

DAVIDSON COLLEGE
DEPARTMENT OF MUSIC

*Handbook for Music Majors, Music Minors,
Applied Music Students &
Award Recipients*

2009–2010

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Please direct all comments and corrections to the Music Fellow.

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I. MISSION STATEMENT

Dating back to its presence in the medieval quadrivium, music has been integral to the liberal arts curriculum. In this tradition, Davidson College recognizes that a complete liberal arts education includes the study of music. The mission of the Music Department is to teach students how to think, create, perform, and communicate, and to do so in a critical, expressive, and articulate manner. We offer a stylistically and culturally diverse curriculum. For major and non-major alike, this curriculum provides challenging encounters with the multifaceted perspectives inherent in the study of music. Like all majors at Davidson, a major in music prepares the student for a wide variety of career choices. For the student pursuing music beyond the Davidson experience, the department offers a rigorous and thorough preparation for graduate study. Finally, the mission of the department includes cultural enrichment for the college community through performances, lectures, and master classes. In all of our endeavors, we seek to instill passion for music, music making, and its reception.

II. MUSIC MAJOR

A. Course Requirements. Music majors are required to take the following courses:

1. Music 110: Exploring Music. Students planning on majoring in music need to complete this course by the end of their sophomore year.
2. Two courses in music theory
 - a) Theory 2: Advanced Harmony (MUS 202). Prospective music majors should plan to take Theory 1, the pre-requisite for Theory 2, by the Fall of their sophomore year, particularly if they plan to go abroad in their junior year.
 - b) Form and Analysis (MUS 302)
3. Two courses in music history and literature:
 - a) Music History I: Europe to 1800 (MUS 325)
 - b) Music History II: Europe and the U. S. after 1800 (MUS 328)
4. One course elected from each category of music of the U.S. and world music:
 - a) U.S. Music
 - (1) Music of the United States (MUS 122)
 - (2) Jazz (MUS 232)
 - (3) American Musical Theatre (MUS 233)
 - (4) Film Music (MUS 228)
 - (5) American Culture of the 1950s (MUS 229)
 - (6) Modernism/Postmodernism (MUS 271)
 - b) World Music
 - (1) World Musics (MUS 141)

- (2) Music of Latin America (MUS 241)
- (3) Music of Asia (MUS 242)
- (4) Music in World Religions (MUS 245)
- (5) Music of Brazil (MUS 246)
- (6) Composition in Non-Western Styles (MUS 263)
5. Two additional courses above MUS 202. (Note: MUS 255, 256, or 355 do not count toward the major.)
6. Senior Seminar (MUS 401)
7. Applied Lessons
 - a) Music majors are required to be enrolled in Vocal or Instrumental Study (MUS 55) or Applied Music (MUS 155–355) continuously while a declared major and in residence at Davidson College. The level of study will depend upon the student's focus within the major and will be determined in consultation with the student's major advisor and applied music instructor.
 - b) Students may not change their choice of instrument mid-year.
 - c) The fee for applied music lessons will be waived for music majors at the sophomore level or above.
 - d) Music majors who have been awarded a scholarship may have specific applied lesson requirements; scholarship recipients should consult their award letter.
8. Keyboard Proficiency
 - a) All majors are required to pass a keyboard proficiency exam by the end of Fall semester of their senior year. The music department recommends that the test be taken as soon as possible after declaring the major.
 - b) Students will be expected to demonstrate the following basic keyboard skills:
 - (1) Play any major or minor scale (all forms) in any key, at any steady tempo (2 octaves, 2 hands, simultaneous parallel motion).
 - (2) Play a I–IV–V–I progression in any major or minor key, with correct voice leading, at any steady tempo (see Figure 1 below).
 - (3) Read at sight a simple four-part chorale at any steady tempo (key signature limited to three sharps or flats; see Figure 2 below).
 - (4) Transpose at sight a single melody one whole step (i.e., a major second) in either direction and at any steady tempo (key signature limited to three sharps or flats; see Figure 3 below).
9. Transfer of Credit for the Music Major
 - a) Students who wish to apply courses taken at an accredited college or university (summer study, year abroad, leave of absence, etc.) toward major credit should first secure approval from the Registrar that Davidson College accepts transfer

credit from their intended institution. If the Registrar approves the institution, then the student should consult and seek preliminary approval for major credit from the Chair prior to embarking upon such study. Final approval of credit transfer lies with the Registrar.

