

STUDENT HANDBOOK

1. PURPOSE

The purpose of this handbook is to acquaint students with information concerning the philosophy, requirements and departmental policies governing the Music Department at Texas Wesleyan University. Students are urged to read and keep this booklet as a reference during their undergraduate years of study.

2. PHILOSOPHY

The Department of Music serves as an instrument of Texas Wesleyan University for the stimulation and motivation of creative and professional work in music. A primary responsibility in this regard is to assist students in the discovery and development of their fullest musical potential. Students are provided with many opportunities to develop artistic talents for cultural and professional reasons through music classes, private instruction, and participation in solo and group performances. In addition to its provisions for majors and minors, the Department of Music also offers supporting classes in music to students in other degree programs. These combined music offerings attract a wide range of talented students who desire the optimum preparation for their profession and are thereby prepared to teach or perform music at the level most appropriate to their degree goals and ability.

3. FULL-TIME MUSIC FACULTY

Dr. Bryan English, Visiting Assistant Professor of Music (Wesleyan Winds, Wind Ensemble, Jazz Ensemble, trombone): Oklahoma Baptist University, 1996 – 98; Bachelor of Arts, Texas Christian University, 2000; Master of Music, University of North Texas, 2002; Doctor of Musical Arts, University of North Texas, 2005.

Dr. John Fisher, Professor of Music and Chair of the Department of Music (theory, piano): Bachelor of Music, Indiana University, 1971; Master of Music, Indiana University, 1973; Ph.D., University of Iowa, 1981.

Julie McCoy, Visiting Assistant Professor of Music (voice, opera workshop): Bachelor of Music in Music Education, University of Texas, Austin, 1979; Master of Music in Vocal Performance, University of Texas, Austin, 1981.

Dr. Stephen P. Simons, Professor of Music (music history, music education, Wesleyan Chorale): Bachelor of Arts, University of Northern Iowa, 1962; Master of Music Education, University of Northern Colorado, 1965; Ph.D., University of North Texas, 1984.

Mark Stamper, Visiting Assistant Professor of Music (Wesleyan Singers, Trouvères, Opera Workshop, vocal coaching): Bachelor of Music, Winthrop College, 1986; Master of Music, Southwestern Baptist Theological Seminary, 1989; Doctoral coursework at Southwestern Baptist Theological Seminary.

4. ADJUNCT MUSIC FACULTY

Lou Carfa (bass guitar and MIDI): Community Music School of Buffalo, 1964-68; Villa Maria College, Buffalo, 1970; State University of New York at Buffalo, 1970, 1972; State Teachers College of Buffalo, 1972-73.

Keith Critcher (accompanying): Bachelor of Music, Appalachian State University, Boone, 1983; Master of Music, Southwestern Baptist Theological Seminary, Fort Worth, 1986.

Mike Dailey (classical guitar): Bachelor of Music in Guitar Performance, Arizona State University, Tempe, 1976.

Stephen Ehrich, Professor of Music (theory fundamentals, music appreciation): Bachelor of Arts, Luther College, 1965; Master of Arts, University of Northern Colorado, 1971.

John Hanby (voice): Bachelor of Arts, Southern Methodist University, pending.

Dr. Michelle Johnson (secondary piano, piano class): Bachelor of Sacred Music, Moody Bible Institute, 1998; Master of Music in Piano Pedagogy and Performance, Northwestern University, Chicago, 2000; Doctor of Musical Arts in Piano Performance, University of Southern California, Los Angeles, 2004.

Lorie Scott (flute): Bachelor of Arts, Luther College, Iowa, 1998; Master of Music, Flute Performance, University of North Texas, Denton, 2001; Doctor of Musical Arts, Flute Performance, University of North Texas, Denton, present.

Clint Strong (guitar): studio guitarist, Willie Nelson, Merle Haggard, Asleep at the Wheel, Marchel Ivery, 1987-2003.

Andy Trachsel (saxophone): Bachelor of Music Education, Drake University, Des Moines, 1999; Master of Music Performance in Wind Conducting, University of North Texas, Denton, 2005; Doctor of Musical Arts in Wind Conducting, University of North Texas, Denton, present.

Alex Yeselson (clarinet): Bachelor of Music, Manhattan School of Music, New York, 1986; Master of Music, Manhattan School of Music, New York, 1987.

5. FACULTY ADVISORS

The Department of Music will assign a full-time faculty member as advisor for each student and post these assignments at the beginning of each semester. The faculty advisor's role will be to assist in general academic counseling, course registration and career preparation. The close bond that exists between the student and faculty advisor allows the student to discuss course selection, and possible career options. In addition, the Academic Resource Center (ARC) offers non-music advising services to students at any time. Students can be advised by a team of faculty and academic staff on a variety of topics, including tutorial assistance in math, English and other academic subject. In addition, the advising team coaches and aids students at all levels toward attaining their personal and academic goals, provides information about degree requirements and academic standards, connects students to the multitude of services and support systems and provides general information about the university.

6. MUSIC DEPARTMENT FACILITIES

The Ann Waggoner Annex (Music Building) contains seven offices and teaching studios, six practice rooms, the Music Department Technology Lab, a computer-teaching classroom, the choral and instrumental music libraries, and the 789-seat Nicholas Martin Hall. This building was constructed in 1908, enlarged in 1923, and completely remodeled in 2002. Martin Hall is the primary performance venue for the Music Department's public performances, including concerts by faculty, departmental ensembles, students, and guests.

