus/Collegiates 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 (HSV 2250 or ED 2500) with a “C” or better.
6. Pass the MTTC Professional Readiness Exam (information available at www.wmich.edu/education/certification/mttc.htm). 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.
8. Submit an application to the College of Education and Human Development (2421 Sangren Hall) when steps 1–7 are completed. Applications are accepted on a rolling basis, but should 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 skills:
   - Basic Music 1600, 1610, 2600, 2610
   - Aural Skills 1620, 1630, 2590, 2650
   - Music History 1700, 2700, 2710
10. Have no grade less than “C” in applied music, ensembles, or Conducting (2150), 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 the Office Assistant 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 skills/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.
11. Bring a copy of your academic plan to the interview (semester by semester outline of all the courses you will be taking during the remainder of your time at WMU).

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 and Human Development 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,
   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

The criteria to determine eligibility for admission to the composition program appear below. Materials are due by February 15.

1. Admission to the composition major requires 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 as listed in the catalogue.

2. Students must submit two or three scores and recordings, if available. If you are an internal applicant (i.e., already enrolled at WMU), the work that you completed in MUS 2620 Composition I and MUS 2630 Composition II should be sufficient. The faculty will review submitted works to determine admission. Student work will be evaluated based on notation, clarity of compositional ideas, cohesion of musical ideas and structure. Acceptance is based on the quality of work and space availability.

There are three possible outcomes: (1) student is accepted as a composition major; (2) student is accepted provisionally and must demonstrate marked improvement in first year of applied composition in order to continue; (3) student is not admitted to the composition major at this time.

APPENDIX H
Graduation Procedures

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 (Dr. Nemire) 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 e-mail address.

3. Be certain that recital attendance, piano proficiency, 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 the Office Assistant in the School of Music.

2. Complete ED 2500 (or HSV 2250), LS 3050, and ES 3950.

3. Meet the standards of the College of Education and Human Development.

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 – including general education – beyond the teaching block are allowed during the intern teaching semester without special permission.

5. Complete the music major.

6. Complete all professional education courses with a cumulative GPA of 3.0 or higher and music core courses with a cumulative GPA of 2.5 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 2012)

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 (Doubleday 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.

Recital Fee
There is a $50 fee applied to each Student Recital. This fee defrays a portion of the staffing, facility, and administrative costs encumbered, and it is non-refundable and non-transferrable after the recital date has been confirmed.

Scheduling Dates and Deadlines
See the Important Dates 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 Doubleday Concerts Office before you proceed.
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.) via the building emergency alert system, 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.

Alert Registration
WMU Alert is designed to place an immediate round of mass phone calls and text messages to all registered people in the event of a campus threat to health and safety. Such threats could include, but are not limited to, violent weather, terrorism, shootings, and hazardous material incidents. The system will only be used in cases of extreme and immediate danger. It is the University’s hope that you will never receive a call from (269) 387-0911, the WMU Alert system, except for periodic functionality tests. BUT, to ensure you are among those contacted if a threat does develop, please provide the phone number at which you want to receive such a call and/or text message. Register for the WMU Alert system via GoWMU.

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: (1) Activate the nearest fire alarm pull station; (2) Evacuate the building (our reassembly area is Miller Auditorium). When the fire alarm sounds: (1) Automatically assume there is a fire or a fire drill; (2) 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; (3) 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; (4) Remain at the reassembly area until the fire department, Public Safety, or the Dalton Center Building Coordinator (Mr. Kevin West) says it’s safe to return to Dalton Center; (5) 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
When you hear the tornado announcement: (1) 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; (2) DO NOT remain in the lobby, or the area around the Multimedia Room; (3) DO NOT use the elevators, or stand near windows or glass doors; (4) 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 (269) 387-5590 or Department of Public Safety at (269) 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
(1) You should notify the Department of Public Safety (269-387-5555) or Dr. Julie Nemire, CFA Advising Director (269-387-4672), 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. (2) 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. (3) 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 (269-387-6317).