- b) No more than two courses taken outside of Davidson College will be permitted to count toward major credit. (Applied music lessons taken away from Davidson do not count toward major but may count toward academic credit).

B. Concert and Lecture Attendance. Music majors are expected to attend regularly the concerts, recitals, and lectures presented by the Music Department.

C. Requirements for Consideration for Honors

1. The attainment of honors in music requires work that is, and has been consistently throughout the major, of the highest distinction. Demonstrating that distinction includes completing successfully an honors project, achieving high marks in one's course work, being a vital member of department ensembles, and attending regularly the concerts, recitals, and lectures sponsored by the department.
2. To be considered for honors, a student must be nominated by a member of the music faculty, typically the student's advisor, in the Spring semester of the student's junior year.
3. Honor candidates must satisfy the following requirements:
 - a) A 3.2 GPA overall and a 3.5 GPA in the major earned by the Fall semester of the senior year and sustained to graduation.
 - b) Two courses above MUS 202, to be completed in addition to the ten required for the music major. One of the courses may be MUS 355.
 - c) An honors project.
4. The honors project
 - a) The honors project consists typically of a full solo recital, a thesis, a composition or composition portfolio.
 - b) The candidate for honors will work on his or her project under the direction of a project advisor in an Independent Study (MUS 395) or Applied Music, Advanced (MUS 355).
 - c) All honors projects (thesis, composition, or recital) are due no later than the last Thursday of March.
 - d) Honors recitals may not be given on Fridays or Saturdays.
5. Judging of the honors project
 - a) All honor projects will be judged by a panel three music faculty, one of whom will be the project advisor. The panel will convey to the music faculty whether the project was completed successfully and is worthy of honors.

- b) Students whose honors project consists of a recital must secure the attendance of three music faculty, one of whom will be the project advisor.
6. Honors in Music will be granted following the recommendation of the music faculty. Students should be aware that simply fulfilling the requirements above (GPA, a successful honors project, and additional courses) does not insure the conferral of honors.

III. MUSIC MINOR

- A. Course Requirements. Music minors are required to take the following courses:
- 1. Four courses, each in the areas of study represented in the department (music theory, music history, world musics, and music of the U.S.):
 - a) Fundamentals of Music (MUS 101) or Theory I: Harmony (MUS 201)
 - b) Introduction to Music in Western Civilization (MUS 121)
 - c) World Musics (MUS 141)
 - d) Music of the U.S. (MUS 122)
 - 2. Two additional courses above MUS 201. (Note: MUS 255, 256, or 355 do not count toward the minor.)
 - 3. Ensemble Participation. Music minors are required to take at least two semesters of ensemble participation (MUS 10, 11, or 12) or two semesters of applied lessons (MUS 55 or MUS 155–355). (Students may not change their choice of instrument mid-year.)
- B. Concert and Lecture Attendance. Music minors are expected to attend regularly the concerts, recitals, and lectures presented by the Music Department.

IV. APPLIED LESSONS

- A. Individual Instruction
- 1. Applied music lessons are available on campus for a wide variety of instruments to any currently enrolled full-time student. The music department currently offers three options for applied lessons:
 - a) Vocal and Instrumental Study (MUS 50; one 30-minute private lesson per week, noncredit, pass-fail grade). FEE: \$375 per semester.
 - b) Vocal and Instrumental Study (MUS 55, one 60-minute private lesson per week, noncredit, pass-fail grade). FEE: \$700 per semester.
 - c) Applied Music (MUS 155, 255, 256, and 355; one 60-minute private lesson a week, one credit for two consecutive semesters). FEE: \$700 a semester.
 - 2. Students, in consultation with the applied music instructor, may select from any one of the three options. Music majors and minors, in consultation with their advisor and applied music instructor, will select between MUS 55 or 155–355.
 - 3. Students may not change their choice of instrument mid-year.

