

## STATEMENT OF PURPOSE

This booklet is designed to assist music majors by outlining significant procedures, policy and requirements in the department.

## CHECKLIST

- Each music major should be aware of the concert attendance requirement and procedures on **page 13**.
- Freshmen/ transfers students should be advised of provisional acceptance requirements (see below).
- Each music major should be aware of the jury procedure and be responsible for semester repertoire and recital preparation.
- Practice policy and requirements should be discussed with performance lesson instructor. Practice times must be listed on student's schedule.
- Music facilities are for music practice and serious study.
- Each student is responsible for reading the University Bulletin containing degree programs, policies, and requirements.
- Check the Music Department display window case located adjacent to office 102 TFA on a daily basis for important notices.

## ENTRANCE STANDARDS AND ADMISSION TO THE MUSIC DEGREE PROGRAM

Entrance into the department is a two stage process. It involves the student's basic understanding of the written fundamentals of music, and the demonstration of basic performance skills (vocal/instrument). Successful completion of first semester freshman level core music courses are prerequisite to scheduling and performing the full acceptance performance audition.

All entering students declaring music as their first major (freshmen/ transfers) are admitted on a *Provisional Status*. This status allows for exploration of the major and provides for an objective assessment by the faculty to determine a student's **potential as a major**. The initial assessing process normally extends through **the first year**. Extending the provisional status process beyond one academic year may have detrimental consequence involving:

- conflicts or proper sequencing of curriculum
- obtaining required prerequisites of core courses
- extending the number of semesters/years for completing an undergraduate degree
- non-acceptance or a delayed admittance into the School of Education

**Full acceptance as a major requires the following:**

1. An incoming audition during the first week of the fall/winter semester with the area performance faculty (woodwind - string, brass - percussion, or voice - keyboard).
2. Enrolling and achieving grades of "C" or better in all **music core courses** listed below. Transfer students must schedule an advising appointment with the head to evaluate all previous course work. The department head will then prescribe necessary curriculum in order to meet all entrance standards and admission requirements for Full Acceptance.

**Core courses Curriculum**

MU 101 - Theory I (2 credits)

MU 102 - Sight-Singing and Ear Training (2 credits)

MU 125 - Music in Society (4 credits)

One large ensemble (.5 Credits) usually university choir and/or marching band

3. Achieving a grade of **B-** or better in respective performance lesson(s) at the MU 100 level prior to scheduling of a Full Acceptance Audition.
4. Achieving a score of at least 75% on the **Fundamentals Theory Exam** (*offered one time each semester*). There are two opportunities to demonstrate the necessary written fundamentals and notational skills of music required for majoring in music (see under proficiency exams page 3).
5. Successful completion of all of the above is required prior to scheduling a full acceptance audition. The **FULL ACCEPTANCE AUDITION** is usually scheduled at the beginning and/or end of the winter semester, and only after written support/recommendation from area faculty to the head. (*See performance requirements below*). This audition does NOT involve the promotion to the next performance level. Full acceptance requires a majority support from the faculty. There are two opportunities to meet these entrance performance expectations. Should less than a majority support result after the second audition the student will be advised to seek a different major and will be barred from enrolling in any course work required for majoring in music.

**Full Acceptance performance requirements will include:**

- Instrumental specialization – all major scales, sight reading, and a prepared etude/solo.
- Vocal specialization – four (4) memorized pieces, one of which must be in Italian, and sight reading using movable "DO" solfege.

**Students are encouraged to schedule an advising appointment with the department head whenever questions arise concerning full acceptance.** All faculty should be viewed as a resource available for assistance. Preparing early to meet these admission standards is strongly encouraged. Regularly attending all classes, completing all assignments, and immediately incorporating a disciplined practice routine will help!

#### **PROFICIENCY EXAMINATIONS**

Students must have successfully passed all core proficiency exams in order to be examined for promotion to the **300 performance level**. All music majors are required to pass all core proficiency exams and be promoted to the 300 performance level to be eligible for student teaching.

