

**SCHOOL OF MUSIC**  
Southern Illinois University Carbondale

**FACULTY HANDBOOK**

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## SCHOOL OF MUSIC GOALS

Specific goals have always been open to faculty debate, review and, from time to time, revision. The following set of goals was approved by faculty consensus on September 21, 1988:

1. To provide educational opportunities which prepare students for graduation with baccalaureate and graduate degrees and careers in music and music-related fields.
2. To provide a variety of musical experiences and opportunities for the study of music for the general university student.
3. To stimulate the creative participation of the music faculty in musical performance and composition, in scholarly research, and in the personal quest for more effective methods of training.
4. To enhance the musical growth in the region through public concerts on campus and in area communities and schools.
5. To provide educational resources in support of professional growth for non-university students, professional performers and teachers and others concerned with the art and practice of music.
6. To work cooperatively with other programs of the University in a supportive and mutually advantageous way.
7. To develop a continuing exchange of ideas with artists and scholars, both in this country and abroad.

## **APPLIED MUSIC JURY PROCEDURES**

1. Jury exams should serve to establish some positive correlation between a student's level and quality of performance and the grade and credit to be awarded.
2. Each jury has discretionary power over procedures used: day and time, number of minutes per student, who should appear, etc.
3. A secretary should be selected to administer the jury. This person should make sure the blue repertoire cards are recorded and kept on file in the music office.
4. The jury should be aware that a graded repertoire list for each instrument is on file in the music office. This list can help serve as a basis for judging a student's level (140, 240, etc.)
5. The jury should also be aware that its collective judgment must be recorded and properly filed in order to advance or hold a student at a certain level, to allow his registration for three (3) credits as an applied major, to switch him to class instruction, etc. Forms for this purpose are available in the office and should be secured by the jury secretary and given to the Undergraduate Advisor.
6. All Bachelor of Music degree students must pass an upper division examination in order to be admitted to the 340 level of applied music. It is normally taken before finishing 60 hours of academic study and in the second semester of Music 240. The upper division examination for transfer students is normally taken at the end of the first semester at SIUC. The upper division examination consists of an applied music jury performance before the entire music faculty. Students will provide a complete repertoire list at the time of the jury.
7. All Bachelor of Arts degree students must pass a Music 240 exit exam. The exam format and content is left to the discretion of the area faculty, but must serve to reflect the skills and knowledge expected of a student at that level.

## GENERAL STUDENT PERFORMANCE POLICY

Each student majoring in music is expected to perform in a solo capacity, when feasible, at least once a year. These appearances may take several forms:

1. Half or full recitals, under supervision of the applied jury or a special committee nominated by the jury. Supervision involves stipulation of the music to be performed and memorized, a recital preview, and final evaluation of the performance.
2. Appearances on the School of Music monthly convocations.
3. Appearances before the student's regular weekly studio class, as scheduled by the instructor.
4. Invitational appearances, such as concerto performance, opera role, performances before university and community organizations, etc.

Performance Requirements for Graduation:

B.M. applied major: Junior year, full or half recital; Senior year, full recital

B.M. piano pedagogy: 2 options available:

Two (2) half recitals or one (1) half recital and one (1) full recital

B.M. non-applied major: Half recital during senior year

B.M. theory/composition: Half recital of compositions

M.M. applied major: Full recital (MUS 598-3) and related document (MUS 595-2)

M.M. opera/music theater: Full recital (MUS 598-3)

Other master candidates: Recital appearances optional

## **POLICY ON SUPPLY OF WIND AND PERCUSSION PLAYERS FOR THE ORCHESTRAS AND BANDS**

Directors are to acquaint applied teachers with their specific needs if voluntary enrollment does not fill any section.

Applied teachers are to encourage and influence their students to fill these posts.

Since supply and demand in the various sections fluctuates from year to year, and since no instrumental students may be absolutely required to play in more than one of these groups, all positions still may not be filled. In such case, the conductor may ask applied faculty to perform at specific rehearsals and performances. Only when this is not feasible may the conductor acquire outside assistance.

