On behalf of the music faculty and staff, welcome to the Music Department. As an aspiring or continuing music major, you join a community dedicated to the love of music and the pursuit of excellence in teaching, learning, and performance. You have chosen a very rigorous curriculum that requires not only musical talent but a high level of personal discipline. You will be working with a dedicated and experienced faculty who will do their best help you reach your full potential academically and musically. But the responsibility for success is ultimately yours, and this goes beyond study and practicing. This is reflected in the NMU Student Handbook:

Students have the responsibility to ensure that the academic requirements for their desired degrees are met. They should be 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)

This handbook is designed to help you fulfill these responsibilities with regard to Music Department requirements and other department procedures. Please read it carefully and ask questions. As you move through the curriculum, I strongly urge you to schedule an appointment during the advising period every semester. I am also available at any other time during the semester by appointment.

Dr. Robert Engelhart, Head

CHECKLIST

- Freshmen/ transfers students should be advised of entrance standards and admission 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.
- Each music major should be aware of the concert attendance requirement and procedures (see below).
- 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.
Entrace Standards and Admission to the Music Degree Program
Admitted students who wish to major in music at NMU must first pass the department Entrance Audition. Several scheduling options for the entrance audition are available:

- During their senior year in high school, students may attend published audition dates (listed on website) coordinated with WILDCAT WEEKENDS and/or music scholarship auditions dates. (Generally, most incoming students will audition on one of these dates.)
- During orientation
- During the first week of classes

Entrance Audition Requirements
There are two components to the Entrance Audition, performance and basic musical aptitude.

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 a solo performed at a Solo & Ensemble Festival)

   Vocalists
   - Ability to sing an ascending and descending major scale (on a neutral syllable or solfege)
   - Sight reading
   - Prepared solo with accompaniment (comparable to a solo performed at a Solo & Ensemble Festival)

2) Basic Musical Aptitude (all students)
   - Ability to identify notated pitch (treble or bass clef)
   - Ability to match pitch
   - Ability to echo back simple melodic intervals using a neutral syllable (“LA”)
   - Ability to sing a simple melody (i.e., Happy Birthday, America, etc.)
   - Ability to clap/echo back a short rhythmic example in both simple and compound meter

All students will be notified of their acceptance status in writing. Students who satisfy all entrance audition requirements will be accepted as music majors.

A student who does not satisfy all the entrance audition requirements is not accepted as a music major at that time. Students wishing to pursue the major must meet with the department head and register for the following courses—MU101, MU102, MU125, performance lesson, and large ensemble. The student will be considered a music minor for the first semester. After successfully completing these courses for that semester (grades of C or above in each course), he or she may attempt the entrance audition at the beginning of the following term.

If a student gets a C or lower in one or more of the required courses during the first semester (and is thus ineligible to re-take the entrance exam at the start of the second semester), he or she may re-take these courses the following fall and, if successful, take the entrance exam. Students who are unsuccessful in their second attempt at these courses will be dropped from the major.

Students are strongly encouraged to discuss these matters with their studio teacher or other faculty member, and to meeting with department head whenever questions arise.

Acceptance into the music major is separate from admission to the School of Education. Students in the BME degree should carefully study the admission procedures and requirements the School of Education at http://webb.nmu.edu/Departments/Education/SiteSections/Programs/SelectionRetention.shtml

Proficiency Examinations

Core Proficiency Exams (fundamentals, theory, sight singing, and literature/history). These 1 1/2 hour examinations are designed to evaluate the student’s ability to synthesize information.

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:

- 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

Music Theory Proficiency Exam
This exam is typically taken after the completion of MU 201 – Theory 3. This exam covers the following areas:
• 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.

