On behalf of the faculty and staff, welcome to the NMU Music Department. We are a community dedicated to the love of music and the pursuit of excellence in teaching, learning, and performance. You’ve chosen a rigorous curriculum requiring both talent and discipline. The faculty and staff are here to help you reach your goals, but the ultimate responsibility is yours. This includes the responsibility to study and understand all degree requirements and other regulations, as stated in the NMU Student Handbook:

Students have the responsibility to ensure that the academic requirements for their desired degrees are met. They should become familiar with the University’s academic requirements and standards. Students have the responsibility to seek counsel of their academic advisors and others who may be of assistance to them. (1.1.3.02)

Both new and returning music majors should study this handbook carefully since there are changes and additions since last year. I suggest that you speak first with your studio teacher about any questions, and feel free to contact me any time.

Play well, sing well!

2016-17 Student Handbook

While any student may declare music as their major with the Registrar, they must be formally accepted by the department to progress through the curriculum. The first step, the Entrance Audition, must be passed either prior to or during the first semester at NMU. This includes students whose status does not permit them to actually declare a major (e.g. TIP). The Entrance Audition may occur during

- A formal scholarship audition (dates and information on the department webpage)
- A campus visit, by prior arrangement (contact music@nmu.edu)
- Summer orientation, by prior arrangement (contact music@nmu.edu)
- The first week of classes in the fall semester
- The performance jury, when permitted

Entrance Audition Requirements

1) Performance

   Instrumentalists
   - All major scales (one octave ascending and descending, or drum rudiments)
   - Chromatic scale (two octaves)
   - Sight reading
   - Prepared solo with or without accompaniment (comparable to solo & ensemble festival repertoire)

   Vocalists
   - Sing an ascending and descending major scale, either on a neutral syllable or with solfege. (demonstrate even, sustained tone with good intonation)
   - Sight reading (comparable to a folk song or simple hymn tune)
   - One prepared solo with accompaniment (comparable to repertoire solo & ensemble festival repertoire). Foreign language not required. An accompanist is provided

2) Musical Aptitude

   - Identify notated pitches on a staff
   - Match pitches played on piano or sung
   - Echo back simple melodic intervals
   - Instrumentalists: sing some simple melody (Happy Birthday, America, etc.)
   - Clap back (echo) short rhythmic examples in simple and compound meter
Be prepared to describe your musical background (ensembles, previous repertoire, other instruments you play, piano level) and your aspirations for the future (e.g. music education, performance). Students who satisfy all entrance audition requirements are fully accepted as music majors.

Provisional Status
Prospective majors who do not pass the entrance audition are considered provisional majors, but they continue with the normal first semester music courses (see Core Curriculum Flow Chart, below). If they achieve grades of C or above in MU101, MU102, MU125, private lesson, and primary ensemble, they are eligible to re-take the Entrance Exam as part of the first semester jury. If a student does not pass the Entrance Exam the second time, they will be advised to change their major (note Appeal process on page 4). In such a case, first semester music courses may be applied to a music minor, if desired. Since final grades are not determined until after exams, provisional majors are presumed eligible to re-take the Entrance Exam at their jury unless there is clear evidence to the contrary (including having dropped any of the academic music courses). During the mid-semester advising period, they may enroll in the winter core courses (MU104 and MU105). If, however, any of the final grades fail short, the results of any re-take will be nullified and the student will not be allowed to continue into MU104 or MU105. He or she should schedule a conference with the department head as early as possible to determine future status.

Progressing to the Second Semester
Both winter semester core courses (MU104 and MU105) require C or better in all three fall core classroom courses (MU101, MU102, MU125). If a major who has passed the Entrance Audition drops one of these fall courses, or fails to achieve a C, he or she must submit a written appeal to retake that course the following fall. Appeals must include support from the studio teacher and are reviewed by the full faculty. If the appeal is not approved (majority vote), the student will not be permitted to continue as a music major. If it is approved, he or she must retake the deficient course(s) the following fall and achieve a C or better. If unsuccessful the second time, he or she will not be permitted to continue in the major.

