



NORTHERN MICHIGAN UNIVERSITY
DEPARTMENT OF MUSIC

2024-2025

Student Handbook
for
Music Majors

2024-54 Student Handbook for Music Majors

Admission to the Music Degree

Any student may initially declare a music major with the university, but they must be formally accepted by the department to progress through the curriculum. This Entrance Audition must be passed either prior to or during the first semester at NMU. This includes students in the Tuition Incentive Program (TIP), who are not allowed to declare a four-year degree but intend to become majors eventually. The Entrance Audition may occur during:

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

Entrance Audition Requirements

1) Performance

Instrumentalists

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

Vocalists

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

2) Musical Aptitude

- Identify notated pitches on a staff
- Using a neutral syllable (i.e. “la”), match pitches played on piano or sung
- Using a neutral syllable (i.e. “la”), echo back simple melodic intervals
- Instrumentalists: sing a simple, recognizable melody (*Happy Birthday, America*, etc.)
- Clap back (echo) short rhythmic examples in simple and compound meter

Be prepared to describe your musical background, including ensembles, previous repertoire, and other instruments you play. Although piano experience is not required, it will be of interest to the faculty to know your incoming level. Finally, describe your musical aspirations for the future (e.g. music education, performance, music business). Students who satisfy all Entrance Audition requirements are fully accepted as music majors.

Provisional Status

When the Entrance Audition reveals one or more areas of deficiency, the student will be considered a *provisional* music major for the first semester. Provisional students take the same courses as other incoming majors (see Core Curriculum Flow Chart, below). Students who achieve a grade of C or better in MU101, MU102, MU145, applied lessons, and their primary ensemble are eligible to retake the Entrance Audition as part of their first semester jury. If a student does not pass the Entrance Audition the second time, they will be advised to change their major (note Appeal process on page 3). In such a case, the first semester music courses may be applied to a music minor. If a student declares music at the beginning of (or during) the Winter Semester and is considered a *provisional* major after the Entrance Audition, they are allowed to continue as a music major in the following Fall Semester. At the end of that Fall Semester, the requirement of C or better in the above courses is enforced.

It is assumed that provisional music majors will be eligible to retake the Entrance Exam at their jury. Therefore, provisional students may pre-register for second semester music classes during the advising period (which normally occurs prior to juries). However, if any final grades do not meet the C or better requirement, the results of that retake will be nullified and the student may be dropped from Winter semester theory and aural skills classes (MU104 and MU105). The student should schedule a conference with the Department Head as early as possible to determine future status.

Progressing to the Second Semester

A final grade of C or better is required in all 3 Fall core lecture courses (MU101, MU102, and MU145) in order to continue in the Music sequence with Winter semester core courses (MU104 and MU105). *If a major who has passed the Entrance Audition drops one of these fall courses, or fails to achieve a C, they must submit a written appeal to retake that course the following Fall.

Academic Appeals

Appeals should be submitted to the Department Head and must include support from the studio teacher. All appeals are reviewed by the Music Department Executive Committee. If the appeal is not approved, the student will be dismissed as a music major. If approved, the student must retake the deficient course(s) the following Fall and achieve a C or better. If unsuccessful a second time, the student will be dismissed from the major at that time. These policies are intended to permit students to investigate music as a major and encourage talent, while also identifying those who seem unlikely to succeed in the curriculum. The goal is to guide all students to the most fruitful and successful area of study. The faculty recognizes special circumstances and thoughtfully considers all appeals. It is the student's responsibility to initiate the appeal process and to assemble support for their case.

Core Curriculum Flow Chart

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

***Chart Below Beginning Fall 2019**

	Fall - Semester 1	Winter - Semester 2
Academic Core Courses	MU 101 (Theory 1) [C or better] MU102 (Aural Skills 1) [C or better] MU145 (Intro – Music Lit) [C or better] MU103 Class Piano 1	MU104 (Theory 2) [C or better] MU105 (Aural Skills 2) [C or better] MU106 Class Piano 2
Other Required Courses	MU001 Music Forum Studio Lesson (100 level) Large Ensemble	MU001 Music Forum Studio Lesson (100 level) Large Ensemble MU 170 (Class Voice) [Instrumental BME only]
Departmental	<i>Audition/Entrance Exam Fundamentals Prof. (in MU101)</i>	<i>200 Level Perf. Proficiency w/approval of studio instructor</i>