**Core Proficiency Exams** (fundamentals, theory, sight singing, and literature/history). These examinations are assessments designed to ensure the student's ability to synthesize information. The allotted time for completion of all **written** core proficiency exams is one and one-half hours.

##### **1. Fundamentals Proficiency Exam**

This exam is required for full acceptance into the major and offered during the Fall and Winter semesters. It is typically taken while enrolled in **MU 101 – Music Theory**. This exam covers the following areas and requires a knowledge/mastery of the following:

- pitch nomenclature
- rhythmic notation both simple and compound meters
- identification of melodic and harmonic intervals (simple and compound)
- all qualities of triads (major, minor, augmented, and diminished) in root position
- major scales
- all three forms of the minor scales

##### **2. Music Theory Proficiency Exam**

This exam is typically taken after the completion of **MU 201 – Theory 3**. This exam covers the following areas and requires a knowledge/mastery of the following:

- four part harmonic part writing (common practice period)
- non-harmonic tones
- all cadence types
- modulation
- realization of figured bass
- all quality/types of higher tertian structures, secondary dominant principled chords, chromatic harmonies and their resolutions.

#### **4. Sight Singing Proficiency**

This exam is typically taken at the completion of **MU 202 – Sight Singing 3**. The student is required to demonstrate through performance his/her knowledge/mastery of :

- A melodic example using movable ""DO" solfeggio syllables, including the ability to modulate to a closely related key
- A rhythmic example (void of pitch) using rhythmic syllables

The student will be allowed a total of one minute and thirty seconds to prepare both the MELODIC and RHYTHMIC examples. During that time the student may use the piano to assist in the preparation. The student may play:

- the major/minor scale they plan to sing the example (this may be in a key other than the actual example)
- the tonic, sub-dominant, and dominant chord/triad
- the student is NOT to play any part of the MELODIC example during the preparation time
- Rhythmic syllables must be used to demonstrate the RHYTHMIC example
- Performance order (melodic or rhythmic) is chosen by the student, and may practice aloud during the allotted time.

#### **5. Music Literature Proficiency**

This exam is typically taken after the completion of **MU 206 – Music History 2**. This exam covers the following areas and requires a knowledge/mastery of the following:

- dates of the various periods of Western music history, representative composers, and literature
- knowledge of the cultural and political impact upon music during each of its historic periods
- American music, i.e., popular, jazz and world music (non-European), i.e., Indian, Native American, Japanese, African

The format of this exam includes multiple choice, matching, fill in the blank along with written discussion-type questions. This exam does not include listening identification of recorded examples of music.

**Students failing a core area assessment exam (non-performance) for a second time are required to enroll in appropriate course(s) for at least one semester prior to re-examination. The decision to proceed with the appropriate course(s) will be determined by the department head. Note that repetitions of such course work may reflect negatively with respect to the student's status in the School of Education. Remedial and rigorous study prior to retesting is encouraged. The responsibility for that preparation will rest solely**

**with the student. Faculty should be viewed as a resource for students requesting assistance.**

### **Performance Proficiency Levels 100 – 300**

The performance proficiency exams are juried by the full faculty and are typically given prior to the final exam period each semester. Students, with the assistance of their assigned performance area faculty, must provide completed repertoire forms of all previously studied music. Students are to discuss with their performance lesson instructor specific performance expectations, i.e., scales, sight reading, solo, etc., prior to signing up for the exam.

## **PPERFORMANCE EXPECTATIONS FOR PROMOTION**

### **Woodwind/Brass/String Area**

#### **200 performance level:**

##### **All major scales**

- metronome minimum quarter note = 90 - performed in eighth note pattern.

##### **One form (Harmonic or Melodic) of the minor scales**

- metronome minimum quarter note = 90 - performed in eighth note pattern ascending and descending pattern (form determined by performance lesson instructor)

##### **Arpeggios – all major and minor**

##### **Repertoire Studied**

- 4 contrasting pieces or movements, one performed on a student recital

##### **Etudes**

- minimum of 12 completed

##### **Sight reading**

- minimum of 2 phrases of compound meter with at least 3 sharps or flats

#### **300 performance level:**

##### **Remaining form of minor (Harmonic or Melodic) scale**

- metronome minimum quarter note = 90 - performed in eighth note pattern.