Appeals
These policies are intended to permit students to investigate music as a major and encourage the emergence of latent talent, while also identifying those who seem unlikely to succeed in the curriculum. The goal is to guide all students to the most fruitful and successful area of study. The faculty recognizes special circumstances and thoughtfully considers all appeals. It is the student’s responsibility to initiate the appeal process and to assemble support for their case.

Core Curriculum Flow Chart
The flow chart below shows the normal sequence of music courses for the first four semesters of all music degrees, including the normal timing of requirements.

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<tr>
<th>Departmental</th>
<th>Semester 1</th>
<th>Semester 2</th>
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<tr>
<td></td>
<td>MU 101 (Theory 1) [C or better]</td>
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<td>MU102 (Aural Skills 1) [C or better]</td>
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<td>MU125 (Mus in Soc) [C or better]</td>
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<td></td>
<td>MU201 (Theory 3/Arr.) [C or better]</td>
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<td>MU202 (Aural Skills 3) [C or better]</td>
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<td></td>
<td>MU204 (Theory 4/Arr.) [C or better]</td>
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<td>MU210 (Aural Skills 4) [C or better]</td>
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<td>Studio Lesson (200 level)</td>
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<td>Class Piano (if required)</td>
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<tr>
<td>Theory Prof. part of MU201</td>
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<tr>
<td>Aural Skills Prof. part of MU202</td>
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<tr>
<td>BME majors eligible to register for 200 and 300 level music education courses</td>
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<tr>
<td>Eligible for 300 Level Perf. Prof. with approval of studio instructor (usually taken at end of semester 6)</td>
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School of Education
Music education majors are responsible for timely application to the School of Education, including passing the MTTC test and music sub-test. Carefully study the admission procedures and requirements at [http://www.nmu.edu/education/michigan-test-teacher-certification](http://www.nmu.edu/education/michigan-test-teacher-certification).

Proficiency Examinations
The university requires departments to provide regular assessment of student learning outcomes, which aid in evaluating and improving courses, course sequences, and curricula. To accomplish this, the department evaluates knowledge and skills in certain key areas—Fundamentals, Theory, Aural Skills, and Performance—using proficiency exams. The first three of these are administered in connection with the final exams of certain courses, which are specified below. Students must achieve a satisfactory grade on the proficiency-related portions of the final exam to get a C or above in the course. The entire faculty reviews the content of the proficiency exams each year to insure that they reflect overall department goals for that subject area and are comparable with expectations at other universities. Faculty may observe the Aural Skills Proficiency exam.
**Fundamentals Proficiency Exam**

This exam is required for full acceptance into the major and is given at the conclusion of MU101 Theory 1. Students must achieve a passing grade to pass the course.

- Pitch names, treble and bass clefs
- Rhythmic notation (simple and compound meters)
- Identification of melodic and harmonic intervals
- Qualities of triads (major, minor, augmented, diminished) in root position
- The major scale
- Three forms of the minor scale

**Music Theory Proficiency**

This exam is given at the conclusion of MU 201 Theory 3, covering the common practice period. Students must achieve a passing grade to pass the course.

- Four part harmonic part writing (common practice period)
- Non-harmonic tones
- All cadence types
- Modulation
- Realization of figured bass
- Quality and types of higher tertian structures
- secondary dominant principled chords
- chromatic harmonies and their resolutions

**Aural Skills Proficiency**

This exam is given at the conclusion of MU210 Aural Skills 4. Students must achieve a passing grade to pass the course. Students should be aware other music faculty may be present at this exam. Tasks may include:

- Melodic and rhythmic sight reading, melodic using solfege and including simple modulation. Grading rubric includes stopping, hesitating, tonic dislocation, incorrect syllable, and other elements
- Identifying chords inversions, chord progressions
- Recognition of, performance of intervals
- Dictation

*(Note to returning students: The Music Literature proficiency has been suspended due to the establishment of a new Music History sequence. It will be re-evaluated in the future)*