## **ENSEMBLE TOURS**

The purposes of tours by student music groups are both educational and promotional. The goal is to secure the benefits of both with the least disruption of other school functions. To this end the following guidelines are suggested:

1. Since three, four or more groups might be touring in any one year, it is necessary to establish plans with the Director during the preceding spring and finalized by October 1.
2. In the interests of students' academic welfare, no tour during the semester should involve more than three school days.
3. Tours should be scheduled at least a month apart and at least a week away from exams and major concerts.
4. It will be most practical and valuable to keep tours within Illinois and other areas within 175 miles of Carbondale (especially large groups). Depending on available funding, national and international touring may take place on an every other year or every third year basis.
5. High school students and their parents should be our major concern as well as appearances before community college audiences.
6. Ensemble accounts should be the basic source of funds. Attempts should be made to secure meals and lodging from hosts.
7. To allow proper adjustment of tests and make-ups, the organization director must provide an alphabetical list of tour participants to the music faculty approximately two weeks in advance of the event.

## FINANCIAL ASSISTANCE

A limited number of tuition waivers, cash stipends and music scholarships are available. Named scholarships include the following:

Forbes Alexander Music Scholarship  
Floyd Wakeland Memorial  
Phil Olsson Scholarship in Music  
Melvin Siener Band Memorial  
Marjorie Lawrence Opera Scholarship  
Leigheber Piano Scholarship  
Norville Opera Scholarship  
Barwick Piano Award  
Kesnar Music Scholarship  
Herbert Krauss Memorial  
T. Presser Award  
R. Kingsbury Memorial  
Chamber Music Society Scholarship Fund  
SIL Concert – Longbons Choir Scholarship  
Helmuth Fuchs Music Scholarship  
Melissa Imes-Rardin Memorial Opera Scholarship  
Michael Hanes Marching Salukis Scholarship  
A. Brouillette Music Scholarship  
Beggs Symphony Orchestra Scholarship  
D. Lampman Music Education Scholarship  
Jervis Underwood Flute Scholarship  
M. Dorsey Music Scholarship  
Longbons Family Scholarship  
Peebles Scholarship  
Gillespie Memorial Scholarship Fund  
Lutes Instrumentalist Award Fund  
Jarvis Memorial Flute Scholarship  
Sonja James Memorial Scholarship  
Mykytyn Composition Award  
Carl Deis Composer Prize  
Regular Scholarship Account (Concert and Recital donations)  
School of Music Activities Fund (Telefund & undesignated)  
CoLA Tuition Waivers

The objectives of the School of music depend greatly upon securing those students most talented and likely to succeed, regardless of their financial situation. The faculty will consult each student's Request for Financial Assistance, his teacher's recommendations,

and his grade average, as well as his audition ranking, in making recommendations for the awards. For recruitment of truly outstanding students, efforts to coordinate scholarship resources with New Student Admissions should be made.

Scholarship priorities are as follows:

Attract outstanding students where there are instrumental or vocal deficiencies.

Attract other students.

Keep strong continuing students.

Compete with other schools for students seeking scholarships.

Encourage non-majors to play in ensembles where needed.



## **EQUIPMENT AND FACILITIES**

1. All major equipment requests should be submitted to the Director at the beginning of the fall semester with full description for preparing the requisition. If more than one item is requested, list in order of priority. When the equipment budget is determined, items will then be ordered on the basis of priority, Resubmit items next fall which were not secured.
2. Less costly items may be requested and purchased at other times during the year if funds are available. Never pick up items until the purchase order is put through.
3. Normal supplies and equipment can be ordered by giving details directly to the Director's secretary. Make no purchases without processing an official university requisition.
4. All instruments and equipment are to be checked out using the proper check-out forms. Band and orchestral instruments are to be under the Assistant Director of Bands. Keyboard instruments are to be under the Piano Technician and audio-visual equipment under the Recording Engineer. All equipment is under the general supervision of the Director. Faculty should keep studio inventory up to date. Return all equipment and/or materials so they may circulate.
5. Report any equipment found out of order to the Director. Service request forms to tune and repair pianos and to repair, move and operate equipment can be secured in the Faculty Lounge and will be dispatched to proper personnel.
6. All persons using School of Music instruments must complete the Agreement for Loan of Musical Instrument form. The Director of Athletic Bands will handle all checkout procedures. In order to maintain a full inventory of instruments and instrument repairs, all checked out instruments will be turned in at the end of every spring semester. Students that do not return equipment or return instruments having more than normal wear will be assessed charges on their Bursar bill as per the Agreement for Loan of Musical Instrument form.