##### **Repertoire Studied-since promotion**

- 4 contrasting pieces or movements, two performed on a student recital

##### **Etudes**

- minimum of 12 completed- **since promotion**

##### **Sight reading**

- minimum of 2 phrases of simple or compound meter with at least 4 sharps or flats

## Vocal

### **200 performance level:**

#### **Cumulative repertoire list**

- A total of seven memorized art songs/arias, at least one in Italian, at least one performance on a student recital
- Performance: sing two memorized pieces from the current semester's repertoire with good intonation and rhythmic accuracy
- Sight Reading: perform an eight measure diatonic melody using solfege. You will have 1 ½ minutes to study it while seated at the piano. You may play the I, IV, and V chords of the key on the piano and sing the scale or various intervals, but you may not play excerpts from the melody on the piano. You may practice isolated intervals from the melody but may not perform the entire melody during the practice time.

#### **Demonstrate correct intonation and breath control on the following:**

- Major scale in one breath singing quarter notes (quarter note = 90) ascending and descending with solfege
- Natural minor scale in one breath singing quarter notes (quarter note = 90) ascending and descending with solfege
- Sing the following chromatic passage on one breath on a *neutral vowel*: do-di-re-ri-mi-ra-re-ra-do-ti-ta-la-le-la-li-ti-do (ascend a major 3d, descend to start, descend a major third, return to start)
- Choose your own tempo, demonstrate pitch accuracy and breath control.
- Perform four intervals, up or down on request from a given pitch. Faculty member will choose from minor 2<sup>nd</sup>, major 2<sup>nd</sup>, minor 3d and major 3d. Examples: pitch played on piano followed by statement "sing the minor third ascending" —Student sings given pitch followed by the interval. Solfege is optional.

### **300 performance level**

#### **Cumulative repertoire list**

- A total of fifteen memorized art songs/arias including several Lieder. Record of consistent public performances (may include student recital, opera workshop, NATS, solos or duets in other concerts or recitals).

- Sing three memorized pieces from the current semester's repertoire demonstrating technique (tone quality, intonation, breath control, diction) and musicality (expressiveness) appropriate for the level of study. At least one selection must be in German.
- Sight Reading: Perform an 8 to 12 measure melody that includes one modulation to a closely related key. You will have 1 ½ minutes to study the melody while seated at the piano. You may play the I, IV, and V chords of the key, but not excerpts from the melody itself. You may, however, sing the melody itself out – loud during the practice time, just as if you were preparing it for performance. Solfege is optional.

**Demonstrate intonation and breath Control for all of the following: *solfege is optional.***

- Perform a major scale over an octave + P5 in one breath singing quarter notes (quarter note = 100). You choose the starting pitch.
- Perform a chromatic scale over the range of a m6 (e.g. C to Ab), ascending and descending. You choose tempo, emphasize accurate intonation. You choose starting pitch.
- Sing a one octave whole tone scale, ascending and descending. You choose starting pitch.
- Sing a one octave diminished chord (e.g. C Eb Gb A C A Gb Eb C), ascending and descending. You choose starting pitch.
- Perform intervals, up or down on request from a given pitch. Faculty member will choose intervals up to the minor 6<sup>th</sup>. *Example:* pitch is played on piano—"sing the minor third ascending"—Student sings given pitch followed by the interval.

