

TABLE OF CONTENTS

| | |
|---|-----------|
| <i>Table of Contents</i> | <i>i</i> |
| <i>MESSAGE FROM THE LEADERSHIP TEAM</i> | <i>1</i> |
| <i>PURPOSE</i> | <i>1</i> |
| <i>INTRODUCTION</i> | <i>2</i> |
| Milestones | 2 |
| <i>FACULTY and STAFF DIRECTORY</i> | <i>5</i> |
| Director | 5 |
| Associate Director | 5 |
| Faculty | 5 |
| Adjunct Faculty and Staff | 7 |
| Professional Staff | 9 |
| Preparatory Programs | 9 |
| <i>SCHOOL OF MUSIC FACILITIES</i> | <i>10</i> |
| Building and facilities use | 10 |
| School of Music Scheduling: | 10 |
| Practice rooms | 10 |
| Lockers | 11 |
| Keys | 11 |

| | |
|---|----|
| Class attendance policies _____ | 18 |
| i | |
| Applied studio (100, 100x minor studies, 300, 300x minor studies) _____ | 18 |
| Individual applied study _____ | 19 |
| Change in area of major applied study _____ | 20 |
| Secondary instrument _____ | 20 |
| Jury examinations _____ | 20 |
| School of Music Convocation _____ | 21 |
| Recital attendance requirement _____ | 21 |
| Colloquia in Music: MUS 014X _____ | 21 |
| Experiencing the Live Performance of Concert Repertoire: MUS 015X _____ | 22 |
| Number of Semesters Required _____ | 22 |
| Number of Events Required _____ | 22 |
| Outside Events _____ | 22 |
| Monitoring of Concert and Recital Attendance _____ | 23 |
| ENSEMBLE PARTICIPATION _____ | 24 |
| ADMISSION TO UPPER DIVISION STUDY _____ | 24 |
| BME upper-division process _____ | 25 |
| <i>RECITAL PERFORMANCE REQUIREMENTS</i> _____ | 26 |
| Upper division recital scheduling _____ | 26 |
| Recital Times for All Venues _____ | 27 |
| Upper-division recital sign-up procedures _____ | 28 |
| Printing of recital programs _____ | 29 |
| Recording of recital performances _____ | 29 |
| Applied honor recitals _____ | 29 |
| Procedure for applied honor recitals _____ | 30 |
| Honors in Music Composition _____ | 30 |
| CONCERTO/ARIA GUIDELINES _____ | 32 |
| Preliminaries _____ | 32 |
| Finals _____ | 32 |
| <i>APPENDIX</i> _____ | 33 |
| School of Music Degree programs _____ | 33 |
| School of Music minors and concentrations _____ | 34 |
| Music History sequence _____ | 34 |
| <i>HEALTH AND SAFETY PROCEDURES</i> _____ | 37 |

MESSAGE FROM THE LEADERSHIP TEAM

Welcome to a new year of music at Illinois Wesleyan University. As a community of composers, performers, scholars, and teachers, let us begin the year with renewed commitment to the highest principles of musicianship and artistic expression, and let us work together to create an environment in which each of us is applauded for our successes, encouraged and supported during challenging times, and validated as unique talents and individuals.

This handbook is intended to provide answers to many of your questions regarding curricular and co-curricular matters and a variety of School of Music policies and procedures; all are encouraged to study it carefully. Also, we encourage you to meet regularly with your academic advisor; we cannot emphasize enough the importance of this interaction. If a problem should arise in the course of your university experience, the music faculty suggests that you first seek the counsel of your advisor. If the problem cannot be resolved in this manner, then we suggest that you next speak with the department head who leads your program area. If after this second step the problem has still not been resolved, please feel free to seek the assistance of the Interim Director and/or Associate Director.

We are looking forward to working closely with our esteemed music faculty and staff, to welcoming our returning students, and to getting to know each of our new students.

Best wishes for a most meaningful and productive year.

Dr. Victoria N. Folsie
Interim Director

Dr. William Hudson
Interim Associate Director

Jane Smolen
Administrative Specialist IV

PURPOSE

The School of Music subscribes to the following purpose, which first appeared in the Illinois Wesleyan University catalog in March of 1926:

It is the purpose of the School of Music to serve those who wish to make a serious study of music so that they may become men and women of highest ideals and usefulness as artists and teachers of attainment. There is also an ever-increasing recognition that a knowledge of music and literature is a vital part of a liberal education. Conscious of this fact, the School of Music attempts not only to develop those professionally interested in music, but also be of value in the life of every student in the University.