## **BUILDING SECURITY AND KEYS**

1. When not occupied, keep studios locked. Altgeld building hours are 7am – 10pm, Monday – Friday; 7am – 6pm Saturday; and 12pm – 6pm Sunday. At other times, when opening Altgeld front door, turn key counterclockwise to unlock, open door and turn key clockwise before entering to reengage the lock.
2. The Smart Classroom, ALT 114, is to remain locked at all times.

3. Do not loan keys! To avoid security problems, student should not be given keys nor allowed in the building beyond normal hours. Faculty in the building beyond normal hours must have a security pass. All faculty are issued outside door keys (Altgeld and OBF), a key to his or her own office, and other keys as approved by the Director of the School of Music. Graduate Assistants are issued a key to their own office, but not outside door keys.
4. Piano practice room keys may be checked out with a faculty member's approval and by signing a contract promising to pay \$50 for lost keys (\$225 for Percussion practice rooms). Keys not returned on time will result in a charge to the student's Bursar bill. Returns that require special effort to retrieve will also be charged the fee.
5. Combination locks required a refundable \$5.00 cash deposit. Locks must be returned to the music office at the end of fall and spring semesters or renewed for summer, otherwise the deposit will be forfeited and lockers will be cleared.

## **TELEPHONES**

1. To save long distance charges, always try to plan ahead sufficiently to write, email or text instead of using the phone.
2. Do not give out your authorization code number.
3. The policy for making long distance calls will be announced by the Director and updated as the budget requires.

## **PIANO ACCOMPANYING**

A faculty member is Coordinator of Accompanying. This individual will supervise the assigned Graduate Assistants and members of the MUS 341 class, Accompanying Lab.

The primary responsibility of the coordinator is to care for full and half recitals scheduled by faculty members, juniors, seniors and graduates. Accompanying for general recitals and in private studios will be supplied insofar as possible. Further assistance by other faculty and students and townspeople may be secured on a voluntary basis, in which case a fee is optional. Regular accompanying posts for opera, choir, etc. filled by graduate assistants or taken from student wages allocated for that purpose.

To help in assigning accompanists, the coordinator shall develop a list of available accompanists, with a rating of their comparative ability and current assignments. Faculty members desiring accompanists for themselves or their students should make requests to the coordinator, allowing sufficient time for preparation of the music.

## **GRADUATE ASSISTANTSHIPS**

Appointees are normally selected in February (for Summer) and April (for Fall), from the applicants, based upon their records and recommendations. The attempt is to secure those who are the most talented and best risks who, at the same time, are most qualified to fulfill the required assignments. The Graduate Coordinator and Graduate Committee will make its recommendations to the director.

After assignments are made, faculty members are asked to use their services in the most practical manner, and to assure themselves that the assistants are working approximately at the assigned rate. Evaluations must be done each semester (GA Unions agreements). Any weaknesses should be reported on the evaluation form so that adjustments and reassignments may be effected.

## **RESEARCH AND TEACHING FELLOWSHIPS**

Applications for summer research fellowships and summer teaching fellowships are to be submitted to the Director for recommendation. <http://orda.siuc.edu/intemal/seedgrants.html>

## **TEACHING ASSIGNMENTS**

Tentative assignments for each semester must be prepared six to nine months in advance, as part of the process of submitting class schedules. Assignments are based upon anticipate demand for courses, the qualifications of faculty, and rough equalization of loads. Final copies are distributed to the faculty six or eight weeks before the term begins.