**Performance Proficiency Exams**

This exam, permitting majors to move to either the 200 or 300 level of private study, are held on the final Friday of the semester. It requires two meetings with faculty; both a jury before the area faculty and a proficiency before the full faculty. At the jury, the student demonstrates the non-repertoire requirements listed below for the level change. Solo repertoire may also be requested. The area faculty then notifies the department head if the student is eligible to appear before the full faculty. At the Friday proficiency the full faculty hears repertoire and reviews the cumulative repertoire and performance record compiled by the studio teacher. Promotion requires a majority vote from both the full faculty and the area faculty. In other words, a majority of the area faculty may overrule the full faculty vote if the quality of the performance does not meet the area’s expectations. Students are notified in writing and may contact the department head to discuss the results. Eligibility and requirements are found below.

Students are expected to pass the 200 Level Proficiency at the end of Semester 2. Exceptions must be approved by agreement of the department head, studio instructor, and performance area. Students typically take the 300 Level Proficiency at the end of Semester 6, but it can be attempted earlier with permission of the instructor.

**Performance Proficiency Eligibility**

Students should proactively discuss the following with their studio teachers as early in their program as possible, developing a clear understanding of goals and expectations.

**200 Level** *To be eligible, students must have*

- Passed the Entrance Audition
- Passed the Fundamentals Proficiency (part of MU101)
- Achieved grades of C or above in each of the first semester core academic courses (MU101, MU102, MU125)
- Grades of C or above in performance lessons and ensembles
- The recommendation of the studio teacher and area faculty

**300 Level** *To be eligible, students must have*

- Passed the Theory and Aural Skills Proficiencies
- The recommendation of the studio teacher and area faculty
Woodwinds, Brass, and Strings

200 Level

- All major scales, one form of the minor scale (harmonic or melodic)
  - Quarter = 90, eighth note pattern, ascending and descending. Sequence determined by instructor (usually at jury prior to prof.)
- All major and minor arpeggios (usually at jury prior to prof.)
- Cumulative repertoire at 100 level: Four contrasting pieces or movements, one performed on a student recital. A minimum of 12 etudes or studies completed.
- Performance: one piece or etude
- Sight reading—excerpt having a minimum of 2 phrases of compound meter with at least 3 sharps or flats

300 Level

- Remaining form of minor scale (harmonic or melodic)
- Cumulative repertoire studied at the 200 level: Four contrasting pieces or movements, two performed on a student recital.
  - Etudes: minimum of 12 completed since last promotion
- Performance: one piece or etude
- Sight reading: excerpt with two phrases of simple or compound meter, at least four sharps or flats

Vocal

200 Level

- Cumulative repertoire studied at the 100 level: minimum of seven memorized art songs/arias, at least one in Italian, at least one performance on a student recital or other equivalent concert
- Performance: two memorized pieces from the current semester repertoire. One piece should be in Italian
- Sight Reading: eight measure diatonic melody
- Demonstrate intonation and breath control as follows:
  - Sing a one-octave major scale on one breath, quarter notes w/quarter = 90, ascending and descending w/solfege.
  - Sing a natural minor scale, quarter notes w/quarter = 90, ascending and descending w/solfege.
  - Sing the following chromatic passage on one breath using a neutral vowel: ascend a major 3d, descend to the first pitch, continue downward a major 3d below the starting pitch, return. Choose starting pitch, demonstrate accurate intonation.
  - Sing requested melodic intervals from a given pitch, ascending or descending. (minor 2nd up to major 3d)
    - Example: “from this pitch (played) sing a minor third ascending.” Student sings the given pitch followed by the interval. Solfege is optional.