INTRODUCTION

The School of Music has established a tradition of excellence that spans more than 150 years. For generations the faculty has prepared students for careers as composers, performers, educators, and scholars. Students receive personalized attention from a faculty of gifted artist/teachers. At Illinois Wesleyan University, this relationship blends emerging and established talents in an environment in which students are able to participate in a wide range of performing experiences seldom available in schools of comparable size. The School of Music maintains a selective admission policy that enables it to provide optimal conditions for musical and personal growth.

Milestones

- 1850 Illinois Wesleyan University founded.
Preparatory School established (now Preparatory Department).
- 1864 Department of Music established with regular course offerings.
- 1879 First music graduate (diploma).
- 1890 Wesleyan College of Music established as a result of the combining of the Conservatory of Music with the Illinois College of Music.
- 1914 College of Music name changed to School of Music.
- 1920 Music Education (Public School Music) program established.
- 1921 First Bachelor of Music degree granted.
- 1922 Dr. Arthur E. Westbrook appointed first Dean of the School of Music.
- 1927 Bachelor of Music Education Degree program established.
- 1930 School of Music accepted as a Full Member of the National Association of Schools of Music.
- 1932 Master of Music Program is established and continues to grant master's degrees until 1975
- 1947 College of Fine Arts established at Illinois Wesleyan University. 1949 Music Library established in Presser Hall
- 1952 Symposium of Contemporary Music established.
- 1954 European Field Study program in music established.
- 1973 Alice Millar Center for the Fine Arts completed.
- 1974 Music Library is moved to the third floor of Presser Hall
- 1978 Bachelor of Arts in Arts Management and Bachelor of Music in Piano Pedagogy degrees established
- 1979 Dedication of Thorpe Music Library.
- 1984 Dedication of Evelyn Chapel.
- 1986 Music Scholarship program enacted.
- 1988 Westbrook Auditorium renovation completed.

FACULTY AND STAFF DIRECTORY

Director

Dr. Victoria N. Folsie Interim Director of the School of Music
Professor of Nursing
556-3286 Presser 110

Associate Director

Dr. William Hudson Interim Associate Director of the School of Music
Assistant Professor of Voice
556-1048 Presser 114

Faculty

| | | |
|-----------------------|----------------------|---|
| Dr. R. Kent Cook | 556-3124 Presser 205 | Professor of Piano |
| Dr. Linda Farquharson | 556-3025 Presser 111 | Professor of Voice |
| Mrs. Eva Ferguson | 556-3630 Presser 150 | Coordinator of Piano Accompanying Assistant Professor of Music |
| Dr. J. Scott Ferguson | 556-3073 Presser 262 | Professor of Voice Director of Choral Activities |
| Mr. Roger Garrett | 556-3268 Presser 209 | Assistant Professor of Clarinet |
| Dr. Nina Gordon | 556-3828 Presser 214 | Associate Professor of Cello |
| Dr. John Hamilton | 556-3015 Presser 252 | Head of the Music Education Department Visiting Assistant Professor of Music |
| Dr. William Hudson | 556-1048 Presser 114 | Head of the Voice and Choral Department Assistant Professor of Voice |