Loads are based upon a 12-hour formula previously suggested by NASM, which assumes two hour outside work for each lecture, with special adjustments for lesson and laboratory work and any help by graduate assistants. A worksheet and instructions for computing workload may be found in Appendix A of this document.

## **CONVOCATIONS/STUDIO HOURS**

Convocations and Studio Hours are held Tuesdays at 10am for all applied students taking 2 or 4 credits (music majors in their principal field). Each semester, no more than four monthly convocations of all music students will be held at Shryock Auditorium or OBF Chapel as announced, for orientation, general recitals, or guest performances or clinics. Attendance is checked at that time and given to applied teachers for grading. In addition, various applied areas hold studio classes each week as part of the applied music instruction.

## **ABSENCE FROM CAMPUS**

University policies regarding leaves of any type from campus may be found at <http://policies.siuc.edu/policies/leaveall.html>

A form, available at <http://eforms.sm.edu/siuforms/info/hro1011.html> or in the Faculty Lounge, should be submitted to the director in advance of any absence. Arrangements should be made for a graduate assistant or colleague to handle classes and lessons or make-ups should be arranged. When advance notice is not possible, someone should phone the office so that necessary arrangements to continue classes can be made.

**Sick Leave:** Absences due to sickness should also be reported on the “Absence Request” forms. <http://eforms.siu.edu/siufoiTQs/info/hro1011.html>

## **OUTSIDE EMPLOYMENT**

Professionally useful activities which do not affect regular working hours are not discouraged. Such items would include church choir, judging, consultantships, a few lessons or occasional performing engagements. Where contractual obligations are involved, an Annual Disclosure Report of Proposed Non-University Activities and Financial Interests must be filed.

<http://orda.siu.edu/guide/conflictdisclosure.pdf>

## **TENURE AND PROMOTION**

See the School of Music Operating Paper as well as the Faculty Handbook for criteria and procedures.

## **SABBATICALS**

The request may be for a period of nine months at half pay or for one semester at full pay. Faculty shall become eligible for such leave at the end of six years of service; such leave may not be granted to any faculty member more frequently than once during any seven subsequent years of service. Formal request must be made to the director at least one year in advance. Full University policies regarding Sabbatical leaves may be found online.

<http://policies.siu.edu/policies/leaveall.html>

It should be kept in mind that, at present, a maximum of two person can be granted sabbatical leave during any one semester. This is necessary in order to maintain the quality and depth in course offerings (particularly in upper level and graduate level courses), and the avoidance of constant overloads on the faculty.

## **FACULTY TRAVEL**

Limited funds are allocated to assist in the expenses related to professional engagements or meetings. These activities should be related to state, regional or national engagements. Submission of the application for travel support must be made to the Director several months in advance of the proposed trip. <http://orda.siu.edu/intemal/travelapp.pdf>

Travel advances may be secured for out-of-country travel. A University car should be used when possible (by submitting a vehicle request several months in advance), or personal car, in preference to train or plane. When going by car, transportation should be made available to other faculty or students wishing to attend the same event.

[http://wwwv.pso.siu.edu/travel/svc\\_rates.html](http://wwwv.pso.siu.edu/travel/svc_rates.html)

## **TYPING AND DUPLICATION SERVICE**

Materials to be typed or duplicated should be turned in to the general music office. Allow three or more working days for completion. Large jobs may take longer. For duplication the office must determine the process to be used depending upon speed, quality and cost.

Use of the photocopy machine is limited to faculty, office staff and student workers. Graduate assistants involved with teaching classes or assisting faculty must submit work requests through the front office.

With regards to work submitted to the office, the duties of the music secretary assigned to computer operation are as follows:

1. Respond to prospective student inquiries.
2. Other scheduled projects involving timely responses or mailings.
3. Type recital programs (2 week minimum required).\*
4. Update and print faculty vitae. This requires semesterly updates and a minimum of 2-4 week notice, depending on other projects and assignments.
5. Update and print mailing lists (1-2 weeks minimum required).
6. Other computer generated letters and mailings.
7. Account management and related paperwork.
8. Additional typing as approved.