The Eunice and James L. West Library (main campus library) is an important university resource, and one that all students should learn to use skillfully and regularly. All music books, periodicals, reference books and scores are housed in the West Library. A large part of the score collection is allowed to circulate. Materials for specific music courses may be placed on reserve by faculty for more restricted use. In 1993-94, the university was especially fortunate to receive a gift of well over 5,000 solo and ensemble piano scores from the estate of former Wesleyan piano faculty member Professor George Anson. Hours for the West Library are available at the circulation desk.

Music students often participate in musical events held at the 300-seat Thad Smotherman Theatre and the historic Polytechnic United Methodist Church on campus, as well.

7. CURRICULAR OFFERINGS AND DEGREE REQUIREMENTS

Major Degree

Music – Bachelor of Arts

Minor

Music

The music department offers the **Bachelor of Arts in Music (BA)**. The Bachelor of Arts degree, is a program designed for the study of music within a strong liberal arts curriculum context. Its emphasis is on a wide range of liberal arts course offerings and allows for concentrations in the various applied music concentrations as well as composition. Two components of this degree program are of particular interest: music students have the opportunity to be involved in specialty classes surrounding the areas of theory, music history, performance, and the creation of music; the Music Enrichment and Travel class involves a brief trip during the mid-semester break or May term to one of the world's music capitals for a first-hand experience of an influential center of our musical heritage (New York City, 2004; Musical Austria – Vienna, Salzburg and Eisenstadt, 2005, New York City, 2006, Musical Paris, 2007).

The requirements for entrance and for graduation are in accordance with the published regulations of the National Association of Schools of Music. The Department of Music offers the Bachelor of Arts degree with concentration in applied music (private study) in one of the following areas: voice, keyboard, composition, guitar, percussion, conducting, or any of the available band and wind instruments.

Entrance Requirements

Auditions will be given to all incoming students desiring admission to the music degree program. Students must have had training and experience in the field of applied music which is elected as the chosen major. *See Section 9.*

Music Degree Requirements

1. All music majors and minors must earn a grade of “C” or better for credit in their required music classes. Both “D” and “F” are considered failing grades for music students and require that those classes be repeated.
2. One-hour credit in applied music is granted for each one-half hour lesson a week and the necessary practice (one hour a day for each hour credit). *See Section 10.*
3. All students working toward the Bachelor of Arts in Music degree must participate in music ensembles for eight semesters. *See Section 11.*
4. Attendance is required at scheduled concerts and recitals each semester. *See Section 12.*
5. Bachelor of Arts degree students, except those specializing in piano, must complete a year of class or private piano unless waived.
6. Students will enroll in Music Theory and Aural Skills concurrently. Any modification of the sequence will be made on an individual basis in consultation with the instructor and the theory coordinator.
7. Students will be evaluated at the end of the fourth semester of determining suitability to continue the degree. Transfer students will be evaluated at the end of two semesters at Texas Wesleyan University. *See Section 13.*
8. All Bachelor of Arts degree students will complete a senior project (e.g., research paper, original composition, recital, etc.) under the supervision of a faculty advisor. If the project is to be a recital, four additional hours of applied music must be completed. *See Section 15*
9. Music degree students must pass a one-hour oral comprehensive examination, normally given the semester prior to the semester of graduation. *See Section 14.*

MUSIC – BACHELOR OF ARTS

General Education Curriculum.....	50
English.....	12
Religion.....	3
Laboratory Science.....	8
History.....	3
Kinesiology.....	3
Computer Competency (fulfilled by music and IAC courses).....	0
U.S. Political and Economic Systems.....	3
Mathematical, Statistical, and Analytical Skills.....	3
Economic, Social, Philosophical, or Psychological Analysis.....	6
Fine Arts (fulfilled by required related courses).....	0
Humanities.....	6
Major Requirements.....	57
GATEWAY DIVISION.....	31
MUS 1101 Class Piano I	
MUS 1102 Class Piano II	
MUS 0256 Music Fundamentals	
MUS 1202 Music Theory	
MUS 1201 Aural Skills I	
MUS 1202 Aural Skills II	
MUS 1316 Western Periods and Styles	
MUS 1317 Western Composers and Works	
MUS 2103 Sophomore Barrier	
8 hours of Applied Music Concentration (MAPC)	
4 hours of ensembles	
2 hours of MAPS piano	
4 semesters of Recital Lab (MUS 0041)	
ATTAINMENT DIVISION.....	26
MUS 3321 Studies in the History of Music	
MUS 3322 Studies in the Creation of Music	
MUS 4321 Studies in the Theory of Music	
MUS 4322 Studies in the Performance of Music	
MUS 4102 Music Enrichment and Travel	
MUS 4101 Senior Oral Exam	
MUS 4200 Senior Project	
6 hours of Applied Music Concentration (MAPC)	
4 hours of ensembles	
3 hours of Recital Lab (MUS 0041)	
Required Related Courses.....	18
INTEGRATED ARTS CORE (IAC).....	12
MUS 1365 Elements of the Arts	
MUS 2365 Contexts for the Arts	
MUS 3365 Innovations in the Arts	
MUS 4365 Collaborations through the Arts	
FOREIGN LANGUAGES.....	6
German and/or French recommended	
TOTAL HOURS.....	125