4. Students who have been awarded a scholarship will have specific applied music lesson requirements; scholarship recipients should consult their award letter.
5. Applied lesson fees will not be refunded to students who drop after the second week of class.

B. Applied Music Lessons for Credit

1. Applied music lessons for credit (MUS 155–355) are intended for students who have had previous vocal or instrumental training. Students who wish to enroll in MUS 155–355 must first audition and obtain the permission of the music instructor. Students who take applied music for credit are expected to follow a course of study, meet competency levels and literature requirements, and successfully complete a jury at the end of each semester of study. (Prospective students should consult their instructor for details regarding applied music requirements).
2. Applied Music for credit typically entails the following sequence of study:
 - A) MUS 155 Applied Music, First Level. Prerequisite: By audition or by permission of instructor.
 - B) MUS 255 Applied Music, Intermediate. Prerequisite: MUS 155.
 - C) MUS 256 Applied Music, Advanced Intermediate. Prerequisite: MUS 255.
 - D) MUS 355 Applied Music, Advanced. Prerequisite: MUS 256.

C. Applied Music Lessons Abroad

1. Students who are abroad may wish to continue their applied music lessons as part of their experience abroad. Students may receive subsidized private lessons at a maximum of the cost of Davidson private lessons, pending the Chair's approval of the teacher and institutional venue.
2. Students should make lesson arrangements before travelling abroad.
3. Funds will be provided on a reimbursement basis upon the student's return to Davidson.

D. Group Instruction

1. Vocal Class (MUS 45–46; non-credit, pass-fail grade): Group vocal instruction; one 60-minute class a week. FEE: \$175 a semester. (Offered as needed.)
2. Piano Class (MUS 47–48; non-credit, pass-fail grade): Group instruction in the keyboard lab. Introduction to basic notation and keyboard technique; one 50-minute class a week. FEE: \$175 a semester. (Offered as needed.)

E. Juries

1. All students enrolled in Applied Music (MUS 155–355) are required to perform a jury each semester.
2. Juries are held so that students may demonstrate the level at which they are meeting standards of progress; juries are also used to judge whether students on scholarship merit renewal.

3. Students performing on a jury must fill out a "Jury Information Sheet." Three copies of the information sheet and three copies of the music to be performed must be turned into the music office no later than one day before the jury.
4. Juries take place on reading day at the end of each semester. They are graded by a committee of two applied music instructors, one of whom will be the student's principal instructor when possible. Each student is limited to a maximum of 10 minutes on stage.
5. The jury grade, which is the average of the grades assigned by the committee members, will count as 25% of the overall grade for MUS 155–355. The jury grade is also a factor in scholarship renewals (see paragraph IX below).

V. ACCOMPANIST

A. Deadlines

1. Music for the Concerto and Aria Competition, Juries, Recitals, Musical Interludes, or Liederabend must be given to the accompanist four weeks prior to the event.
2. Students who are performing recitals should turn in music to the accompanist in the semester prior to the recital. A regular rehearsal schedule will be set up for each student who is preparing a recital.
3. Scores provided to the accompanist should be original. If you must copy a score, make sure it is on two-sided sheets and three-hole punched for the accompanist. Do not submit stapled or taped together pages.
4. Students will be notified of event deadlines as they come up during the semester. Music must be submitted by the deadline given for each event.

B. Practice Schedule and Signup

1. Each student will have private rehearsal time with the accompanist prior to each event. Rehearsal sheets will be posted on the board in the basement hallway. Students will be notified that sheets are available for signup.