**Keyboard area**

**200 performance level:**

**All major and minor scales**

- performed hands together 2 octaves
- metronome minimum quarter note = 90 eighth note pattern ascending and descending concluding with respective arpeggios

**Repertoire Studied**

- 4 contrasting pieces or movements, one performed on a student recital

**Sight Reading**

- Bach Chorale

**300 performance level:**

**Technique**

- All major and minor (3 forms) scales, 4 octaves, hands together. In duplets at quarter note=100
- All major and minor triad arpeggios, 4 octaves, hands together. In duplets at quarter note=100

**Repertoire Studied-since promotion:**

- One Bach Prelude and Fugue, or one complete Bach Suite or Partita
- One Romantic Era work
- One work after 1900
- One complete classical era sonata
- One accompaniment or chamber ensemble work
- At least three pieces from the list above must have been learned since the promotion to the 200 level

**Sight reading**

Sight reading at the level of a Clementi Sonatina

**Percussion Area**

**200 performance level:**

**All major scales – one octave**

- metronome minimum quarter note = 90 - performed in eighth note pattern ascending and descending
- Arpeggios- major and minor

**OR**

**Rudiments**

- 3 rudiments chosen by faculty from the following: Single Stroke, Double Stroke, Single Paradiddle, Double Paradiddle, Paradiddle, 5-stroke, 7-stroke, 9-stroke, Flam, Single Drag, or Ruff, Flamacue, Swiss Army Triplets

**Repertoire Studied**

- 4 contrasting solos, and a minimum of 12 completed etudes
- 1 Mallet instrument (two or four mallets)
- 2 Snare Drum (concert or rudimental style)

**Sight reading**

- Student choice of instrument

**300 performance level:**

*For promotion to the 351 level of study, a student must have concentrated their study in at least 3 of the following areas, with public performances of solo or chamber literature in at least two areas:*

Snare Drum (Rudimental or Concert)

Timpani

Mallets (Marimba, Xylophone, Vibraphone)

Multiple Percussion

Drum Set

Hand Drumming

- Orchestral Accessory Instruments and Excerpts (Tambourine, Triangle, Glockenspiel, Cymbals, Bass Drum, Castanets) demonstrate proficiency on both a mallet instrument and some type of concert drum (snare, multiple percussion, timpani, drum set, **hand drum**). One of these must be chosen as the primary concentration and the other as a secondary concentration for the purposes of the juried proficiency.
- remaining Scales not previous performed at the 200 level (regardless of concentration): One octave of all twelve minor scales, in three forms, performed in eighth notes at quarter note = 90.

**Mallets as main concentration:**

- At least one mallet solo utilizing four mallets which demonstrate technical and musical maturity, or two solos or etudes utilizing two mallets, one which demonstrates technical maturity and one which demonstrates musical maturity.
- One etude or solo which demonstrates technical and musical maturity on one of the following instruments: Snare Drum, Timpani, Multiple Percussion, Drum Set, Hand Drum.
- Sight reading on mallet instrument

**Drum as main concentration:**

- Two solos or etudes, one which demonstrates technical maturity and one which demonstrates musical maturity on any combination of the following instruments: Snare Drum, Timpani, Multiple Percussion or Drum Set.
- One etude or solo (two- or four-mallet) on a mallet instrument which demonstrates both technical and musical maturity.
- Sight reading on snare drum

*Promotion to the next level is granted with a majority support from the faculty and must have full support from the area faculty. Specific area*



*faculty (vocal/instrumental performance) reserves the right/authority to overrule a **POSITIVE** majority vote of non-area faculty should the quality of the performance not meet the specific area's expectations.*

### **SPECIALIZATION PIANO REQUIREMENTS (INSTRUMENTAL OR CHORAL)**

- BME instrumental majors must complete the level of Piano 3 (MU 140) with a grade of 'C' or better, or test out of this requirement (equivalent to the final test of Piano 3). Piano 1 (MU 103) and Piano 2 (MU 106) may be taken as electives if the student has no previous experience.
- BME choral majors must pass Piano 4 (MU 142) or test out of this requirement. Piano 1, 2, and 3 may be taken as electives if the student has no previous experience.
- BA/BS music majors must complete Piano 1 with a grade of 'C' or better, or test out of this requirement.