SUGGESTED COURSE OF STUDY

GATEWAY DIVISION

ATTAINMENT DIVISION

AREAS of STUDY	Year 1 - F Fall semester	Year 1 - F Spring semester	Year 2 - So Fall semester	Year 2 - So Spring semester	Year 3 - J Fall semester	Year 3 - J Spring semester	Short Term (May/Dec)	Year 4 - Se Fall semester	Year 4 - Se Spring semester	TOTAL HOURS PER AREA
GEC	<u>6 hours</u> ENG1301 REL13xx	<u>8 hours</u> ENG1302 BUA1301 ESS1220	<u>6 hours</u> ENG23xx REL13xx	<u>7 hours</u> LabSci/4 hrs HIS2302	<u>6 hours</u> HUM3340 MAT1302	<u>9 hours</u> HUM3341 ENG3300 Soc,Phil (3)		<u>3 hours</u> ECO23xx	<u>5 hours</u> LabSci/3-4 hrs ESS-1 hour	50
Required Related Courses	Integrated Arts Core I (3)		Integrated Arts Core II (3)		Integrated Arts Core III (3) Foreign Language (3)	Foreign Language (3)		Integrated Arts Core IV (3)		18
68										
MAPC/S*	2 hours	2 hours	2 hours	2 hours	2 hours	2 hours		2 hours	0 hours	14
Ensembles[^]	1 hour	1 hour	1 hour	1 hour	1 hour	1 hour		1 hour	1 hour	8
Keyboard	Class Piano I (1)	Class Piano II (1)	Private Piano (1)	Private Piano (1)						4
Theory	Music Funds. (2)	Music Theory (2)	Aural Skills I (2)	Aural Skills II (2)						8
Music History / Lit.	Western Periods & Styles (3)	Western Composers & Works (3)		0 hours						6
CAP courses					MUS 3321 – SHM (3)	MUS 3322 – SCM (3)		MUS 4321 – STM (3)	MUS 4322 – SPM (3)	12
Specials				Sophomore Barrier (1)			Music Enrichment & Travel (1) [#]	Senior Oral Exam (1)	Senior Project (2)	5
57										
Recital Lab	(required enrollment)	(required enrollment)	(required enrollment)	(required enrollment)	(required enrollment)	(required enrollment)		(required enrollment)		0
	18 hours	17 hours	15 hours	14 hours	18 hours	18 hours	1 hour	16 hours	14 hours	
	35 hours		29 hours		36 hours		31 hours			
125										

* Students must enroll in same applied area for the first four semesters, in preparation for **Sophomore Barrier**. Other areas of applied lesson emphasis allowed after passing the Sophomore Barrier. Also, **Recital Lab** is a required laboratory extension of all MAPC classes. See *Concert and Recital Lab Attendance, Section 12* for further details.

[^] Six semesters enrollment in qualifying large ensemble required, and remaining two semesters in any qualifying "small ensemble," which can include chamber groups, opera scenes, musical chorus, etc. However, there may be scholarship responsibilities affecting ensemble enrollment choices. Check with advisor.

[#]May be taken at any available time during the eight undergraduate semesters

8. ADMISSION TO THE UNIVERSITY

Refer to the University catalogue for information on admission to the institution.

9. ADMISSION TO THE MUSIC DEPARTMENT

All prospective students hoping to study music as a major or minor must audition for members of the music faculty. Personal auditions are preferred, but in exceptional cases, a high-quality tape recording or CD may be accepted in place of a personal audition.

Audition Guidelines

Those auditioning in **vocal** performance should be prepared to sing two (2) memorized solo pieces of varying styles which will exhibit the singer's best qualities. Literature in a foreign language is desirable, but not required. Solo songs from the UIL list or comparable pieces are recommended.

Those auditioning in **instrumental** performance should be prepared to play one or two solo pieces. Solo music from the UIL list or comparable literature is recommended. Auditionees may be asked to demonstrate basic skills, such as playing scales, arpeggios, etc.

Those auditioning in **piano** performance should be prepared to play two (2) memorized solo pieces of contrasting character from the standard repertory. They will also be asked to demonstrate their technical ability, including scales, arpeggios, etudes, or other appropriate technique.

Accompanists

Auditionees have the option of bringing their own accompanist or using an accompanist provided by the university. University accompanists will be available for rehearsal prior to the audition. Students should notify the department about the literature to be performed and preferred rehearsal arrangements when first making the scholarship audition appointment.

Piano Background

In addition to auditioning in a primary performing area, all students will be asked to state their experience in piano performance and music theory. If they feel comfortable doing so, they may demonstrate their piano ability at that time.

10. PRIVATE LESSONS, STUDIO CLASSES, AND JURIES

Dedication to private music study is central to any music major's success in a university curriculum. Significant progress each semester in one's performance area is not only expected but necessary for the successful completion of our degree program.

PRIVATE LESSONS

Private lessons may be taken for either 1 or 2 hours of credit per semester. Enrollment for a one-credit hour course entitles the student to a 30-minute lesson per week. Enrollment for a two-credit hour course entitles the student to a 60-minute or two 30-minute lessons per week. Music major and minors enrolling for their primary instrument or voice should take those classes ending in "C" (for "concentration"). All other enrollments, including music majors or minors taking secondary instruments or voice, should sign up for classes ending in "S" (for "secondary"). Private lessons are designated by the class prefix MAP.