Sight Singing Proficiency
This exam is typically taken at the completion of MU 202 – Sight Singing 3. The student is required to sight-sing:
• a melodic example using movable "DO" solfegio syllables, including the ability to modulate to a closely related key
• a rhythmic example (void of pitch) using McHose rhythmic syllables

This exam is held before the full music faculty. The student is given 1 1/2 minutes to prepare both the melodic and rhythmic examples. The student may use the piano on a limited basis, to play the tonic, sub-dominant and dominant chords of the chosen key (melodic examples may be transposed to any comfortable key). The student may not play any part of the actual melodic example during the preparation time, but may practice the example audibly. The student may chose which example to perform first.

Music Literature Proficiency
This exam is typically taken after the completion of MU 206 – Music History 2. This exam covers the following areas:
• 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.

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. Remedial and rigorous study prior to retesting is encouraged. The responsibility for preparation rests with the student, and faculty are eager to assist upon request.

Performance Proficiency Levels 100 – 300
Performance Proficiency exams are attended by the full faculty, usually on the final day of classes each semester. Generally the proficiency takes the place of a regular jury for that semester, although performance areas may require a separate jury in order to approve a student to take a proficiency; students must be approved by the performance area. Students should discuss the following requirements with their lesson instructor well in advance of the exam.

Guidelines and Expectations
For Performance Proficiencies

200 Level Performance Proficiency Exam is generally taken during the freshman year. To be eligible, students must have:
• Passed the department Entrance Audition
• Achieved a grade of “C” or better in MU 101 (Theory I), MU 102 (Sight-Singing and Ear Training I), MU 125 (Music and Society), and a large ensemble course.
• Achieved a grade of “B-” or better in performance lessons.
• Achieved a score of at least 75% on the Fundamentals Proficiency Exam.

300 Level Performance Proficiency Exam may be taken when the students has successfully passed all core proficiency exams.
Students must have been promoted to the 300 level in order to give a senior recital or senior project.

The requirements for each Performance Proficiencies vary by area, as follows:

**Woodwind/Brass/String**

**200 performance level:**
- All major scales
  - metronome minimum quarter note = 90 - performed in eighth note pattern.
- **One form of the minor scale (harmonic or melodic)**
  - 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. (Students are required to perform one piece or etude during the actual Proficiency Exam.)
- **Etudes**
  - minimum of 12 completed. (Students are required to perform one piece or etude during the actual Proficiency Exam.)
- **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. (Students are required to perform one piece or etude during the actual Proficiency Exam.)
- **Etudes**
  - minimum of 12 completed- since promotion. (Students are required to perform one piece or etude during the actual Proficiency Exam.)
- **Sight reading**
  - minimum of 2 phrases of simple or compound meter with at least 4 sharps or flats

**Vocal**

**200 performance level:**
- **Cumulative repertoire:** 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 same guidelines as Sight Singing proficiency

**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 a short chromatic passage on one breath on a neutral vowel as follows: ascend a major 3d, descend to DO, descend below DO a major 3d, return to DO. 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\textsuperscript{nd}, major 2\textsuperscript{nd}, minor 3\textsuperscript{rd} and major 3\textsuperscript{rd}. 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) - a minimum of two such performances are required to be eligible for the 300 level.

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 1½ 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. You may, however, sing the melody itself out loud during the practice time, just as if you were preparing it for performance. *Solfège is optional.*

**Demonstrate intonation and breath control for all of the following: Solfège 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, ascending and descending. You choose starting pitch, tempo, emphasize accurate intonation.
- Sing a one-octave whole tone scale, ascending and descending. You choose starting pitch, tempo
- Sing a one-octave diminished chord (e.g. C Eb Gb A C A Gb Eb C). You choose starting pitch, tempo
- Perform intervals on request from a given pitch. Faculty member will choose intervals up to the minor 6th. *Example: pitch is played on piano—“sing the minor third ascending”—Student sings given pitch followed by the interval.*

**Keyboard**

**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. (Students are required to perform one piece during the actual Proficiency Exam.)

**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 (Students are required to perform one piece during the actual Proficiency Exam.)