### **ADVISEMENT**

- After initial enrollment and advisement, all students are assigned to a permanent faculty advisor.
- Records of a student's work are kept in an advisement file in the department office.
- Each prospective graduating student receives a degree audit from the Records Office. Each student should bring any discrepancies to the department head who will assist in resolutions.
- Advance registration is typically held in November (for winter semester) and March (for fall semester).

### **GRADING OF PERFORMANCE LESSONS**

Because of the subjective aspect of grading in the performance area of music, each student must understand that grading is an indication of progress, and does not guarantee success on a proficiency exam.

### **Classification System**

Each performance level will be clearly defined by a number (for example, 131, 231, 331).

- All entering students, freshmen and transfers will automatically be assigned to a 100 performance level.
- Non-majors must take a proficiency exam in order to progress beyond the 100 level.
- All transfer students who have had previous university-level performance study may, after an audition, be reassigned to no higher than the 200 level.
- Any performance level may be repeated for credit any number

of times.

**PERFORMANCE STUDIES, JURIES, AND SENIOR RECITALS/PROJECTS**

- BME music majors are required to complete a minimum of seven semesters of performance study and promotion to the 300 level. Lessons consist of one half hour lesson per week, and a weekly studio class, and are given every week of the semester excluding the first week of school and the jury week. Exception to the class may be made by the instructor, with permission from the department head. The student will then receive a one-hour (50 minute) lesson.
- Each semester students enrolled in performance lessons are required to take a jury regardless of major. Non majors performing on a student recital may be exempted from the jury.
- BA/BS music majors are required to complete a minimum of four credits and be promoted to the 300 level in performance.
- Evaluations and critiques of the jury examination made by the faculty are available to students for review through their instructor. In preparation for jury examinations students are required to record their semester's work on a performance repertory form. This includes the technical aspects of performance, and records the repertoire performance dates.
- Each fall and winter semester (summer semester if applicable), or at the request of the department head, each student will complete a faculty evaluation form for his/her performance teacher BEFORE the jury or proficiency exam may be taken.
- Students are urged to perform with an accompanist at least once during the academic year in student recitals, and are encouraged to perform as often as possible. Each studio teacher will inform the student of expectations in that area. Students must obtain permission from their performance teacher before performing.
- Students in the BME degree program must perform part of a Senior Recital (MU 490) as one of the requirements for graduation. Generally, two students will share a recital, each performing a minimum of two groups of musical compositions.
- Students in the BA/BS program are required to complete a Senior Project (MU 491). The project requires approval by area

faculty and the department head, and may be a performance recital or be of a non-performance nature, e.g., a written theoretical analysis, historical overview, musical composition/lecture (see Undergraduate Bulletin).

- Students planning a performance recital must complete an application for this recital one semester in advance. Students must play a hearing before the area faculty at least two weeks prior to the date of the recital. Application and further information concerning the recital (publicity, posters, programs) may be obtained from the music office.
- Completion of the Senior Recital requirements does not necessarily exempt a student from taking a performance jury; exemption from the jury is at the discretion of the student's performance instructor.

#### **STUDENT TEACHING**

In addition to all School of Education requirements (see Undergraduate Bulletin) all BME candidates **must have** completed the following PRIOR to student teaching:

- pass all proficiency exams
- be promoted to the 300 level of performance and its prerequisite exams
- music core and specialization courses
- completed their senior recital **PRIOR** to student teaching.

#### **CLASS ATTENDANCE**

Students are expected to attend all class in which they enroll. Students who are absent from classes because of participation in university-sponsored activities are to be excused; no student shall miss more than three days per semester. Students with excused absences are expected to make up all work missed. Any deviation from these attendance policies must be with the knowledge and consent of the instructor of the class or ensemble, and the department head.

#### **CONCERT AND RECITAL ATTENDANCE**

Recital and concerts form a most important co-curricular activity for all students. For music majors, they constitute an indispensable part of the training for a career in music. During the year, there will be student presentations, faculty performances, and departmental offerings.