Accompanists

At most universities, students are required to pay their accompanists in addition to the tuition and class fees. At Texas Wesleyan, all singers and instrumentalists have the unusual opportunity to work with an accompanist during the semester at no charge. It is the student's responsibility to provide music for the accompanist in a timely fashion and to schedule sufficient rehearsal time before any public performance.

STUDIO CLASSES

In addition to their private lessons, all music majors and minor are required to attend Studio Classes which will be held on non-Recital Lab Mondays at 3 p.m. There will be separate Studio Classes for vocalists, pianists and instrumentalists. These classes offer the opportunity for students to perform their repertoire before appearing on Recital Lab or Juries, to develop their critical listening and ability to articulate their response to music, and to interact with their colleagues in discussions about their shared field of study.

JURIES

Jury exams are required of all students enrolled for private music lessons at the end of each semester. At juries, all students perform the music they have studied over the semester for members of their respective area of study. Juries are the equivalent of a final exam and should represent a culmination of the work and a display of the progress achieved over the semester. Students must sign up for a jury time, which is usually 5-10 minutes in length. It is the student's responsibility, after consultation with his/her private instructor, to meet or surpass all minimum standards pertaining to the amount and the appropriateness of the music they present for juries.

Before the day of juries, students must obtain blank jury sheets from the Music Department office. They should fill in the information about the repertoire they have studied over the semester, and bring enough copies of the completed forms so that each faculty member on the jury has a copy. Each member of the faculty jury will give a grade and additional written observations, and these will be important factors in determining the final grade that is given by the private instructor. Students should review their evaluations with their private teacher to help determine goals for the following semester. A student who is unable to perform a jury receives an "Incomplete" or "I" for their semester grade. It is the student's responsibility to perform a jury successfully for a faculty panel within the first four weeks of the following semester, or the "I" is automatically changed to an "F."

JURY STANDARDS

Piano

I. Keyboard Majors:

- a. Minimum of two (2) MEMORIZED solo pieces at the appropriate level.
- b. A demonstration of some aspect of technique undertaken during the semester, whether scales, arpeggios, technical studies (Hanon, Czerny, Plaidy, etc.) or etudes.

II. Non-keyboard Majors:

- a. A minimum of one (1) MEMORIZED solo piece, though two (2) memorized pieces are recommended.
- b. One (1) additional non-memorized piece.

Voice

I. Voice Majors – Music majors with vocal study as their "Concentration:"

- a. Repertoire prepared for juries must include: at least 1 memorized work from Baroque (1600-1750), Classical (1750-1825), or Romantic Era (1825-1900) in a foreign language (examples: songs or arias by Bach, Handel, Beethoven, Brahms, Schubert, Schumann, Strauss, Fauré, Debussy, Bellini, Rossini, Donizetti, etc.) ; at least 1 memorized art song or classical folk song setting in English (possible composers include Barber, Copland, Thomson, Vaughan Williams, Quilter, Head, Britten, among many); additional repertoire may be chosen from musical theater, cabaret, operetta, operatic, or oratorio repertoire according to the singer's specialized interests.

- b. All works must be offered in their complete form (all stanzas included). Extended instrumental preludes, interludes, and postludes may be shortened for jury presentation.
- c. Singers must be prepared to perform: 6 pieces in at least two languages (for students in their first or second semesters of private study), 6 pieces in at least three languages (for students in their third or fourth semesters of private study) or 6 pieces in at least four languages (for singers with five or more semesters of private study).

II. Voice Minors – Music minors with vocal study as their “Concentration:”

- a. For every credit hour of applied voice, the singer must learn at least 3 songs.
- b. Repertoire prepared for juries should include works from the following genres: Baroque, Classical, or Romantic Era in a foreign language; and/or an art song or classical folk song setting in English. Additional repertoire may then be chosen from musical theater, cabaret, operetta, operatic, or oratorio repertoire according to the singer’s specialized interests.
- c. At juries, singers must be prepared to sing all of their pieces from memory.

III. Elective Singers – Non-voice majors taking voice for 2 credits as “secondary” study:

- a. For every credit hour of applied voice, the singer must learn at least 3 songs.
- b. Repertoire prepared for juries should include works from the following genres: Baroque, Classical, or Romantic Era in a foreign language; and/or an art song or classical folk song setting in English. Additional repertoire may then be chosen from musical theater, cabaret, operetta, operatic, or oratorio repertoire according to the singer’s specialized interests.
- c. Singers must be prepared to perform, from memory: 5 pieces (for students in their first or second semesters of private study), or 6 pieces (for students in their third or more semesters of private study).

IV. Elective Singers – Non-voice majors taking voice for 1 credit as “secondary” study:

- a. For every credit of applied voice, the singer must learn at least 3 songs.
- b. Repertoire prepared for juries should include works from the following genres: Baroque, Classical, or Romantic Era in a foreign language; and/or an art song or classical folk song setting in English. Additional repertoire may then be chosen from musical theater, cabaret, operetta, operatic, or oratorio repertoire according to the singer’s specialized interests.
- c. Singers must be prepared to perform 3 pieces from memory.

Wind, Brass, and Percussion

Each semester of private study instrumentalists will be participate in a performance jury and a scale jury. Repertoire requirements are determined by each private instructor.

Practice Expectations

The minimum number of hours practiced per day should correspond to the number of semester hours of applied credit, i.e., one hour credit = one hour practice per day; two hours credit = two hours per day, etc. Class piano and voice students are expected to practice a minimum of three hours per week in those areas.