As needed:

1. Scheduling of programs
2. Supervision of student workers.

\*Any program turned in later than two weeks prior to the performance date will be typed only if all prospective student inquiries are answered and all other programs which were submitted on time have been completed. Please report to the Assistant Director any special circumstances which prohibit getting the programs in at least two weeks in advance.

## **LISTENING ROOM & COMPUTER AIDED INSTRUCTION**

The Listening Room is open from 8am to 4:30pm, Monday through Friday.

Faculty and graduate assistants may check out recordings overnight from 4pm til 8am the following day. Scores and recordings may also be checked out by the faculty and graduate assistants for use during classes, and are to be returned at the close of the class hour. These materials must be signed out personally. Do not ask the attendant to sign the cards for you.

Faculty may request that recordings and scores be placed on reserve for their classes. Recordings and scores on reserve will not be checked out to anyone as long as they are on reserve, unless the faculty member who has placed them on reserve takes them out for his own classroom use. Scores on reserve may be checked out by the students to use in the Listening Room, but cannot be taken from the room.

## **SCHEDULING OF ROOMS**

A change in location or time of the scheduled classes may not be done without permission from the Director, who forwards a form to the Registrar. Special use of classrooms for meetings, etc. must be arranged in advance with the music office.

## **USE OF SHRYOCK AUDITORIUM**

- I. Criteria for scheduling an event
  - A. Faculty level
  - B. Graduate level
  - C. Undergraduate piano or organ
  - D. Logistical necessity (group size)
  - E. No other facility available
  
- II. Rehearsals normally allowed
  - A. Faculty – 2 rehearsals
  - B. All others – 1 rehearsal
  - C. Exceptions
    1. Combined ensembles – up to 3 rehearsals
    2. Opera – up to 10 rehearsals
  - D. Criteria for allowing extra time
    1. Must be available

2. Must be logistically practical
  3. More consideration given to:
    - a. Faculty
    - b. Graduate students
    - c. Piano and organ students
- III. Scheduling Procedures
- A. ALL SCHEDULING AND CONTACT WITH SHRYOCK SHOULD BE MADE THROUGH MUSIC OFFICE SECRETARY. DO NOT CONTACT SHRYOCK DIRECTLY.
  - B. Be aware that any time Shryock is scheduled between 7:30am and 6:00pm you are probably bumping an organ lesson or organ practice time.
  - C. Bumping of organ time occurs for outside events and School of Music events. Makeup time is handled by Shryock Director.
  - D. The School of Music has an agreement with Shryock for educational events to be provided without additional charge. All other events will incur facility charges. All use of additional sound and/or visual equipment must be provided by the School of Music.

#### SCHEDULING PROCEDURES FOR OTHER SPACE

1. All scheduling requests should be submitted to the Music Office secretary in writing on the forms provided. Do not make verbal requests. Written requests are needed for changes in program and rehearsals already scheduled.
2. Shryock requests require a minimum of one week notice, with 2 weeks preferred. Do not contact Shryock personal, but schedule with the Music Office secretary on the appropriate form.
3. Requests for use of Quigley Hall require a minimum of one week notice. Do not contact Quigley personally, but schedule with the Music Office secretary on the appropriate form. Do not request the use of Quigley on weekends as that involves extra expense.
4. Scheduled rehearsal times should be used as requested. If these times will not be used, inform the Music Office secretary so that cancellations can be put through.
5. Discuss recital needs with the piano technician, graduate assistant in charge of recitals, and our recording technician as early as possible for stage and sound specifications.
6. All usage of OBF must be cleared with the Music Office.
7. Avoid changes in recital schedule due to already processed publicity. Any changes or cancellations in student recitals will result in a \$50 charge.