Dr. Lev Ivanov

Visiting Assistant Professor of Music

556-3983 Presser 151

Sarah Lindenbaum

556-3358 Ames Library 145

Outreach Librarian - Music

Adjunct Faculty and Staff

Mark Anderson

556-3226 Presser 253

Applied Guitar

Deanne Bryant

556-3102. Presser 113

Student Teaching and
Field Placement Supervisor

Sarah Dale

556-3037 Presser 36

Staff Accompanist

Nellie Dixon

Presser 26

Applied Bassoon

Jason Gardner

556-3866 Presser 312

Ensemble Director

Amanda Gee

Off-campus

Student Teaching and
Field Placement Supervisor

Momoko Gresham

556-3877 Presser 257

Staff Accompanist

Cora Johnson

556-3862 Presser 250

Staff Accompanist

Trevor Jones

556-3616 Presser 54

Applied Acoustic Bass and Electric Bass

Ingrid Kammin

556-3194 Presser 21

Applied Voice

Susan Klotzbach

Applied Organ and University Organist

| | | |
|-----------------------------|--|---|
| Glenn Wilson | Presser 29 | Director of Jazz Ensembles |
| Lu Witzig | 556-2443 Presser 257 | Staff Accompanist |
| <i>Professional Staff</i> | | |
| Laura Dolan | 556-3063 Presser 264A | Music Admissions Coordinator |
| David Horine | 556-3234 Presser 263 | Piano Technician |
| Jane Schurter Smolen | 556-3062 Music Office 556-3102. Presser 112 | Administrative Specialist IV |
| <i>Preparatory Programs</i> | | |
| | Office: 556-3337 Presser 264B | |
| Mark Anderson | 556-3226 Presser 253 | Lecturer in Guitar |
| Sharon Chung | Phone and office | Lecturer in Violin and Viola |
| Nina Gordon | 556-3441 Presser 30 | Lecturer in Cello |
| Alicia Gummess | | Lecturer in Violin |
| Trevor Jones | 556-3616 Presser 54 | Lecturer in Double Bass |
| Erin Mulliken | 556-3441 Presser 30 | Coordinator, Piano Preparatory Program Lecturer in Piano |
| Dr. Lisa Nelson | | Head of the String Department Instructor of Viola and Violin |

Room 167), choose the tunnel. However, avoid the area immediately next to the dock door

Piano students are given instruction in keyboard skills, music theory, traditional piano technique and repertoire through individual lessons. Recitals are planned periodically.

The String Program features individual instruction in violin, viola, cello, and guitar. Recitals are planned at the end of fall and spring term.

OPPORTUNITIES WITHIN THE SCHOOL OF MUSIC

Student organizations

The School of Music sponsors many organizations for music students. Some organizations are open only by special invitation. For further information, contact the pertinent student president or the faculty sponsor.

Music Organizations

American Choral Directors Association, Student Chapter
National professional organization for choral directors.
Faculty Advisor - J. Scott Ferguson

National Association for Music Educators, Student Chapter No. 57
National professional organization for music majors with special interests in music teaching.
Faculty Advisor – Dr. John Hamilton

National Association of Jazz Educators
Faculty Advisor – Glenn Wilson

Professional Music Fraternities

Delta Omicron, Sigma Chapter
National professional music fraternity for women and men.
Faculty Advisor – Mario Pelusi

Phi Mu Alpha Sinfonia, Alpha Lambda Chapter
National professional music fraternity for men.
Faculty Advisor - R. Kent Cook

Pi Kappa Lambda, Gamma Upsilon Chapter
National Music Honorary Society for men and women.

Sigma Alpha Iota, Sigma Alpha Chapter

Faculty Advisor—TBD

Silence Interrupted
Co-ed a capella group
Faculty Advisor—Jennifer Hilbish Schuetz

Suspended
Male a capella group
Faculty Advisor—J. Scott Ferguson

Wesleyan Consort
Early Music Ensemble
Faculty Advisor—William Hudson

Music awards and scholarships

All entering music majors audition for admittance to the School of Music. Renewable Talent Scholarships, ranging from \$10,000-\$25,000 per year, are awarded on the basis of an audition and scholastic background. A limited number of \$40,000 scholarships are also available to truly outstanding musicians through competitive auditions.

Renewal of these scholarships depends on satisfactory progress in both musical and scholastic areas. The Director, in consultation with the faculty, will determine renewal status for all scholarship students.

A number of outstanding music students are also recognized each year with awards and honors given by the Music faculty. These awards include:

- The Amateur Musical Club Scholarship Fund
- The William H. Archer, Jr. Memorial Music Scholarship
- The Lillian Aubuchon Scholarship for Music Majors
- The Professor Susan J. Brandon Endowed Piano Scholarship
- The Eldon and Miriam Brokaw Scholarship
- The Sweet Adelines Endowed Music Scholarship Fund
- The Henry and Ardith Charles Endowed Scholarship Fund
- The Agnes W. ChiC /P #MCID 2ur4 22

The Pearl D. Funk Scholarship Fund
The Mary Louise Coulter Gage Endowed Scholarship Fund
The Herbert and Elizabeth Garling Endowed Scholarship Fund
The C. Roland and Marie Ann Hill Endowed Scholarship
The John W. and Lola (Cherry) Hinnens Scholarship Fund
The Richard B. Hishman Endowed Music Scholarship Fund
The Leslie F. and Ruth B. Jennings Music Scholarship
The Frank B. and Alice Y. Jordan Endowed Scholarship Fund

Instruments (French Horn, Trumpet, Trombone, Baritone, Tuba); and Percussion Instruments. Offered each semester.