Missed Lessons

Students should make every effort not to miss an applied lesson since this is the equivalent of one week of classes in any other course. The student is responsible to let the applied teacher know in advance if a lesson must be cancelled. Teachers are not obliged to make up missed lessons caused by the student’s absence, but they may be willing to do so if given enough advance notice. If the instructor misses a lesson, he/she will be responsible for arranging for a make-up session.

Practice Room Policy

Practice rooms are located in the Ann Waggoner Annex. They are available at any time that the building is open. Building hours are posted each semester. Reservations for practice time may be made by signing the schedule posted on each practice room door at the beginning of each semester. Once a time has been reserved, it must be honored for ten minutes beyond that particular hour, after which the room will be considered free for anyone to use.

Music Purchasing

It is expected that students purchase original copies of all the music they study each semester. Copyright laws apply.

Martin Hall Reservation

When Martin Hall is needed for rehearsals for upcoming performances, it may be reserved through the Music Department office. Permission to use the pianos in these facilities should be obtained through the Music Department office. Otherwise, these instruments are to be kept covered and stored safely out of the way when not in use.

Property Security

Students should never leave books, instruments, or other valuables unattended in practice rooms and public areas as the Department cannot be held responsible for damage to or theft of these items.

11. PERFORMING ENSEMBLES

The Department of Music at Texas Wesleyan provides many opportunities for involvement in performing ensembles. Membership in music department ensembles is usually open to all students attending the university. Certain audition requirements may apply, and students should speak to a specific ensemble's conductor in order to determine these requirements.

The department's primary performing ensembles are:

<u>Group:</u>	<u>Director:</u>	<u>General Times</u>
Wesleyan Singers	Mr. Stamper	MWF 11 – 11:50 a.m.
Wesleyan Chorale	Dr. Simons	M 5:15 - 6:30 p.m.
Wind Ensemble	Dr. English	WF 11 - 11:50 a.m.
Greater FW Community Band	Dr. English	7 - 8:30 p.m.
Opera Workshop	Mrs. McCoy/Mr. Stamper	TWTh 3 - 3:50 p.m.
Trouvères	Mr. Stamper	M 4 - 4:50 p.m.
Jazz Ensemble	Dr. English	MTTh 1:30 - 2:30 p.m.

The music department also offers opportunities for student participation in Chamber Music (course numbers MUS-0082 through -0087 and MUS-0182 through -0187). The specific nature of these small ensembles will vary according to student interest and faculty availability, but typically include such offerings as brass quintet, saxophone quartet, piano accompanying, percussion and jazz combo.

Music majors need to accrue at least eight ensemble enrollments with a passing grade in the ensemble that corresponds with their applied area as listed on the next page. The options are Wesleyan Singers-Wesleyan Chorale combination and/or the Wind Ensemble-Wesleyan Winds combination. Participation in other ensembles is also possible and encouraged, according to students' individual interests and availability. **All students receiving a music scholarship must be enrolled in the ensemble that corresponds within their applied area.**

Although attendance is usually the primary determining factor in assigning final grades in an ensemble, each conductor has his or her own attendance policies and requirements. It is the student's responsibility to know and comply with these policies. Students should remember that their responsibilities to university ensembles take precedence over any non-departmental commitments, including outside employment. Music majors at Texas Wesleyan should not sign contracts or accept jobs that may conflict with scheduled ensemble rehearsals and performances.

Students receiving scholarship from the music department must enroll each semester in the appropriate major ensemble combination, as follows:

- 1) **Voice majors: Wesleyan Singers-Wesleyan Chorale combination**
- 2) **Instrumental majors: Wind Ensemble-Wesleyan Winds combination***
- 3) **Piano and guitar majors: Either one of the two ensemble combinations mentioned above**

*Jazz studies majors may be allowed to substitute Jazz Band in place of Wind Ensemble/Wesleyan Winds for their major ensemble with permission of the department chair.

12. CONCERT AND RECITAL LAB ATTENDANCE

CONCERT ATTENDANCE POLICY

Exposure to the breadth of live musical performances is vital to all young musicians. Life in the Dallas-Fort Worth metroplex offers a wealth of opportunities to hear world-class music performed in stunning environments such as the Fort Worth's Bass Hall or Dallas's Meyerson Symphony Center by organizations such as Cliburn Concerts, the Dallas and Fort Worth symphony orchestras, Dallas Opera, Fort Worth Opera, Casa Mañana, Dallas Summer Musicals, Dallas Theater Center, Voices of Change, the Dallas Bach Society, Texas Ballet Theatre, and a host of others. A multitude of opportunities is available to hear jazz and popular music both in huge arenas and in the most intimate settings. Concert attendance is subject to the individual requirements of the various courses that music students enroll for each semester. Each music professor has his/her own attendance policy for courses that he/she teaches, and students are subject to those requirements. Depending on the individual course, off-campus performances may be given credit if a program from the performance is presented to the instructor.

RECITAL LAB

Recital Lab is a bi-weekly performance gathering of the assembled members of the Music Department. Student performances and guest master classes constitute the presentational parts of the class. The time also serves as a forum for departmental organization, announcements, and information sharing. Recital Lab is scheduled for alternating **Mondays at 3 p.m. in Martin Hall**. Simultaneous studio classes in the vocal, instrumental, and piano areas will be held on the non-Recital Lab Mondays. Students are welcome to invite guests to both Recital Lab and the various studio classes. **Each student must attend a set number of evening recitals outside of recital lab. That number will be determined at the beginning of each semester and communicated to the students. A faculty monitor at all evening recitals will take attendance.**

Bachelor of Arts music degree students are required to register for Recital Lab during each semester of 7 semesters. Transfer students should enroll in Recital Lab for each semester they are enrolled as music majors at Texas Wesleyan.