## OFFICE SCHEDULES

At the beginning of each term, the music office will supply forms for listing regular classes, lessons, rehearsals and daily office hours. Forms should be completed by the end of the first week, one to be posted on the teacher's office door and the other copy returned to the Music Office. This is especially helpful to the office in referring visitors and relaying phone calls. Faculty are required to have a minimum of six office hours each week over a minimum of two days. <http://policies.siu.edu/emi3loveeshandbook>

## CONCERT AND RECITAL SCHEDULING

1. The supervising faculty member must complete the request form with the music secretary. All scheduling is done under the supervision of the Assistant Director. Saturday and Sunday programs must be avoided to save extra charges.
2. Do not allow a student to schedule his own recital officially, nor to cancel. This is the teacher's responsibility. Students cancelling recitals will be charged \$50.
3. Try to plan several months ahead and then stick to the scheduled date. If a concert must be postponed once it has been printed on the semester calendar and mailed, complete official cancellation and be responsible to place a large sign on the door of the hall on the date, telling of the cancellation or postponement.
4. The request for a hall should include request for piano and other necessary equipment.

## COURTESIES

When you know of a hospitalization or death in the family of any music faculty member, graduate assistant or civil service worker, please inform the music office immediately. A notice will be posted and a card or flowers will be send as seems appropriate. The office will collect contributions to replenish funds as necessary.

## ADMISSION INFORMATION

Application for Admission. Letters of inquiry from high school students are referred to the Assistant Director who forwards appropriate information and any current brochures in the student's field of interest.

Inquiries on graduate study are referred to the Coordinator of Graduate Studies who forward Graduate Handbook and assistantship applications if requested.

All prospective students are asked to write to the Admissions Office; they complete forms and have high schools forward their transcripts, physical exams, ACT scores and rank in graduating



class. Those transferring from a junior or senior college must have transcripts forwarded to Admissions; evaluation of music credits is done by the music advisor and of their other courses by the Registrar.

Transfer from Another Institution. Music courses transferred from another institution will be evaluated by the advisor and students placed in theory sequence, etc. as seems most accurate. But the theory staff posts notice at the beginning of each term for examination of such transfer people and any necessary remedial work will be specified.

Housing. New students are referred to the Housing Information Office for assistance in finding living accommodations.

Financial Assistance. High school student inquiries are referred to the Assistant Director who sends application forms for SIUC Tuition Awards and asks for tape or audition. The most qualified are determined by an instructor's judgment and student is notified of any award. Offices of the Dean (in the case of tuition awards) and the Assistant Director (in the case of cash stipends) make final grants in terms of student's record and statement of need.

When openings exist, students are promised a place on the student payroll at hourly wages. These students must complete forms to be placed on payroll before wage claims can be put through.

Applications for graduate assistantships are screened by the Graduate Committee and the Coordinator of Graduate Studies, in consultation with faculty from the appropriate areas. Recommendations are then made to the Director for final decision.

## **ADVISEMENT AND REGISTRATION**

After a student receives admission acceptance, he must make an appointment with the music advisor. However, to secure better control of applied study level, proper participation in performing groups, recital fulfillment, etc., faculty are encouraged to act as unofficial pre-advisors. At the beginning of each term, each applied teacher should question his two- and four-credit students to see if such pre-advisement is in order, and do it or refer him to a more appropriate instructor. A recommended program should be outlined and signed and forwarded with each student to the music advisor.

Advisement folders for all music majors are kept in the Advisement Office – Room 101, Altgeld Hall.

Lesson Level and Credit. Those declaring music as their major or minor indicate this to their advisors and specify their "principle field", whereupon they are ordinarily enrolled without audition in 140-2 credits. Actual level is determined by audition. If they are at or near beginning

level, however, they should be enrolled first in 040, or class lessons. Instructors may elect to group their 040 students into classes.

Each student advances to the next level after two semesters of C or higher and approval of the jury. Any time following the first semester of study, the jury may approve an applicant's request to pursue the specialization in performance and thus enroll for 4 credits. However, the 3 credit registration is not to be used to "make up" missed credits; these should be taken in another related field such as organ plus piano, or waived entirely. Only 1 and 2 credit registrations are allowed in summer.