	Fall - Semester 3	Winter - Semester 4
Academic Core Courses	MU201 (Theory 3) [C or better] MU202 (Aural Skills 3) [C or better]	MU204 (Theory 4) [C or better] MU210 (Aural Skills 4) [C or better] MU211 (Orch. & Arr.) [C or better] MU301 (Music History 1) [C or better]
Other Required Courses	MU001 Music Forum Studio Lesson (200 level) Class Piano 3 (Vocal BME only) Large Ensemble	MU001 Music Forum Studio Lesson (200 level) Class Piano (if required) Large Ensemble
Departmental	<i>Theory Proficiency part of MU201. BME majors eligible to register for 200 and 300 level music education courses</i>	<i>300 Level Perf. Proficiency w/approval of studio instructor. Aural Skills Proficiency is part of MU210.</i>

School of Education (Music Education majors only)

Music education majors are responsible for timely application to the School of Education, including passing the MTTC test and music sub-test. Carefully study the admission procedures and requirements at <http://www.nmu.edu/education/michigan-test-teacher-certification>. This application is outside of the Department of Music, and is solely the student's responsibility.

Academic Proficiency Exams

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

Fundamentals

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

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

Music Theory

This exam is given at the conclusion of MU201 - Theory 3, covering the common practice period. Students must achieve a passing grade to pass the course.

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

Aural Skills

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

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

Performance Proficiency

These exams, which permit majors to move to either the 200 or 300 level of private study, are administered during exam week. The entire 200-level exam is administered by area faculty during a standard jury, and promotion requires a majority vote. The 300-level exam requires two meetings with faculty; a jury before the area faculty early in the week, and a performance of repertoire before the full faculty (typically during the exam time for Music Forum). At the jury, the student demonstrates non-repertoire requirements listed below for the level change. Solo repertoire may also be requested. The area faculty then notifies the Department Head if the student is eligible to appear before the full faculty. At the proficiency, the full faculty hears repertoire and reviews the cumulative repertoire and performance record compiled by the studio teacher. Promotion requires a majority vote from both the full faculty and the area faculty. A majority of the area faculty may overrule the full faculty vote if the quality of the performance does not meet the area's expectations. Students are notified of Performance Proficiency results in writing, and may contact the Department Head to discuss the results. Eligibility and requirements are found below.

Performance Proficiency Eligibility

Students should proactively discuss the following with the studio teacher early in their program to develop a clear understanding of the expectancies and a timeline.

200 Level *To be eligible, students must have*

- passed the Entrance Audition
- passed the Fundamentals Proficiency (part of MU101)
- achieved grades of C or above in each of the first semester core academic courses (MU101, MU102, MU145)
- grades of C or above in performance lessons and ensembles
- the recommendation of the studio teacher and area faculty

300 Level *To be eligible, students must have*

- passed the Theory and Aural Skills Proficiencies
- the recommendation of the studio teacher and area faculty

Performance Proficiency Requirements by Area

Woodwinds, Brass, and Strings

200 Level

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

300 Level

- Remaining form of minor scale (harmonic or melodic)
- Cumulative repertoire studied at the 200 level: Four contrasting pieces or movements, two performed on a student recital.
Etudes: minimum of 12 completed since last promotion
- Performance: one piece or etude
- Sight reading: excerpt with two phrases of simple or compound meter, at least 4 sharps or flats

Vocal

200 Level

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

300 Level

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

Keyboard

200 Level

- All major and one form of the minor scales (harmonic or melodic): two octaves, hands together, ascending and descending; eighth note pattern w/quarter=90
- Major and corresponding minor arpeggios: two octaves, hands together, ascending and descending. (Sequence of scales and arpeggios determined by instructor)
- Cumulative repertoire studied at 100 level: four contrasting pieces or movements, one performed on a student recital.
- Performance: one piece performed before entire faculty
- Sight Reading: excerpt at the level of Clementi *Sonatinas Op. 36*

300 Level

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

- Performance: one piece performed before entire faculty
- Sight reading: Bach Chorale