Recital Lab Attendance Policy

Recital Lab is offered on a pass/fail basis. Students registered for Recital Lab may miss no more than **two** class meetings during the semester and still receive a passing grade. Roll will be called promptly at the beginning of each class meeting. Students arriving late will risk not being given credit for attendance.

Recital Lab Activities

1. Student Performances

All students enrolled in Recital Lab are required to perform at least once during the semester in their major performance medium. A scheduling signup sheet will be posted at the beginning of each semester. After signups are complete, changes to the resulting schedule cannot be made without permission of the Recital Lab faculty coordinator [Dr. Fisher]. If a scheduling conflict occurs later in the semester, a “swap” with another student’s time is possible as long it is mutually agreeable and as long as the faculty coordinator is informed in advance.

Students will be evaluated on their Recital Lab performance by the music faculty in attendance. Areas of evaluation are: Attire, Stage Presence, Audience Interaction, Preparation, Technique, Expression, and Overall Impression. A letter grade will also be assigned to the evaluation as a whole. Students may review these assessments of their performance as soon as copies of the evaluation form are collected from faculty at the end of Recital Lab.

2. Guest Performances, Lectures and Master Classes

On selected Recital Lab occasions, faculty members or guest presenters will offer performances, lectures, master classes or other presentations of interest and relevance to various aspects of performance, pedagogy, and musicianship.

13. MUSIC ENRICHMENT AND TRAVEL

MUSIC ENRICHMENT AND TRAVEL – MUS 4102

This course is a learning-enhanced travel experience with emphasis on the musical heritage of the chosen destination. Trips will alternate between domestic and foreign destinations, and is offered during winter break or May Term. Music Enrichment and Travel offers exposure to other world cultures, focused experience on music and its place in that center, and possible performance opportunities. This course is required only once during the 8 undergraduate semesters. A specific course fee will be attached to defray travel costs.

New York, New York was the destination in 2004. Students experienced Broadway shows, jazz clubs, museums, and toured Steinway Hall and Ground Zero.

Musical Austria was the destination for May, 2005, with stops in Vienna, Salzburg and London. Places and events of interest there include:

- The Golden Hall of the Musikverein – concerts in the premier recital hall of Europe, where Brahms, Strauss, Mahler, Tchaikovsky and others conducted and premiered their works (Vienna)
- Vienna State Opera – Europe’s leading opera house with performances every night from Sept 1. to June 30
- Central Cemetery – graves of Beethoven, Brahms, Schubert, Strauss, Gluck, Wolf, and Schoenberg (Vienna)

Future *Music Enrichment and Travel* destinations are slated as follows: New York, 2006; Paris, 2007; Boston, 2008; European Choral Ensemble Tour, 2009

14. SOPHOMORE BARRIER EXAM

SOPHOMORE BARRIER – MUS 2103

The Sophomore Barrier Exam will be administered to all music majors once Gateway Division courses are completed. Students normally enroll for this during the fourth semester of university study. This exam is given during the time of juries, and it replaces the normal jury. The Sophomore Barrier is a combination of:

- Written tests in music theory and music history
 - Questions for the written exam cover basic skills, knowledge, applications and understandings of fundamental coursework completed by the student in the Gateway Division music courses. Each

student will be provided various outlines and preparation materials as well as study and practice laboratories in advance of taking the exam. A grade of 70 or above (out of 100) is required for passing these two written tests.

- An extended performance jury
 - The extended jury allows the student to demonstrate a level of performance consistent with admission to the Attainment Division of the degree and its likely successful conclusion.
- A personal interview executed and adjudicated by all members of the full-time music faculty and the student's private instructor.
 - The personal interview gives music faculty the opportunity to discuss with the student in detail his/her progress thus far in the degree, including areas of success or concern. Faculty members will be provided with the student's transcripts to help them assess the student's overall academic standing.

15. SENIOR ORAL EXAMINATION AND SENIOR PROJECT

SENIOR ORAL EXAM – MUS 4101

The Senior Oral Exam is a comprehensive examination for all music degree candidates at Texas Wesleyan. The purpose of the examination is to insure that graduates of the music program are able to exercise critical thinking and analysis skills pertaining specifically to music, and to assure faculty that graduates have a competent undergraduate command of their discipline. It is also important that degree candidates are able to organize their thoughts for oral presentation. This examination is one of the unique components of the music program at Texas Wesleyan, and is a valuable experience for both students and faculty.

Senior Examination Requirements

The examination will be one hour in length. The Senior Orals Coordinator will assign three faculty members to administer each examination, and will also schedule the examinations during the fall and spring semesters.

It is highly recommended that students take the exam during the semester prior to that in which they will graduate. It is each student's responsibility to meet with the Coordinator in order to be scheduled for the exam. The examination may be taken a maximum of three times. If the exam is not passed on the first attempt, the student should meet with members of the committee to identify shortcomings and to receive advice for preparing for re-taking the exam. If a student fails all or part of the second examination, he/she may be required to take one or more designated courses pertaining to the area(s) of deficiency before taking the exam a third time. Notification of this requirement will be made in writing to the student from the Chair of the department. A student unsuccessful in passing any portion of the third exam will not be granted a music degree from Texas Wesleyan University.