100x:

Applied music lessons are open to students in other divisions of the University with the consent of the instructor and payment of the applied music lesson fee. Students will be assigned to teachers for one half-hour private lesson each week. Juries, technical examinations, and repertoire classes are not required; however, students may elect to participate in one or more of these activities. Instruction is available in the following areas: Voice; Keyboard Instruments (Piano, Organ, Harpsichord); Stringed Instruments (Violin, Viola, Cello, Double Bass, Electric Bass, Classical Guitar, Electric Guitar, and Harp); Woodwind Instruments (Flute, Oboe, Clarinet, Bassoon, Saxophone); Brass Instruments (French Horn, Trumpet, Trombone, Baritone, Tuba); and Percussion Instruments. After completing this course, it will not be possible to petition to substitute it for MUS 100. Offered each semester.

300:

A continuation of applied work in the minor field as described under 100. Prerequisite: four semesters of minor study or consent of instructor. As with 100 Minor Study, there is an applied lesson fee. Depending on the instrument studied, some combination of juries, technical examinations, and repertoire classes is required. Offered each semester.

Each student must fill out an Applied Music Report, available online under the School of Music “Resources” web page, prior to the jury. This sheet must be given to the jury prior to the exam performance.

School of Music Convocation

In addition, two (2) on-campus music performances not presented by the School of Music will be permitted. This may include a School of Theatre Arts musical and a variety of programs presented by students and professionals.

For events outside of the School of Music, a student must obtain the signature of the applied teacher on an outside Recital/Concert Attendance slip, which is available at the Music Office. The teacher may require a ticket stub, printed program, or similar documentation as proof of attendance at these events. To be counted for credit, these forms must be turned in to the Music Office no later than 4:30 p.m. on Reading Day of the semester.

Monitoring of Concert and Recital Attendance

A faculty monitor will be present at each School of Music event that fulfills the requirement for MUS 014X and 015X. It is the student's responsibility to obtain a Recital/Concert Attendance slip from the monitor before the beginning of the event; no slips will be distributed after the concert hall doors close. Immediately after the performance, the student must return the slip to the faculty monitor, who will submit them to the Music Office, where attendance will be recorded. **ONLY SLIPS RECEIVED FROM THE FACULTY MONITOR WILL BE RECORDED.**

Attendance records will be maintained in the Music Office. Students may check the status of their MUS 014X or 015X attendance record by asking at the Music Office. Dr. Cook, in consultation with the Recital Committee, is the Instructor of Record for MUS 015X.

No student will receive a degree from the School of Music without fulfilling the MUS 014X and 015X recital attendance requirement!

ENSEMBLE PARTICIPATION

All B.M. and B.M.E. students are required to enroll in one major ensemble for credit each semester. Exemptions from this requirement include parttime students (enrolled for fewer than 3 course units) and Music Education students during the semester they are student teaching. Contemporary Musicianship majors are required to complete four semesters of a major ensemble, and four semesters of chamber music. B.A.-degree candidates are required to enroll for a total of 4 semesters (1 unit) of ensemble, but are encouraged to participate every semester, as part of a complete musical education. If a student receives financial aid through the School of Music, it is a requirement to participate in ensembles. Participation in a required major ensemble during each semester in residence shall coincide with and support the principal instrument on which a student auditioned for the school of music.

To satisfy the ensemble participation requirement, a student must enroll in one major ensemble each semester to be selected from Collegiate Choir, University Choir, Illinois Wesleyan Symphony Orchestra, Symphonic Winds, or Wind Ensemble. Piano majors may meet the ensemble requirement by enrolling in Chamber Music-Accompanying (Music 031-1). Students are also encouraged to audition for and participate in other university ensembles, such as Titan Band*, Jazz Ensemble, Chamber Singers, Unlicensed Syncopation, instrumental chamber ensembles, and student led groups, which do not meet major ensemble requirements.

A student may enroll in more than one ensemble for credit; a grade will be recorded on his or her transcript and will be tabulated as part of his or her GPA. Students are not allowed to “audit” ensembles. All ensemble participation is graded, and regular attendance is mandatory.

Students are urged to continue a commitment to a given ensemble through the full academic year. Most ensemble directors expect that students enrolled for fall semester will continue to participate in the Spring Semester as well, though auditions may be held between semesters.

*Titan Band is an ensemble for wind and percussion players, which performs at university
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musicianship sequence, (3) applied study in the major and/or minor instrument, and (4) performing ensembles.