**Sight reading**

- Sight reading at the level of a Clementi Sonatina

**Percussion**

**200 performance level:**

**one octave**

- 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, Flamace, Swiss Army Triplets

**Repertoire Studied**
• 4 contrasting solos, and a minimum of 12 completed etudes
  Students are required to perform two pieces or etudes during the actual Proficiency Exam, demonstrating:
  a) Mallet instrument (two or four mallets)
  b) 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 Drums

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.

**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 requires both a majority support from the faculty and full support from the area faculty. In other words, the area faculty may overrule the majority vote of the faculty if the quality of the performance does not meet the area’s expectations.*

**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.

**Advisement**
After initial enrollment and advisement, all students are assigned to a faculty advisor.
• Academic and performance files are kept in department office.
• Students are encouraged to use the online degree audit to keep track of their progress, but it is important to remember that departmental proficiency exams are NOT reflected on these audits.
• Be aware of mid-semester registration period and contact your advisor to review your status and refine your timetable. This is particularly vital for music education students and for any student who has gotten “off track” by failing a course or proficiency.

**Grades as indicator of success on proficiency exams**
It is possible to get high grades in lessons or courses and still fail a proficiency exam. A course grade combines several individual evaluations taken over a semester and is influenced by numerous factors; the proficiency exam measures performance at a specific time and testing environment. It is intended to reveal synthesis and ability to apply knowledge and skill. Students are responsible for thorough preparation with this in mind.

**Performance levels**
Performance levels may be repeated for credit any number of times. Freshmen and transfer students are automatically assigned to the 100 performance level. Non-majors must take the proficiency exam in order to progress beyond the 100 level. Transfer students who have had previous university-level performance study may, after an audition, be reassigned to the 200 level (at maximum).

**Lessons, Juries, and Senior Recitals/Project information**
BME music majors must complete a minimum of seven semesters of performance study and be promoted to the 300 level. 100 level lessons are a 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 semesters of study and be promoted to the 300 level.

• For normal juries (not proficiency exams), students are responsible for preparing repertoire sheets showing performance dates, literature and exercises studied, and other material required by the instructor. The student must provide a copy of the repertoire sheet for each faculty member at the jury.

• Jury sheets may be reviewed with the studio teacher but then remain in the academic file. Proficiency exam results may be reviewed by appointment with the department head.

• Students are urged to perform as often as possible. Requirements will vary for each studio. The minimum expectancy is one student recital performance with accompanist each academic year. Performance faculty must approve all student recital performances. In general, students should notify their teacher of all performing activity.

• 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.

• The Senior Project (MU 491) for the BA or BS degree is differentiated from the Senior Recital (MU490) for the BME degree. While the Recital is a performance of repertoire in a formal concert setting, the Project may or may not involve performance, e.g., a written theoretical analysis, historical overview, musical composition/lecture (see Undergraduate Bulletin).

• Students planning a Recital or Project must complete an application at the very beginning of the semester. The student must play a hearing before the area faculty (or present the project in its final form) at least two weeks prior to the date of the recital/project. 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 classes 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

Attending recitals and concerts is an indispensable part of the training for a career in music. Music majors are urged to attend all events, developing a habit of listening to performances of all types and taking advantage of the opportunities made available. Majors are required to attend a minimum number of events each semester. The required number is posted with the list of performances. Note that not all performances offered on campus or in the community count towards required attendance – consult the list outside the music office for updates). Majors may receive concert credit for performances they participate in, but this should be kept to a minimum; the intent of the requirement is to develop listening skills and concert decorum. When events have more than one performance date (e.g. Marquette Choral Society or opera productions) credit is given for attendance one performance only.

Deficiency in concert attendance results in a lowering of the performance lesson grade, a 1/2 grade reduction — B+ to B — for each concert under the required number. Students must examine the concert list early in the semester and plan appropriately. Adjustments to the required number may be made by the department executive committee, but the student must apply in writing as early as possible and not later than four weeks before the final semester jury examination. Adjustments will only be made for compelling reasons.