The content of the examination will be based upon each of the areas listed below. The music faculty will always be much more interested in a complete and general understanding of the major issues outlined below, with relatively fewer specifics expected. In other words, all students should approach the examination as an opportunity to explain their understanding of these areas, with some specific examples included as supportive evidence of the opinions.

History/Literature/Genres

- Periods of music history and their relative dates
- Representative composers of each period, and important compositions
- Characteristics of the elements of music for each of these periods (ex: melody, harmony, rhythm, texture, timbre, dynamics, etc.)
- Musical genres or types of compositions usually associated with these periods, esp. the genre pertaining to the student's area of specialization (ex: mass, motet, string quartet, suite, madrigal, symphony, concerto, opera, sonata, oratorio, recitative/aria)

Theory

- Thorough knowledge of musical fundamentals
- Analytic understanding of diatonic and chromatic harmony (ex: Roman numeral analysis, secondary function chords, & other altered chords, Neapolitan, augmented sixth chords, etc.)
- Analytic understanding of melodic procedures (ex: sequence, fragmentation, imitation, inversion, retrograde, diminution, augmentation, stretto, etc.)
- Musical forms and their characteristics (ex: sonata, binary, ternary, da capo, variation, rondo, concerto, ritornello, fugue, hybrid, etc.)
- Principles of instrumentation and orchestration (ex: common instrumental ranges, transpositions, timbral blends and balances, etc.)

Applied Area of Private Study

- Representative literature for the area of specialization
- History of the student's instrument
- Acoustical and mechanical properties of the student's instrument
- Understanding of pedagogical tools and techniques for the student's instrument

Other Perspectives

- Sociological and economical influences upon the history and development of music
- Individual ideas concerning the fusion of music with other arts and disciplines

SENIOR PROJECT – MUS 4200

All B.A. candidates must present a senior project before graduation. This culminating project is planned and carried out by the student under the supervision of a faculty advisor, who normally is the student's private instructor. Projects vary according to each student's interests and abilities, and may include a recital, a lecture-recital, an original composition, an analytic or historical paper, a small theatrical production, or other suitable project activities. Students are only limited by their imaginations in designing this capstone project of their academic careers. This experience focuses on increasing a student's skills in creativity, organization, planning, performance, presentation, and musical research. Senior Project is taken in the final semester of the degree plan in place of the private lesson (MAP) course.

Procedures for Senior Recitals

The most traditional form of senior project is the Senior Recital. The student and private teacher will select a program of appropriate music and length. A minimum of thirty minutes of performance time is required.

The student will consult the official university, fine arts, and departmental calendars, and then submit proposed dates for the recital and all of its rehearsals to the Music Department Assistant. Students should make certain that everyone performing on their recital and their supervising faculty member will be available for the requested dates.

Recital Hearing for Senior Recitals

Two weeks prior to the recital the student must perform a recital hearing for a board consisting of the student's studio teacher and two other faculty members selected by the student. The student will present to the board three copies of a typed program and program notes, if appropriate, initialed by the applied teacher. The board will either:

1. Approve the recital to be played as scheduled.
2. Delete part of the recital but allow it to be performed otherwise as scheduled.
3. Postpone the recital until the student is properly prepared.
4. Request to hear a portion of the music again before making a decision.

Upon approval of the recital, the student should take the program to the Music Department office for typing and duplicating. **At the time of the hearing, the faculty must be presented with a copy of the program as it will appear for the recital. The Music Department will approve all designs and content for the recitals. It is the responsibility of the student to provide the information and to have the programs printed.** The student will also be given an artistic license for the development and creation of the program. However, students are responsible for advertising the recital in the appropriate manner. The department automatically records all required recitals. Copies of the master recording may be made at the student's expense. The music department will pay an approved accompanist a fee (\$200) that covers the performance and one dress rehearsal. Students who engage accompanists should be prepared to compensate them for the extra time and work involved in preparing a senior recital. The average for a good accompanist is \$25-40 an hour.

16. MUSIC SCHOLARSHIPS

Resources

Texas Wesleyan University has a variety of student scholarship resources to draw from each year. Among them are the following:

1. Music Department Scholarships are granted to music majors and minors on the basis of demonstrated musical ability. Scholarship applicants must audition for the music faculty, who will assess their level of talent and development. High school rank and scores will be taken into consideration. Scholarships are renewable, subject to annual review by the music faculty. Students who receive Music Department scholarships will participate in musical ensembles as described in Section 11 above.
2. University-wide Scholarships and Financial Aid: Texas Wesleyan has a generous, well-developed scholarship and financial aid program, based upon academic achievement and demonstrated personal need. Depending upon academic standing, students often are able to combine multiple sources, including scholarships, grants, loans, and work-study opportunities, to create a complete financial package. The Office of Admissions and Financial Aid in the administration building handles all applications for financial aid.
3. Sigma Alpha Iota Scholarship - One Sigma Alpha Iota student member is awarded the organization's scholarship each year. A competitive audition is held in the spring semester so that the SAI awards committee may determine who is to receive this scholarship. Preparation requirements and other details are available from Sigma Alpha Iota members.