***Because of the importance of these events, music majors are urged to attend all campus events and are REQUIRED to attend a***

*minimum number, usually around twelve, each semester. The required number is posted each semester, along with the list of approved performances that count towards the required attendance (not all performances offered by NMU or the community will count towards required attendance – be sure to consult this list often). Usually four of these must be student performances. Performing in a concert does not fulfill the obligation for concert attendance. If a scheduled concert has more than one performance date, credit is given for attendance at one performance only.*

**FAILURE TO ATTEND THE REQUIRED NUMBER OF EVENTS WILL RESULT IN THE LOWERING OF THE PERFORMANCE FINAL GRADE.** Appeals for failing to meet the stated concert attendance requirement must be presented in writing at least four weeks before the final semester jury examination and will be acted upon by the department executive committee.

Each music major will have a master punch card on file, and the concerts will be numbered. The departmental secretary or department head will be stationed inside one of the entrances of the performance venue to record attendance. Make sure you locate this person, or, in the case that you cannot locate this person, you need to save your program and/or ticket stub from the performance and present it to the music department secretary the next day in order to obtain attendance credit. It would also be a good idea to locate a music faculty member and make your presence known to them for verification of attendance in the absence of the department head or secretary.

Student recitals are scheduled on Tuesday afternoons at 4 pm. Majors are advised to, if at all possible, not to schedule any classes at this time. Students are encouraged to perform as often as possible. Minimum expectation for performance level 200 is once a year. Upperclassmen (juniors and seniors) in particular, are expected to perform **AT LEAST** once each semester.

### **Student Recital Performance Etiquette**

Tuesday student recitals are formal public events held to provide students with experience in both performing and in audience conduct.

### **Performers**

- Dress professionally and conservatively. No bare midriffs or flip flops.
- Walk on and off stage with confidence.
- Acknowledge the audience graciously with a discrete bow.
- Acknowledge your accompanist and other performers.

Consult with your studio teacher for details on appropriate gestures and protocol.

- In general, performers do not speak at all while on stage. Any remarks, including translations of vocal texts, must be written out beforehand and approved by your performance lesson teacher. Only faculty will announce all program changes.

### **Audience**

Recitals demand concentration from both performers and audience members. Be completely quiet during the performance. Distractions such as talking, whispering, unwrapping candy or lozenges, rustling of garments, shuffling programs are NOT appropriate for the other audience members or the performer. Arrive early and be seated and settled on time. Recitals start promptly at scheduled times. Cell phones, pagers and laptops must be turned off completely. If you need to take notes for a class, use a pen/pencil.

- Remove caps and hats.
- Keep feet off the back of chairs.
- Absolutely no food or drink in the hall.
- Give your complete attention to the performance. Reading, studying, and other activities are not appropriate.
- If you arrive after the program has started, wait outside (between the two sets of outside doors) until the current performer is finished and applause begins.
- Refrain from applause between movements of a single piece. Reserve your applause for the end of the piece. If in doubt, wait until others begin to applaud.
- You are expected to attend the entire recital. Do not leave your seat or leave the hall during the program, except for the following:
  - ◇ If you are performing later on the recital, you may listen to earlier performers. Sit in the back of the hall and leave quietly during applause only.
  - ◇ Following your performance you may return to the hall to listen to the rest of the recital. Enter only on applause and sit in the back of the hall.
- Respond to the performances with enthusiastic, dignified *applause only*. No whistling, hooting, or cheering.
- No recording or photography during the performance.
- Formal recitals are inappropriate for infants.

### **MUSIC ENSEMBLES**

Membership in the various musical ensembles are open to all university students and may require an audition. One-half credit hour may be earned each semester through participation. Music majors are required

to participate in a large ensemble specified for each major (see Undergraduate Bulletin for requirements). Wind and percussion majors in the BME curriculum must also enroll in Marching Band in the fall semester (for at least one semester) and Symphonic Band in the winter semester.