300 Level

- Cumulative repertoire studied at the 200 level: fifteen memorized art songs/arias, to including German Lieder
- Record of consistent public performance since last promotion
- Performance: three memorized pieces from the current semester repertoire. At least one selection must be in German
- Sight Reading: an 8 to 12 measure melody that includes one modulation to a closely related key. Solfege optional
- Demonstrate intonation and breath control as follows: solfege optional.
  - Sing a major scale over 1 1/2 octaves on one breath, quarter notes w/quarter = 100. Choose starting pitch.
  - Sing a chromatic scale over the range of a m6, ascending and descending. Choose starting pitch, demonstrate accurate intonation.
  - Sing a one-octave whole tone scale, ascending and descending. Choose starting pitch, tempo, demonstrate accurate intonation.
  - Sing a diminished chord spanning one octave (e.g. C Eb Gb A♭ C A♭ Gb Eb C). Choose starting pitch and tempo, demonstrate accurate intonation.
  - Sing requested melodic intervals from a given pitch, ascending or descending. (minor 2nd up to minor 6th)
    - Example: “from this pitch (played) sing a perfect 5th descending.” Student sings the given pitch followed by the interval. Solfege is optional.

Keyboard

200 Level

- All major and one form of the minor scales (harmonic or melodic): two octaves, hands together, ascending and descending; eighth note pattern w/quarter=90
- Major and corresponding minor arpeggios: two octaves, hands together, ascending and descending. (Sequence of scales and arpeggios determined by instructor)
- Cumulative repertoire studied at 100 level: four contrasting pieces or movements, one performed on a student recital.
- Performance: one piece performed before entire faculty
- Sight Reading: Bach Chorale
300 Level

- All major and three forms of the minor scales, four octaves, hands together, ascending and descending; eighth note pattern w/ quarter =100
- All major and minor arpeggios, four octaves, hands together, ascending and descending
- Repertoire: one Bach prelude and fugue, or one complete Bach suite or partita; one Romantic era work; one work written later than 1900; one complete classical era sonata; one accompaniment or chamber ensemble work. At least three pieces must have been learned since the promotion to the 200 level
- Performance: one piece performed before entire faculty
- Sight reading: excerpt at the level of a Clementi Sonatina

Percussion

200 Level

- Technique/mallet
  - All major scales: one octave, eighth note pattern, ascending and descending, quarter =90
  - Arpeggios major and minor
  - OR
  - Technique/drum: 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
- Cumulative repertoire at the 100 level: 4 contrasting solos, and a minimum of 12 completed etudes.
- Performance: two pieces or etudes before entire faculty, demonstrating:
  a) Mallet instrument (two or four mallets)
  b) Snare Drum (concert or rudimental style)
- Sight reading: student choice of instrument

300 Level

For promotion to the 300 level in percussion, students 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 Drumping

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 and/or rudiments and/or arpeggios not previously 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.

Performance: 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 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

Performance: 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

Specialization Piano Requirement (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
Advising and Records

- Freshmen are advised by Academic Advisement staff for the first two semesters. Majors are strongly urged to meet with the department head following advising to insure that courses are appropriate.
- Use NMU’s online degree audit function to keep track of your progress.
- All majors should develop a document to function as a timeline for graduation, showing all future semesters with projected classes.
- Meet with your advisor well in advance of the mid-semester course registration. This is particularly vital for music education students and for any student who has gotten “off track” by failing a course or proficiency.
- Academic and performance files are kept in department office.

Music Forum

All majors are required to enroll in MU001 Music Forum, a zero credit course with the assigned meeting time of 4 p.m. on Tuesdays. The course is used to evaluate concert attendance and reserve the Tuesday hour for student recitals and other educational presentations. Students should register each semester until they fulfill the required number of satisfactory grades (see syllabus). When scheduling for the following semester, students should register for MU001 even if it conflicts with another required course, then notify the department head immediately. Attendance accommodations will be considered for conflicts involving required classes.

Studio Lessons

- Majors must be promoted to the 300 level and give a senior recital/project in order to graduate. Students vary in the number of semesters they need to achieve the required level of technique for promotion. So, while the minimum number of semesters of lessons varies (seven for BME, four for BS and BA), additional semesters are usually required. These will be counted as music electives.
- All studio lessons for music majors (including those on TIP status) will be one-hour in length (i.e. normal NMU class hour). Non-majors and music minor lessons will be 1/2 hour in length.
- To be considered for lessons, non-majors must agree to participate in the department ensemble designated by the faculty.