Application for Music Department Scholarships

Students interested in applying for Music Department scholarships must:

- 1) fill out a music scholarship application form, and
 - 2) audition before a representative body of the music faculty on campus*
- *(in rare cases by recording only)

See **Admission to the Department – Section 9** for audition guidelines. Application forms and audition dates for each year may be obtained from the chairman of the Music Department. Music scholarship awards cannot be made until the general university applications for admission and financial aid have been completed. Students seeking financial aid are strongly urged to complete all the required documents, including the Financial Aid Form (FAF), as expeditiously as possible.

Scholarship Retention

All students receiving scholarships from the Music Department must maintain a 2.5 cumulative grade point average (GPA). Fine Arts scholarships are renewable, based on continued achievement in the department and maintaining the minimum 2.5 cumulative GPA. If, at the end of any semester, a scholarship recipient's GPA does not meet this minimum, that student will be placed on probation during the subsequent semester. At the end of this probationary semester the student's cumulative GPA, or the immediate past semester's GPA, whichever is higher, must again meet the 2.5 standard. If it does not, music scholarships will be withdrawn.

Some scholarship recipients may be required to meet certain specific additional requirements, depending on their applied concentration area, in order for the recipient to retain the award.

17. DEPARTMENT OF MUSIC OFFICE AND BUILDING POLICIES

Ann Waggoner Annex Hours

7 a.m. - 9 p.m.

Monday - Thursday

7 a.m. - 5 p.m.

Friday

The building can be opened on Saturday and/or Sunday by contacting the Music Department in advance at (817-531-4992). If you arrive on the day and the building is not open, please call Security at 817-531-4911.

Music Department Office

The Music Department office, located on the second floor of the Ann Waggoner Annex (AWB 201), is open from 8 a.m. to 5 p.m. daily. Administrative Assistant for the 2005-06 academic year is Dan Loudermilk, BS 04.

Music Department Office Policies

The photocopy machine in the office is reserved exclusively for office staff and faculty use. Any class or personal duplicating is not allowed and should be accomplished elsewhere on campus.

Students wishing to communicate with faculty may either leave a message with the department Assistant, on the faculty member's office door or bulletin board, or in the faculty mailbox located in the Music office.

Personal phone calls are not the responsibility of the office Assistant and should be made from such campus phone locations as either of the two foyers of the Ann Waggoner Building, the pay phone out front of AWB, the Science building, the Administration Building or the West Library.

Computers located in the Music Department office are for departmental use or assigned class projects only. Students should not use the computers or phones for personal use.

Bulletin boards located in the Music Building are intended for official departmental use only. Non-music-related materials should not be posted in these areas. The use of any doors or walls in the building for posters, personal notes and displays is not permitted.

Equipment Loans

In general, the loaning of any musical or fine arts equipment (instruments, tape recorders, microphones, computers, mixing boards, synthesizers, cables, etc.) for personal purposes is not permitted. However, under special circumstances exceptions may be made when prior written permission of the department chairman (Dr. Fisher) is obtained. Instruments are also available for student checkout from the Music Department Office. A request

should be placed with the Music Department Assistant.

Student Mailboxes

Student mailboxes are provided as a courtesy to music students by the music office. Students are expected to check their boxes regularly for correspondence with professors, lessons instructors, ensemble directors, peers and campus mail. The mailboxes are located at the top of the stairs on the second floor of the Ann Waggoner Annex and are arranged in alphabetical order.

Applied Music Fee

Any student enrolled for an MAP course will be assessed an applied music fee by the institution. Part of the funds generated from this fee is used to maintain and improve practice facilities, musical instruments and other music-specific needs.

Extra Charges

Students will be charged at the end of the semester for any missing or unreturned music, instruments or other university property loaned to them during that semester.

18. RECITAL RECORDING POLICIES AND PROCEDURES

All faculty-approved music department recitals and concerts will be digitally recorded by the department and archived on compact disc. Students who wish to review the recording of a concert performance may do so by contacting the Music Department office.

Only the faculty performer(s) or the conductor of the ensemble involved may check out recordings of faculty recitals or major departmental ensemble concerts.

Recordings will be made of all student recitals completed for partial fulfillment of degrees at Texas Wesleyan, including all required senior recitals. Students should remember that these recordings are and will remain the property of the Music Department. Students who have completed a senior recital, however, may check out their CD, make a copy at their expense, and then promptly return the CD to the Music Department office.

Though the music faculty encourages students to perform in recital as often as possible, elective performances will not be recorded at departmental expense. Students performing non-required recitals are strongly encouraged to make their own recording arrangements.

19. ANNUAL DEPARTMENTAL HIGHLIGHTS

In addition to the regular campus concerts presented by the department's performing groups, a number of musical events add extra dimensions to the academic year.

- The Barr Memorial Concerts bring guest artists to enrich the chamber music offerings.
- The annual Presidential Honors Concert, hosted by the university president, occurs early in the second semester. Auditions for this annual event will be held in December and adjudicated by an independent panel of judges.
- Cooperative programs with The Northeast Orchestra and the Greater Fort Worth Community Band allow the students to experience large-scale vocal and instrumental works.
- The Music and Theatre departments combine their talents to produce both opera and Broadway-style musicals.
- The annual Jazz Festival features nationally recognized soloists and select performing groups from the Metroplex.

- The Cliburn Foundation provides complimentary tickets to Texas Wesleyan students and faculty for many events of the Foundation's rich concert season, held at the Bass Performance Hall in downtown Fort Worth.