Non-majors and non-minors wishing lessons and who will be participating in one of the performing organizations will first be referred to a teacher in the appropriate area of study for an audition and a rating form returned to the Music Advisor. The most qualified non-majors are to be given any vacant spots in the teachers' loads if they are participating in a performing organization.

Students taking 2 or 3 credit lessons should be informed that they must keep Tuesday at 10:00am free for convocations and studio hour with their principal applied teacher. Poor attendance should result in a lowering of the grade.

Non-majors and non-minors enroll for one credit in applied music, since they are not expected to attend the Tuesday studio hour, meet the recital attendance requirement, or make recital appearances.

Likewise, a major's secondary field of private instruction carries only one credit per term for the same reasons as above.

All music education majors must complete a semester of class voice prior to student teaching (or waive by means of proficiency exam). Instrumental education majors must be in Marching Band (MUS 011) a minimum of one semester.

Students majoring in music must reach a basic level of proficiency in piano. For instrumental music education majors this is reached by satisfactory completion of two semesters of class piano instruction, and four semesters for all other in the B.M. program. Music majors without piano background should therefore enroll in 030A at the earliest opportunity, and complete the number of semesters stipulated above. Those who have studies piano prior to entering college should first contact the class piano instructor. The examination will determine at what level the student should enroll. However, because of the difficulty in arranging such auditions for entering students, the music advisor may assign the level provisionally.

Restricted Class or Closed Class. Restrictions for registration in applied lessons and other classes may be lifted on Banner by the instructor or the music advisor with the instructor's permission.

Approval of Overloads. Approval of overloads must be secured from the Advisor's office.

Recital Attendance. Similarly, applied instructors must keep records on all 2 and 4 credit students to see that they are attending the required seven recitals per semester. Each instructor will distribute recital attendance cards to each student. The cards are stamped and initialed at the recital hall door by the graduate assistant in charge. Instructors ask their students to bring their cards at the end of the term and give a grade of incomplete when the even recitals have not been attended.

Major Ensembles. Major ensembles are defined in the current University catalog. All majors must enroll in one of these per term (except the student teaching term). All other performing ensembles constitute elective "chamber groups". Students may participate in more than one major ensemble and chamber group, but never more than three per semester. Scholarship recipients may be required to participate in two major ensembles, depending upon the instrumentation/voice needs.

Ensembles with a prerequisite of "prior audition" require that the new student perform for the group's director and a form is returned to the advisor granting permission to enroll. Membership by "consent" means open enrollment but the director may require those who are non-qualified to drop.

Grades. The faculty member assigned to a course shall determine the basis upon which grades are given and shall announce the policy to his class. The faculty must submit them personally on Banner in accordance with regular University procedures. Certain courses (398, 400, 461, 498, 499, 566, 595, 598, 599) may be taught by various faculty.

A student may appeal his grade informally and if the appeal is earned to the Director, the instructor will be consulted to see whether proper methods have been followed. Re-evaluation may then be suggested, but no change of grade<sup>1</sup> can be made except over the signature of the instructor (or the Director, in case the instructor is no longer with the University). A student may also follow a formal grievance procedure, which is outline in the Operating Paper of the School of Music.

Incomplete Grades. An INC is assigned when, for reasons beyond their control, students engaged in passing work are unable to complete all class assignments. An INC must be changed to a completed grade within a period designated by the instructor but not to exceed one semester from the close of the term in which the course was taken, or graduation, whichever comes first. Should the student fail to complete the course within the time period designated, not to exceed one semester, or graduation, whichever comes first, the incomplete will be converted to a grade of F and the grade will be computed into the student's grade point average. Students should not register for courses in which an INC has been assigned with the intent of changing the INC grade. Registration will not prevent the INC from being changed to an F.

Change of Grade Card. These cards are to be filled out by the instructor and signed by him before being passed to the Director and the Dean. These cards may be obtained from the Music Office (see attached).