Percussion

200 Level

- Technique/mallet
 - ◆ All major scales: one octave, eighth note pattern, ascending and descending, quarter =90
 - ◆ Arpeggios major and minor
- OR-
- Technique/drum: 3 rudiments chosen by faculty from the following: Single Stroke, Double Stroke, Single Paradiddle, Double Paradiddle, Paradiddle, 5-stroke, 7-stroke, 9- stroke, Flam, Single Drag, or Ruff, Flamacue, Swiss Army Triplets
- Cumulative repertoire at the 100 level: 4 contrasting solos, and a minimum of 12 completed etudes.
- Performance: two pieces or etudes before entire faculty, demonstrating:
 - a) Mallet instrument (2 or 4 mallets)
 - b) Snare Drum (concert or rudimental style)
- Sight reading: student choice of instrument

300 Level

For promotion to the 300 level in percussion, students must have concentrated their study in at least 3 of the following areas, with public performances of solo or chamber literature in at least two areas:

Snare Drum (Rudimental or Concert)
 Timpani
 Mallets (Marimba, Xylophone, Vibraphone)
 Multiple Percussion
 Drum Set
 Hand Drumming
 Orchestral Accessory Instruments and Excerpts (Tambourine, Triangle, Glockenspiel, Cymbals, Bass Drum, Castanets)
 demonstrate proficiency on both a mallet instrument and some type of concert drum (snare, multiple percussion, timpani, drum set, hand drum).

One of these must be chosen as the primary concentration and the other as a secondary concentration for the purposes of the juried proficiency.

Remaining scales and/or rudiments and/or arpeggios not previously performed at the 200 level (regardless of concentration). One octave of all twelve minor scales, in three forms, performed in eighth notes at quarter note = 90.

Performance: mallets as main concentration:

- At least one mallet solo utilizing four mallets which demonstrate technical and musical maturity, or two solos or etudes utilizing two mallets, one which demonstrates technical maturity and musical maturity
- One etude or solo which demonstrates technical and musical maturity on one of the following instruments: Snare Drum, Timpani, Multiple Percussion, Drum Set, Hand Drum
- Sight reading on mallet instrument

Performance: drum as main concentration:

- Two solos or etudes, one which demonstrates technical maturity and one which demonstrates musical maturity on any combination of the following instruments: Snare Drum, Timpani, Multiple Percussion or Drum Set
- One etude or solo (2 or 4 mallet) on a mallet instrument which demonstrates both technical and musical maturity
- Sight reading on snare drum

Piano Requirements

- For students who declared and began courses as a music major PRIOR to Fall 2019
 - BME Instrumental majors must complete 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.
- For students who began taking courses as a music major in Fall 2019 or later
 - ALL students, regardless of major, must complete Piano 1 Piano 2 with a grade of 'C' or better, or test out of this requirement
 - BME Choral majors must also pass Piano 3 with a 'C' or better, or test out of this requirement

Advising and Records

- Music majors are advised by an embedded Student Success specialist and faculty mentors. Majors are strongly urged to check with multiple resources to ensure that courses are appropriate/requirements are being met.
- Take advantage of all resources (including online degree audits) to keep track of your progress, develop a timeline for graduation, and lay out projected classes for future semesters.
- Meet with your advisors/mentors well in advance of the mid-semester course registration. This is particularly important for music education majors, for those who have changed majors or are pursuing double majors, and those who are 'off track' in some way.
- Academic and performance files are kept in department office

Music Forum

All majors must enroll in MU001 Music Forum, a zero-credit course with the assigned meeting time of 1 p.m. on Fridays. The course is used to evaluate concert attendance and to reserve 1p.m. on Friday for student recitals and other presentations. Students should register each semester until they fulfill the required number of satisfactory grades (refer to course syllabus). When scheduling for the following semester, students should register for MU001 even if it conflicts with another required course, then notify the instructor immediately. Attendance accommodations will be considered for conflicts involving required classes.

Forum attendance appeals must be submitted in writing to the Department of Music Executive Committee (send to Administrative Assistant in Music Office). For potential conflicts with another class, appeals should ideally be submitted when the problem is identified, during the enrollment period for the upcoming semester. All appeals, including those involving concert attendance, must be submitted by the end of the 4th week of classes. Appeals must provide evidence that the problem is unavoidable, e.g. the other class is only offered at that time, and that this particular class is required to fulfill a degree requirement. The instructor will consult with the Executive Committee and notify the student of the accommodation.