Within limits, music majors are urged to audition for the ensemble of their choice. **HOWEVER, THE FACULTY RESERVES THE RIGHT TO ASSIGN STUDENTS TO PARTICULAR ENSEMBLES WHEN NECESSARY IN ORDER TO OBTAIN BALANCE OR TO BROADEN THE STUDENT'S PERFORMING EXPERIENCE.** This must be discussed with the student's advisor, performance teacher, and the department head.

#### **REQUIRED PRACTICE HOURS**

All music majors are required to practice a minimum number of hours each week, and to record hours on the practice log of the student's performance instructor's bulletin board. All practice time will be recorded and tabulated on a DAILY basis. The total number of practice hours for the entire semester, along with all prepared and studied repertory, become information used as part of the evaluation process for all juries. The procedure for logging daily practice hours will be as follows:

- Each faculty studio office bulletin board will have a weekly practice log posted.
- Each student is to sign for the total number of hours practiced EACH DAY.
- The minimum number of required practice hours per week is 10 for the 100 level and 12 for the 200 and 300 levels. The minimum hours of practice are prerequisite for taking a jury.
- Practice off-campus may be included.

The aim of this practice policy is to insure that students practicing are recognized for their efforts. **Students found falsifying practice logs will have all previously generated practice hours eradicated and face the possibility of receiving an incomplete grade for the semester.** Any student found to be delinquent in fulfilling the required hours of practice will be reported to the department head.

#### Grading Rationale and Guidelines

Grade (hours/week X weeks/semester) = PASSING

The above policy will be used by the faculty to aid in determining the appropriate jury grade and should not be understood as a grade guarantee.

#### **MUSIC DEPARTMENT FACILITIES**

### **Room Usage**

All activities of the Department of Music are scheduled and regulated by administrative policies. Groups desiring the use of facilities must make written request describing purpose, and date/time. Such requests must be made at least two weeks in advance of usage. Classrooms and the music office are typically open Monday through Friday from 8 am – 5 pm. During holidays and semester breaks the use of practice rooms may not be available. The department follows university policy with regard to hours of operation.

### **Practice Rooms**

All practice rooms will be assigned. Music majors will be sharing assigned practice rooms with at least two other students. Students must see the department secretary to obtain a key (see Key Checkout below), and sign up for practice hours. Possession of your practice room key is a prerequisite to signing up for practice time. Use of practice rooms during evening and weekend hours are posted each semester on the department bulletin board.

### **UNDER NO CIRCUMSTANCES WILL A STUDENT BE ALLOWED TO BE IN THE BUILDING BEFORE OR AFTER HOURS.**

Practice rooms usage rules:

- no smoking
- no food or beverages
- door must be closed when practicing
- absolutely NO door is allowed to be propped open
- no practicing in the corridors
- University property (stands, chairs, etc.) are not to be removed
- no tape, push pins, staples, posters, etc. on doors or walls
- practice rooms missing any item (speakers, docking station, piano, chair, stand), or found in disrepair, please inform the department secretary.

### **Key Checkout**

To obtain a key, the student must sign a Key Checkout form in the department office. Refundable **\$20 CASH ONLY** deposit is required. If the key is not returned on the specified date, the \$20 deposit is forfeited. Once the key is checked out, the student is responsible for the key. It cannot be transferred to another student. The student will be responsible for adhering to all rules and regulations on room usage. Before the key is returned, the student is responsible for removing all personal items from the room. The \$20 deposit will be refunded when the key is returned and the room is cleared out of all personal items. If the student is no longer a participating member of the department the

key must be returned immediately in order to receive the \$20 deposit back.

#### **Locker Checkout**

Lockers are available to music majors, minors, and students participating in department ensembles. Large lockers are reserved for students who play instruments that will not fit into the smaller ones – no exceptions. Lockers are to be checked out with the department secretary. All lockers are required to be cleaned and emptied at the end of the academic year (following May commencement), or at such time as the student is no longer a participating member of the music department. Any items left behind in a locker will be disposed of.

#### **Smoking Regulations**

Smoking is not permitted in ANY university building, or within 30 feet outside any building.