In the sophomore year, the student begins to explore those areas of study which are supportive of the intended major area in music (e.g., performance or music education) in anticipation of admission to upper division study leading toward a specific music degree. During that year, students make formal application for admission to upper division study in music. At that time each student's record in both liberal arts and music courses is evaluated in terms of the quality and appropriateness of work completed to date in relation to the major area in which degree candidacy is sought.

BME upper-division process

Students who wish to pursue the Bachelor of Music Education degree must make formal application for admission to the Teacher Education program in the spring of their sophomore year. Application forms are available at <http://www.iwu.edu/edstudies> or the Educational Studies Office, Center for Liberal Arts 343.

The process consists of five major areas: musical competencies, writing skills, professional qualities, personal qualities, and academic skills. A personal interview with Music Education faculty is required. In addition, the student must write a brief essay (maximum two pages) articulating how he/she will be a teacher scholar for social justice. The essay should include unique characteristics the candidate has to offer to the music education profession and a personal philosophy of music education based on observations in techniques courses and fieldwork. Various materials are available explaining course and observation requirements.

Musical competencies include the following: score reading, descriptive analysis of musical style, sight-singing in major and/or minor keys, singing/identifying all intervals to the octave, solfeggio skills, theory, performance practices and knowledge of major field repertoire (band, orchestral, or choral), history, style periods, and performance skills acceptable for upper division status.

Music Education students must successfully pass all portions of the process and the applied upper division jury for admittance to the Teacher Education Program and to upper division status within the BME program. If a student is deficient on any portion of the exam, a remedial plan will be devised (by the MTAC committee in consultation with the Director of the School of Music) and one semester of probation (fall, junior year) will be granted. Students may enroll in MUS332 and MUS333A during the probationary semester. If significant progress has not occurred at the end of the probationary semester, which will be determined by a second (and final) examination and interview, the student will not be permitted to enroll in MUS333B, MUS497A, or MUS427, and a change of major will be recommended.

RECITAL PERFORMANCE REQUIREMENTS

All students pursuing the Bachelor of Music degree in Performance

Saturday, 11:00 a.m., 1:00, 3:00, 5:00 and 7:30 p.m.

Sunday, 1:00, 3:00 and 5:00 p.m.

The last possible recital date for the Fall 2018 semester is December 7, 2018. No recitals will be scheduled on April 13, 2019. The last possible recital date for the Spring 2019 semester is April 20, 2019.

Students performing required recitals will have priority in choosing recital dates. Dates after Spring Break will be reserved for required recitals until the required recital sign-up period is complete.

Student recitals are not scheduled during May Term unless they are related to May Term coursework or otherwise approved.

Required Senior Recitals may be presented as solo or shared programs, as approved by the major applied teachers involved. The entire program is not to exceed 80 minutes (including intermission). Required senior recitals may sign up for recitals on the first day of the performance semester.

Required Junior Recitals can be shared by two juniors, at least one being a performance major; students unable to find a partner should contact their applied teacher for help. The entire program is not to exceed 80 minutes, and no intermission should take place. If a junior recital will be unshared and longer than the customary 30 to 40 minutes, the Recital Committee's approval is not needed, only that of the applied instructor. Required junior recitals may sign up for recitals during the second week of the performance semester.

Non Required Recitals presented by B.M.E. or B.A. students meet the same requirements. Students can begin scheduling 2 weeks AFTER required recital scheduling begins.

Chamber Ensemble Recitals (031 and 031x ensembles, excluding Chamber Singers) may be scheduled on the first day of the semester, but not before.

signatures from your teacher and accompanist, indicating that they will be available during those times.

3. Only the Music Office can schedule events in Westbrook Auditorium. If planning to use a space other than Westbrook, first check the availability of recital times with the Music Office and then reserve the space with the other administrator (for example, reserve Evelyn Chapel through Cheri Armstrong by email at carmstrong@iwu.edu or through their website <https://www.iwu.edu/chaplain/Reservations.html>) after scheduling the recital with the Music Office. Keep in mind that different spaces will have different requirements for set-up and availability.
4. Turn in your Request Form, filled out completely, to the Music Office during the recital sign-up period. Scheduling will occur in the order that forms are received; your first date and time choice CANNOT be guaranteed. Shared Junior recital forms are considered in order once the Music Office has received both forms. In case of conflict, your recital will not be scheduled, even on a tentative basis, until the conflict is resolved.

A copy of each recital/ concert may be ordered in CD format through the Music Office. Recital and Ensemble CD's cost \$15 (which includes one copy of the recording and an editing fee). Please note that additional licensing may be required to produce multiple CD's; see Copyright for Music Students, available at <https://www.iwu.edu/music/resources.html>. Order forms and fee information for additional services are available in the Music Office.