Juries

- Majors enrolled in performance lessons are required to take a jury each semester (including those seeking to take a Performance Proficiency. See above).
- Instructors may elect to reduce jury requirements or provide alternative evaluation performances for minors and non-majors.
- All students enrolled in lessons must complete the on-line course evaluation for the studio before the jury. Contact the music office for information.
- Students are responsible for completing semester repertoire sheets for all juries and providing a copy for each faculty member present at the jury. Copies of the music performed are not required at juries.
- Jury comment sheets may be reviewed with the studio teacher but remain part of the academic file in the office.

Performance Requirements

- At the 100 level of study, students are expected to perform at a minimum of one student recital or comparable public performance each school year. Requirements will vary by instructor and students are urged to perform as often as possible. Performance faculty must approve all student recital performances.
- Students should notify their studio instructor of all performing activity, including outside groups, theatre roles, ‘gigs’). These activities can take up time that ought to be used for practicing, and some can adversely influence the development of technique. While respecting the student’s right to pursue other performing, faculty may advise students against activities they feel will hinder progress.

Senior Recital/Project

- Most BA or BS music majors choose to fulfill MU490 Senior Project with a senior recital, as is required for the BME degree (MU491 Senior Recital). But senior projects may be “a composition, paper, or performance. A project proposal must be approved by the studio instructor and department head.” (Bulletin). Students should begin discussions early with their teachers if an alternative senior project is envisioned.
- Shared recitals fully satisfy departmental requirement. Indeed, the studio instructor and area faculty should consider whether a student’s technique and repertoire merit giving a full recital.
- Recital programs are developed by the instructor and student using current and cumulative repertoire covering various style periods and composers. The recital should be seen as a formal capstone experience.
- Students must have completed all proficiency exams and have been promoted to the 300 level (prior to the current semester).
- Students must be enrolled in lessons at the 300 level in the semester they give their recital or project (unless the project does not involve performance).
- Students intending to give a project or recital should complete an application in the music office during the first week of the semester. The application contains a timeline and information about posters and recital etiquette.
- Students are responsible for scheduling a formal hearing a minimum of two weeks prior to the date of the performance. The hearing must include all guest performers and be fully memorized (as applicable). At this time, the area faculty may change the program or even cancel the recital.
- Students may request tentative dates for recitals prior to the beginning of a semester, but these are not confirmed until the faculty has finalized the performance calendar at its first faculty meeting of the semester. Family should not make
Audience
Performers
cancel a recital at the hearing
• The recital or project does not necessarily exempt a student from taking a performance jury. This is at the discretion of the studio instructor. Considerations include the time of the recital during the semester, the level of repertoire, illness, or goals for that semester not achieved by the recital

Student Teaching
BME majors must have completed all departmental and School of Education requirements prior to the student teaching semester. It is particularly important for these students to have developed a clear timeline for all classes and requirements by the end of the sophomore year

Class Attendance
Many students do not realize that official university policy still includes the expectancy that students must attend all classes in which they are enrolled. Faculty do have the right to include attendance as part of their grading scheme. Absences for university-sponsored activities are excused if students observe the teacher’s syllabus requirements for notification. All missed work must be made up. Almost without exception, poor performance in core music classes is correlated with spotty class attendance

Concert and Recital Attendance
Attending live recitals and concerts is an important part of musical development. In addition to developing valuable listening and audience skills, students need to support their colleagues in their efforts. Music majors must attend a specified number of events each semester. This number is determined by the faculty and is posted on the list of approved performances (outside the music office or http://www.nmu.edu/music/ApprovedPerformances)
  • S/U grade for concert attendance will be given through the required registration in MU001 Music Forum (See Music Forum, above)
  • Faculty may require attendance at certain concerts as part of the syllabus. It is normal etiquette that students attend recitals or major performances by their studio teachers
  • In contrast to previous years, majors may generally NOT include concerts in which they appear as performers
  • When events have more than one performance date (e.g. Marquette Choral Society or opera productions) credit is given for attendance of one performance only
  • Attendance at Reynolds Hall events will be verified by sign-in/sign-out sheets. For non-RRH hall events bring your program and/or ticket stub to the music office the next day. At these events it is a good idea to make contact with a faculty member who can also help verify your attendance
  • Attendance means being present for the entire concert

Performance Etiquette—Student Recitals
While a somewhat relaxed atmosphere is maintained to help young performers overcome anxiety, student recitals are public concert events. Students are expected to display appropriate conduct.