#### **Telephones**

**PHONES IN THE MUSIC OFFICE OR FACULTY STUDIOS ARE NOT FOR USE BY STUDENTS.** Courtesy phones are located throughout the building. Please make sure you locate the courtesy phone(s) in the event of an emergency.

#### **Posting Areas/Display Case**

It is important that students check the display case adjacent to the department office on a DAILY basis. Official notices and announcements are posted at this location.

#### **E-Mail**

The department secretary maintains an email list of all majors in order to inform students of important information and reminders. The student is responsible to contact the secretary if such notices are not being received. Email should be checked daily.

#### **Learning Resources Center**

The main university library, located in the LRC, has an outstanding music collection of books, music scores, and periodicals. These materials are available in the library and some materials can be check-out for a specified length of time. Check with librarian for details.

#### **University Instrument Policy**

University instruments are available only to students who are enrolled in music courses or ensembles. No fee is charged for the use of university-owned instruments, but students are held responsible for damage or loss to the instruments.

#### **USAGE OF UNIVERSITY-OWNED INSTRUMENTS**

- When a university-owned instrument is issued, the student is to complete and sign a Bond Form listing the serial number along with included accessories. By doing so, the student agrees to be responsible for the loss, or damage. When checking out university-owned instrument(s), it is the student's responsibility to ensure that the instrument is in working order and clean when taking possession.
- The student should keep the university-owned instrument(s) in a secure place when not in use.
- Students may not use a university-owned instrument unless they have completed and signed a Bond Form for that university-owned instrument. Students who loan university-owned instruments to others will be liable for any loss or damage.

#### **Instrumental Maintenance Responsibility**

Since no usage fee is charge for university-owned instruments, students are required to maintain instruments properly:

- Woodwinds should be swabbed out after use, mouthpieces cleaned, etc.
- Brasses should have valves oiled, slides greased, etc.
- Strings should have bows loosened, instrument wiped off, etc.
- Percussion should be kept properly adjusted, cleaned and stored, etc.
- Instruments (other than large ones such as string bass or tuba) must be kept in their CASES when not in use. They are not to be hung in lockers, etc.
- Sousaphones are to be stored in cases in the cabinets in the band room, mouthpieces and neck sections should be kept in a personal locker.
- Tubas kept in personal lockers must have a towel or carpeting on the locker floor to protect the bell; when taken from the building they must be in cases.
- Instruction on the aforementioned is available from area faculty to assist you in assuring that the instruments are maintain and ready for re-issue.
- Further questions of maintenance or needed repairs see department head.

**A fee of \$20 will be assessed to the student's account should the**

**instrument be returned and found to be in disrepair and/or not clean**

- Absolutely no repairs are to be attempted or contracted out by students or outside persons. Instead, the student should notify the department head IMMEDIATELY.
- When the student is no longer a member of the ensemble, class, or studying privately, the university-owned instrument must be returned immediately.
- When the university-owned instrument is checked in, the student will be advised of any missing items or accessories and charged accordingly. University policy requires payment of all charges before enrolling in subsequent semesters.
- If it is determined that proper care has not been given to the university-owned instrument, the right of future use will be forfeited.

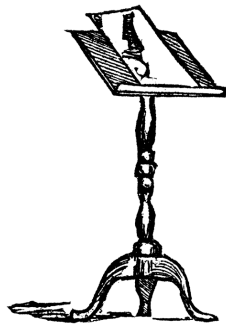
**Student Personal Property Policy**

It is the responsibility of the student to safeguard his/her personal property, including any personal property that is required for any course. Northern Michigan University, the Music Department, faculty and staff are not responsible for loss or damage to personal property of students.

**Music Technology Software**

All music majors should contact **Dr. Flaherty** each Fall semester or when needed to get departmental laptop image installed containing assistive software for the music program. As this image will overwrite all data on the computer, students should NOT use new laptops before the image is applied. Important data should be back-up on laptops previously used.

*Questions or concerns regarding the contents of this handbook are to be directed to the Department Head.*



## **Faculty and Staff Directory**

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