Applied honor recitals

A senior student, with approval of the major applied teacher, may request designation of his or her senior recital as an Honor Recital. The student must first request a preliminary screening by the pertinent department. Departments will recommend only well-prepared students whose level of performance and repertoire meets the highest standards. Once recommended by the individual departments, Honor Recital candidates will perform an audition for the entire faculty, whose vote determines which recitals will receive the Honors designation.

It is expected that the student's audition will be presented in a professional manner and show a high level of musicianship. The audition itself will be the sole determining factor in the judgment of the faculty.

Procedure for applied honor recitals

Honor Recital auditions are scheduled in early November, early February, and on the Thursday before Spring Break during the regular School of Music Convocation time. Audition dates are posted in conjunction with the Convocation Schedule. Students may audition on any of these dates except B.M.E. students, who may not audition during their student-teaching semester. Auditions are CLOSED.

1. Students interested in auditioning must submit their

CONCERTO/ARIA GUIDELINES

Each year, the Illinois Wesleyan Symphony Orchestra showcases the School of Music's finest soloists in the annual Concerto Aria concert, known as the Henry Charles Memorial Concert.

Soloists must audition to be chosen.

Studio faculty are required to consult with IWSO conductor regarding the selection and length of the piece no later than September 15th of the semester of auditions.

Auditions are held during the fall semester. Audition dates and details will be posted on the School of Music bulletin boards, monitors, and in the Presser Post. A sign-up sheet will be posted across from the Music Office.

Professor Ivanov and the IWSO staff provide oversight of the Concerto-Aria auditions and concert.

Soloists will be chosen according to the following guidelines:

1. Auditions are open to sophomore, junior, and senior instrumentalists, and to junior and senior vocalists regardless of class level. Winners from previous years are ineligible to audition.
2. Students must audition on the work they intend to perform with the Orchestra. Each

Five-Year Dual Degree – Many students also elect to pursue two degree programs. Depending on the combination of degrees, this requires a minimum of five years of study. When pursuing two degree programs, the names of the degrees are different; e.g., B.A. in music and the B.S. in biology.

School of Music minors and concentrations

Minor in Arts Management – is designed to help prepare students to manage performing and visual arts organizations such as orchestras, theatres, galleries, museums, and arts councils. Because it is intended to complement major study in one of the fine arts disciplines, this program is only available to students majoring in art, music, or theatre arts.

Minor in Jazz Studies – is designed for music majors and non-music majors who wish to acquire a substantial understanding of jazz music, particularly in the areas of arranging, harmony, history, improvisation, performance, and theory.

Minor in Music – is designed for qualified students who have a background in music and who wish to complete a secondary concentration in this area to complement their studies in the liberal arts.

Concentration in Composition – for music majors who are not interested in majoring in composition but who have a strong interest in this area, the School of Music offers the Concentration in Composition. Completion of this concentration will be noted on the student's transcript

Music History sequence

MUS 201/202. Survey of Music History I & II (.5, .5) (CHC). Two-semester introduction to the intellectual, aesthetic and stylistic trends of Western music history and to the representative genres and composers associated with them. Familiarizes students with primary sources and teaches analytical techniques for articulating historical and stylistic observations in writing. Includes required listening. MUS 201 covers the medieval era through the late Baroque, and MUS 202 spans the emergence of Rameauian theory to the present. Prerequisite: MUS 104 or equivalent skill. Offered each year. REQUIRED for majors and minors.

MUS 353. History of Musical Style I: Renaissance Study of musical styles and historical context 1450-

MUS 358. History of Musical Style VI: Post-World War II to the Present The expanding concert-

HEALTH AND SAFETY PROCEDURES

The School of Music's primary goal, in addition to educating well-rounded musicians, is to encourage the betterment of health and safety of students and faculty. In cooperation with the National Association of Schools of Music, the following links provide information on how to maintain health and safety in practice, performance, and academic and daily life. Topics covered include, but are not limited to: hearing, vocal and musculoskeletal health; injury prevention; use, proper handling and operation of potentially dangerous materials, equipment and technology. This information should act as a resource and should not be regarded as a self-diagnostic tool; please consult your studio teacher and a licensed professional as soon as possible if you believe you are vulnerable to any of these risks or if you have developed symptoms.

[“Advisories on Neuromusculoskeletal and Vocal Health”](#)

Other Links:

[National Association of Schools of Music](#)

[Performing Arts Medicine Association](#)