Studio Lessons

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

Juries

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

Performance Requirements

- At the 100 level of study, students are expected to perform at a minimum of one student recital or comparable public performance each school year. Requirements will vary by instructor and students are urged to perform as often as possible. Performance faculty must approve all student recital performances
- At the 200 and 300 levels of study, students are expected to perform on student recitals or comparable public performance once per semester.
- Students should notify their studio instructor of all performing activity (including outside groups, theatre roles, 'gigs'). These activities can consume time that should be used for practicing, and in some cases can adversely influence the development of technique. While respecting the student's right to pursue other performing, faculty may advise students against activities they feel will hinder progress.

Senior Recital/Project

- Many BA/BS music majors choose to fulfill MU490 Senior Project with a senior recital, as is required for the BME degree (MU491 Senior Recital). Projects may be "a composition, paper, or performance. A project proposal must be approved by the studio instructor and Department Head" (Undergraduate Bulletin). Students should begin discussions early with their teachers if an alternative senior project is envisioned.

- Senior recitals may be solo or duo (shared). Solo senior recitals should be 30 to 45 minutes. Shared senior recitals are acceptable, with each student performing 30 minutes of music.
- The studio instructor and area faculty will consider whether a student's technique and repertoire merit giving a solo recital
- Recital programs are developed by the instructor and student using current and cumulative repertoire covering various style periods and composers. The Department of Music considers the recital a formal capstone experience.
- Students must have completed all proficiency exams and have been promoted to the 300 level (prior to the current semester).
- Students who began their degree PRIOR to Fall 2020 must be enrolled in lessons at the 300 level in the semester they give their recital or project (unless the project does not involve performance). Students who began their degrees in Fall 2020 or later are not required to be enrolled in lessons during their recital semester – BUT must have completed one semester of 300 level lessons prior to that semester.
- Students intending to give a project or recital should complete an application in the Music Office during the first week of the semester. The application contains a timeline and information about posters and recital etiquette.
- Students are responsible for scheduling a formal hearing a minimum of two weeks prior to the date of the performance. The hearing must include all guest performers and be fully memorized (depending on studio/area requirements). At this time, the area faculty may change the program or even cancel the recital.
- Students may request tentative dates for recitals prior to the beginning of a semester, but these are not confirmed until the faculty has finalized the performance calendar at its first faculty meeting of the semester. Family should not make travel commitments until the date is confirmed. As noted above, the area faculty has the right to modify or even cancel a recital at the hearing.
- The recital or project does not necessarily exempt a student from taking a performance jury. This is at the discretion of the studio instructor. Considerations include the timing of the recital during the semester, the level of repertoire, illness, or goals for that semester not addressed by the recital.

Student Teaching

BME majors must have completed all departmental and School of Education requirements prior to the student teaching semester. It is particularly important for these students to have developed a clear timeline for all classes and requirements by the end of the sophomore year. Students should be aware of pre- and co-requisite classes in the School of Education curriculum.

Class Attendance

Official university policy still includes the expectancy that *"Students are expected to attend all course meeting dates and times in which they enroll."* Faculty have the right to include attendance as part of their grading scheme. In the Department of Music, absences for university-sponsored activities will be excused if students observe the teacher's syllabus requirements for notification. Any missed work must be made up, and is solely the responsibility of the student. Poor performance in core music classes is frequently correlated with poor class attendance.

Concert and Recital Attendance

Attending live recitals and concerts is an important part of musical development. In addition to developing valuable listening and audience skills, students need to support their colleagues in their efforts. Music majors must attend a specified number of events each semester. This number is determined by the faculty and is posted on the list of approved performances.

- S/U grade for concert attendance will be given through the required registration in MU001 Music Forum (See Music Forum, above).
- Faculty may require attendance at certain concerts as part of the syllabus. It is normal etiquette that students attend recitals or major performances by their studio teachers.
- In most cases, majors cannot receive attendance credit for concerts in which they appear as performers.
- When events have more than one performance date (e.g. Marquette Choral Society or opera productions) credit is given for attendance at one performance only.
- Attendance at Reynolds Hall events will be verified by sign-in/sign-out sheets or electronic scanning. For non-RRH hall events, please bring your program and/or ticket stub to the Music Office the next day. At these events it is a good idea to make contact with a faculty member who can also help verify your attendance.
- Attendance means being present for the entire concert.