Proficiency Forms. The student must initiate these forms. The student then takes the proficiency test and the instructor completes the bottom of the form, which is then forwarded to the Music Advisor and the Registrar's Office.

Teacher Education. See the current catalog for procedures.

Graduation Checks. The progress of the student towards graduate is discussed at each appointment with the advisor. The student is responsible for knowing University and School of Music requirements for graduation.

### **ANNUAL ORCHESTRA SOLO COMPETITION**

1. It is desirable to have outside judges for which funding will be requested each year. In the absence of funds, a faculty committee consisting of a representative of each area will serve as judges. Members will be appointed by the Director.
2. The jury will declare 0-4 winners with these limitations:
  - a. If two or more winners are declared, they will be selected from at least two different performance areas. These areas are: voice, keyboard, winds and percussion, strings.
  - b. Total performance time of winners not to exceed 40 minutes.
3. Piece(s) to be performed must be approved by the applied music teacher and the orchestra director by signature on the application form. Students who won in the previous competition are not eligible to compete the following year.
4. Applications must be submitted before the deadline posted.
5. Competition to be held in Shryock Auditorium (if financially possible).
6. Timing of piece(s) to be provided on the application form. A schedule will be made up one week in advance based upon this information.
7. Contestants will be allowed to perform their selection(s) in their entirety.
8. Scoring will be as follows:

- a. A scoring system of 0-20 points is established based upon technical accomplishment and musicality.
  - b. A minimum of 16 points averaged is needed to qualify as a winner.
  - c. Judges scores will be totaled to determine the winner(s).
9. Adequate publicity and notification for students and faculty will be arranged on a timely basis.
10. Student winners of the competition will receive a certificate and a monetary award.

### **MID-PROBATIONARY TENURE REVIEW**

1. A mid-probationary tenure review will be administered according to the following schedule: 6<sup>th</sup> semester as Assistant Professor, 4<sup>th</sup> Semester as Associate Professor, 2<sup>nd</sup> Semester as Professor.
2. The candidate will prepare a dossier which should include achievement reports, student evaluations of all classes taught, and (optionally) a personal statement projecting the candidate's goals for the next period of time prior to the mandated tenure review.
3. The Director will require mid-probationary tenure evaluations from the tenured faculty and will solicit mid-probationary tenure evaluations from the untenured faculty. Faculty will read the dossier and evaluate the candidate on the confidential evaluation form provided by the Director.
4. The Director will summarize the rating and comments and will discuss them with the candidate in a private session.
5. The Director will write a letter summarizing the results of the review that, at the candidate's choice, may become a part of the candidate's tenure dossier.
6. The Director will return the confidential evaluation forms to the faculty.

Tenured faculty may also request this process of review in order to assist them in their work and/or preparation for a promotion review.

### **RECORDING SERVICE POLICIES**

1. Undergraduate recitals are not recorded automatically. If you wish to contract with recording services the fee must be paid at least 72 hours in advance. This will allow

sufficient time to schedule resources. All fees go toward the purchase of new equipment and/or to cover costs.

2. Joint undergraduate recitals are treated the same as above. We suggest that partners share the cost.
3. Graduate recitals are recorded automatically if part of the degree requirement. The department keeps the master tape. Copies are available to the performer(s) as per below.
4. Faculty recitals are recorded automatically and are kept by the department. Copies are available only with the permission of the faculty member(s) involved.
5. Visiting artist recitals are recorded only with the permission of the performer(s). Copies are not normally available.
6. Ensembles are normally recorded automatically and the department retains the masters. Copies are usually available as per below.
7. Recording sessions for the making of contest/audition tapes are possible. Please contact Recording Services as soon as possible because the facilities are often difficult to schedule. A deposit may be required.
8. All master recordings are made and edited digitally using state of the art equipment. CDs are available for a nominal fee.
9. **COPIES.** All copies must adhere to copyright law.
10. The digital library covers the last ten years. The analog tape library extends back an additional 17 years and contains approximately 1000 recitals. If other services are required, please contact Recording Services.