Attendance at events in Reynolds Hall will be by a punch card system. It is the student’s responsibility to locate the faculty member or other person handling the punch cards for that event. For non-RRH hall events, or where some snafu occurs, save your program (and ticket stub if applicable) and bring it to the music office the next day. It is also advisable in such cases to make your presence known to a faculty member, who can help verify your attendance. “Attendance” is defined as being present for the entire program.

TUESDAYS AT 4:00— BE THERE!

Majors should not schedule activities at 4:00 on Tuesdays. It is vital that you be able to attend and perform in student recitals. Music education seminars, required for BME students, are held on alternate Tuesdays.

There are, unfortunately, unavoidable conflicts with various education classes and other required courses. Please contact the department head during course registration if you are facing a conflict with the 4:00 Tuesday slot.

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 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 drinks
- 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 applause only. No whistling, whooping, or cheering.
- No recording or photography during the performance.
- Formal recitals are inappropriate for infants

**Music Education Seminars**
Normally three music education seminars are held each semester. They include presentations by visiting teachers, explorations of music pedagogy, or exposure to new technology. Music education majors should plan to attend all 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.

**Music Ensembles**
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 (at least one enrollment) and Symphonic Band in the winter semester.

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. Practice time should be tabulated on a specific basis rather than by general estimate (e.g. daily recording rather than weekly summary). The goal is encouraging regular, systematic, high-quality practice. The total number of practice hours for semester and the weekly average is used as part of the evaluation process.

  - 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.

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.

**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 one other student. 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.

Students are not allowed in the buildings before or after open building hours.

Practice rooms usage rules:
- no smoking
- no food or beverages
- door must be closed when practicing
- do not prop doors 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
- please inform secretary of any missing items or damage

Key Checkout
Sign a Key Checkout form in the department office. Refundable $20 deposit is required (cash only). If the key is not returned on the specified date, the $20 deposit is forfeited. Student is responsible for the key and 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. Students must be enrolled in lessons or departmental ensembles to retain key.

Lockers
Lockers are available to music majors, minors, and students participating in department ensembles. Large lockers are only for students who play instruments that will not fit in the smaller lockers. All lockers must 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 less than 30 feet outside any building.

Telephones
Courtesy phones are located throughout the building. Phones in music office or faculty studios are not for use by students.

Posting Areas/Display Case
Majors must check the display case adjacent to the department office on a DAILY basis. Official notices and announcements are posted at this location.

Announcements and Communication
Electronic communication from the department will use the nmui email address. Majors are responsible for checking email daily. Written notices will be posted on the bulletin boards adjacent to the music office and outside faculty studios. Check these locations at least once a day. You are responsible for all information posted or send out via email.

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 INSTRUMENTS
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.
University-Owned Instruments

- In signing the required bond form, the student assumes responsibility for the instrument in specific ways. The department may seek compensation for lost or damaged instruments.
- Woodwinds should be swabbed out after use, mouthpieces cleaned.
- Brasses should have valves oiled, slides greased, etc. and should be fully cleaned before they are returned.
- Strings should have bows loosened, instrument wiped off, etc.
- Percussion should be kept properly adjusted, cleaned and stored.
- Instruments other than large ones such as string bass or tuba must be kept in their cases when not in use.
- Sousaphones are to be stored in cases 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.
- Students should consult with area faculty on specific care instructions. These include proper ways to assemble instruments and to place them on surfaces to prevent bending of delicate mechanisms.

Contact the ensemble director or department head immediately in cases of damage. Students are not held liable for completely accidental events that

- don’t involve negligence. Do not attempt repairs yourself or have some outside person do so.
- 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 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.
- Students forfeit future use of university-owned instruments if they fail to take proper care of their first one.

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 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.

Questions or concerns regarding the contents of this handbook are to be directed to the Dr. Engelhart or the department secretary

FACULTY AND STAFF DIRECTORY

Updated contact information is available at http://www.nmu.edu/music/node/75