Performance Etiquette – Student Recitals

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

Performers

- Dress professionally and conservatively. Discuss any questions with your teacher.
- Walk on and off stage with confidence.
- Acknowledge the audience following the performance with respect but restraint.

- Acknowledge your accompanist and other performers. Discuss appropriate gestures and protocol with your teacher.
- In general, performers do not speak at all while on stage. Any remarks, including translations of vocal texts, must be written out beforehand and approved by your teacher. Only faculty or RRH staff should announce program changes.

Audience

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

Ensemble Participation Requirements

Music majors are required to participate in a large ensemble appropriate for their area of specialization during every semester (see Undergraduate Bulletin for requirements) as specified by the faculty. Wind and percussion majors in the BME curriculum must enroll in Marching Band in the fall semester and Symphonic Band in the winter semester. Exceptions must be approved by the major ensemble conductors and Department Head.

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

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

Practice Hours

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

Building Hours, Room Usage

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

Practice Rooms

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

Practice room rules

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

Key	Opens	Music Major Permission
#1: Piano	Rooms: 164, 166, 168	Registered course or written permission from piano instructor
#3: Cello	Room: 161	Written permission from Dr. Rhyneer
#4: Percussion	Room: 103, 141, 153, 155	Registered course or written permission from Dr. Strain
#5: Standard Practice	Rooms: 143, 145, 147, 149, 151, 154, 156, 157, 158, 159, 160, 163, 165, 167, 169, 171	

Lockers

Lockers are available without cost, first to music majors and minors, then to students participating in department ensembles. The size of the locker depends on the size of the instrument played. Lockers must be cleaned and emptied at the end of the academic year (following May commencement), or *whenever the student is no longer participating in an ensemble or taking lessons*. The department is not responsible for items left in lockers.

Communication

Notifications and announcements from the Music Office will come via your nmu email address. This often includes time-sensitive information (such as a change in a scheduled concert) or items that require your immediate attention. Check this email account regularly.

Olson Library Music Collection

The Olson library in the LRC has an outstanding music collection of books, music scores, and periodicals. Majors should become familiar with this resource and make use of it throughout their studies. On the second floor, see "M" for printed music and "ML" for books about music.

Instruments

University instruments are available only to students enrolled in music courses or ensembles. No fee is charged, but students are held responsible for damage or loss. In signing the required bond form (on paper or electronically), the student assumes responsibility for the instrument. The department will charge the student's account for loss or damage.

- Students are responsible for understanding proper care. In addition to assembly, swabbing, and other routine items, many instruments must not be placed in certain positions, or must be returned to the case when not in use to prevent damage. See the appropriate faculty member for instructions.
- Woodwinds must be swabbed out routinely and mouthpieces cleaned.
- Brasses must have valves oiled and slides greased. All brass instruments should be fully cleaned before they are returned.
- String bows must be loosened and instruments wiped off gently.
- Percussion must be kept properly adjusted, cleaned and stored.
- Sousaphones are stored in band room storage area; mouthpieces and neck sections may be kept in lockers.
- Tubas kept in personal lockers must have a towel or carpeting on the locker floor to protect the bell; when taken from the building they must be in cases.

- Contact the ensemble director or Department Head immediately in cases of damage. Students are not held liable for complete accidents that involve no negligence. Do not attempt repairs yourself or allow any other person to do so.
- When the student is no longer enrolled in the ensemble, class, or lesson studio, or when the concert requiring that specific instrument is completed, the instrument must be returned immediately.
- Charges for missing items or accessories will be placed on the student account. University policy requires payment of all charges before enrolling in subsequent semesters.

Personal Property Liability

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

Technology/Software/Laptops

Please visit the NMU Help Desk if you are having any issues with your NMU-issued laptop. Finale Music Notation Software is also available for music majors through the NMU Help Desk. Make sure you back up all of your documents and data regularly!