Performers
• Dress professionally and conservatively. Discuss any questions with your teacher
• Walk on and off stage with confidence
• Acknowledge the audience following the performance with respect but restraint
• Acknowledge your accompanist and other performers. Discuss appropriate gestures and protocol with your teacher

• 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 teacher. Only faculty or RRH staff should announce program changes

Audience
• Recitals demand concentration from both performers and audience members. Be completely quiet and attentive during the performance
• Talking, whispering, unwrapping cough drops, rustling of garments, or shuffling programs are irritating distractions. Remember that in a quiet environment very subtle sounds are noticeable
• Arrive early so you can be seated and settled on time
• Cell phones, pagers and laptops must be turned off completely
• Remove caps and hats and keep feet on the floor
• No food or drinks are allowed in the hall
• If you arrive late, wait outside (between the two sets of outside doors) until the current performer is finished and applause begins. Follow directions from ushers. Move to a seat as far back in the hall as possible
• When a piece has more than one movement (see program), do not applaud between each section but only at the end of the entire piece. If in doubt, wait until others initiate applause
• Unless there is an intermission (see program), stay seated during the entire program. Exceptions for students performing on the concert:
  ♦ If you appear later on the program, you may listen to earlier performers while sitting in the very back of the hall. Leave quietly only during applause. Allow plenty of time to get into place, typically exiting at least one full piece prior to your own.
  ♦ Following your performance you may return to the hall, entering only on applause and sitting as far back as possible.
• Respond to performances with enthusiastic applause. Whistling, whooping, and cheering is not appropriate
• No recording or photography during the performance
Music is for everyone, but formal recitals are not appropriate for infants or children who are likely to be disruptive.

**Music Education seminars**

Normally three music education seminars are held each semester during the Music Forum hour on Tuesdays at 4 p.m. They include presentations by visiting teachers, explorations of music pedagogy, or exposure to new technology. Music education majors attend these seminars to develop a consciousness of the profession and prepare for an effective career. Attendance at a certain number is required; in the graduating music education portfolio review, students must certify required attendance and active participation.

**Ensembles**

Music majors are required to participate in the 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 and Symphonic Band in the winter semester. Exceptions must be approved by the major ensemble conductor and department head.

Majors may audition for the ensembles of their choice, but the faculty reserves the right to assign students to ensembles or limit participation in order to obtain musical balance, broaden the student’s performing experience, or prevent over-commitment. The ensemble director, performance teacher and student will discuss pertinent issues and may confer with department head as needed.

Periodically, students form extra-curricular performing groups. Groups should make it clear in all communication with outside individuals or organizations that the ensemble is not a formal Music Department group. Performance standards and dependability (e.g. fulfilling performance commitments) must be a high priority for such groups.

**Required Practice Hours**

- All music majors are required to practice a minimum number of hours each week, and to record these hours as directed by the studio teacher. Procedures will vary, with the goal of systematic, high-quality practice. All studio teachers will factor practicing into the semester grade.
- To receive a grade of C in the lesson (i.e. for the course to count toward the degree), majors must log a minimum of 10 practice hours per week at the 100 level of study, and 12 hours per week at the 200 and 300 levels.
- Falsifying practice logs is considered the same as cheating on an exam; see the NMU Student Handbook for university cheating policy.

**Room Usage and Building Access**

Building hours are posted at the beginning of every semester and prior to holiday periods. Rooms may not be available. Students are not allowed in the buildings before or after open building hours. Rooms may not to be used for other than scheduled music department classes or rehearsals without express permission from the office. This applies in particular to any private teaching on the premises.

**Practice Rooms**

*NOTE: Significant changes for Fall 2016. Practice rooms are intended for the use of students who are enrolled in lessons in the particular semester. Students participating in ensembles but not taking lessons may request a key, but these requests will be considered at a lower priority. A small number of rooms will be left permanently unlocked for general use. A $20 cash deposit is required for a key, refundable when returned on schedule date. Keys may not be transferred to another student.*

**Practice room rules**

- No food or beverages except closed containers for water only
- No personal items may be left in the practice rooms; use your locker.
- Door must be closed when practicing
- Do not prop doors open
- No practicing in the corridors
- Do not remove stands or chairs
- No tape, push pins, staples, posters, etc. on doors or walls
- Obey directions from the practice room monitor
- Inform the office of missing items, damage, or temperature issues

<table>
<thead>
<tr>
<th>Key</th>
<th>Opens</th>
<th>Music Major Permission</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1: Piano</td>
<td>Rooms: 164, 166, 168</td>
<td>Registered course or written permission from Dr. Redfern</td>
</tr>
<tr>
<td>#2: Harp</td>
<td>Room: 162</td>
<td>Registered in MU141H or written permission from Dr. Redfern</td>
</tr>
<tr>
<td>#3: Cello</td>
<td>Room: 161</td>
<td>Written permission from Dr. Rhynear</td>
</tr>
<tr>
<td>#4: Percussion</td>
<td>Room: 141,153, 155; 149, 151, 154, 155, 157, 158, 159 160, 163, 165, 167, 169, 171</td>
<td>Registered course or written permission from Dr. Strain</td>
</tr>
<tr>
<td>#5: Standard Practice</td>
<td>Rooms: 143, 145, 147, 149, 151, 154, 156, 157, 158, 159 160, 163, 165, 167, 169, 171</td>
<td></td>
</tr>
</tbody>
</table>
Lockers
Lockers are available without cost, first to music majors and minors, then to students participating in department ensembles. The size of the locker depends on the size of the instrument played. Lockers must be cleaned and emptied at the end of the academic year (following May commencement), or whenever the student is no longer participating in an ensemble or taking a lesson. The department is not responsible for items left in lockers.

Keeping in Touch
Notifications and announcements from the music office will come via your nmur email address. This commonly including time-sensitive information (such as a change in a scheduled concert) or items that require your immediate attention. Check this email account regularly. In addition, check the posting area outside the music office every day.

Music Collection— Olson Library
The Olson library in the LRC has an outstanding music collection of books, music scores, and periodicals. Majors should become familiar with this resource and make us of it throughout their study.

University Instruments
University instruments are available only to students who are enrolled in music courses or ensembles. No fee is charged, but students are held responsible for damage or loss.

In signing the required bond form, the student assumes responsibility for the instrument. The department will charge the student’s account for loss or • damage

• Students are responsible for understanding proper care. In addition to assembly, swabbing, and other routine items, many instruments must not be placed in certain positions, or must be returned to the case when not in use to prevent damage. See the appropriate faculty member for instructions
• Woodwinds must be swabbed out routinely and mouthpieces cleaned
• Brasses must have valves oiled and slides greased
• String bows must be loosened and instruments wiped off gently
• Percussion must be kept properly adjusted, cleaned and stored
• Sousaphones are stored in band room storage area; mouthpieces and neck sections may be kept in lockers
• 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
• Contact the ensemble director or department head immediately in cases of damage. Students are not held liable for complete accidents that involve no negligence. Do not attempt repairs yourself or allow any other person to do so
• When the student is no longer enrolled in the ensemble, class, or lesson studio, or when the concert requiring that specific instrument is completed, the instrument must be returned immediately
• Charges for missing items or accessories will be placed on the student account. University policy requires payment of all charges before enrolling in subsequent semesters

Personal Property Liability
It is the responsibility of the student to safeguard his/her personal property. Northern Michigan University, the Music Department, or faculty and staff are not responsible for loss or damage to personal property of students

Music Technology and Software
All music majors should contact Dr. Flaherty each fall semester to get the departmental laptop image installed, which features a variety of software used in music courses. Since this image will overwrite all data on the computer, students should back up any important files before the image is applied.