VI. PERFORMANCE

A. Ensembles

1. The Music Department sponsors a number of ensembles (non-credit; pass-fail grade).
 - a) Chorale (MUS 13): A touring group of 24–36 singers chosen by audition from the Davidson College student body.
 - b) Concert Choir (MUS 10): A group of 80–100 singers which performs a major choral-orchestral work each semester.
 - c) Jazz Ensemble (MUS 11)
 - d) Symphony Orchestra (MUS 12)
 - e) Flute Choir (MUS 16)

f) African Drumming Class (MUS 43-44)

2. Auditions, required for all ensembles except the African Drumming Class, usually take place during the first week of classes. Students should see the appropriate ensemble director for specifics about audition times and expectations.
3. Those who successfully complete their audition for any ensemble will be registered by the individual ensemble director no later than the end of the second week of rehearsals. Students do not register for ensembles on the standard web tree nor at the Registrar's office.

B. Recitals

1. Recitals are a privilege, not a requirement. The Music Department recognizes that all students derive educational benefits from public performance. However, only applied music students who, in the judgment of their teacher, demonstrate an exceptional musical ability and are able to meet the criteria and expectations of quality set forth by the Music Department for student recitals, will be permitted to perform a solo recital sponsored by the Music Department.
2. Procedures for Recitals Sponsored by the Music Department
 - a) Program Approval. Programs for recitals and the literature to be performed must be approved by the applied music instructor in the semester prior to the semester in which the recital is to be given. (See below for recitals involving multiple performers or ensembles.)
 - b) Scheduling. Recital dates are scheduled by the student through the Music Department Fellow. A recital date must be requested at least eight weeks in advance. Dates are secured on a first-come, first-served basis. The Music Department does not hold multiple dates in reserve for a recital. The Music Department recommends that students schedule recitals at least a semester in advance. Students are strongly discouraged from scheduling recitals on weekends. Honors Recitals may not be scheduled on Fridays or Saturdays.
 - c) When scheduling the recital, students should also request a time for a hearing and a dress rehearsal. The hearing must take place no later than four weeks before the recital date. Hearings may not be scheduled after hours on weekdays nor on weekends. Dress rehearsals are not required, but take place at the discretion of the applied music instructor or faculty advisor, who must be present at the dress rehearsal.
 - d) The Hearing. At the hearing, the student will be expected to perform all pieces before a two-person committee. The committee will be comprised of at least one music faculty and either another music faculty or an applied music instructor. The committee, at their discretion, may choose to hear only excerpts from the program, but the student is expected to have all pieces concert-ready in their entirety. The hearing will not exceed one hour. At the hearing, the committee will give or withhold final approval for the recital. The committee is not expected to give feedback to the student.

- e) **Program Preparation.** Program preparation is the responsibility of the student. The program must be submitted to the Music Department Fellow no later than two weeks before the recital. The program must include the titles and movements of works to be performed, in order, along with the full names and dates of their respective composers. The student must also indicate where an intermission, if necessary, should take place. Programs must be proofed by the applied teacher prior to submission to the Fellow (see Figure 4 for a sample program). The preparation, printing, and distribution of texts, translations, or program notes are solely the student's responsibility.
 - f) **Publicity.** Advertisements for student recitals in Oak Row and other publications are submitted by the Music Department Fellow at the beginning of the month preceding the month in which the recital will take place. If a student wishes to have their recital advertised, they must pass the hearing before the first of the month that precedes the month of their recital date. (For example, to advertise a recital for April 15, the student must have passed the hearing by March 1.) All other types of publicity (flyers, posters, and announcements) are solely the responsibility of the student.
 - g) **Recitals with Multiple Performers.** Recitals involving multiple performers or ensembles follow the same guidelines as outlined above, but with some modifications. Before the performers/ensembles schedule a recital and hearing date, they must secure a faculty advisor who will oversee the scheduling of the recital and hearing. The students must have their program approved by the advisor in the semester prior to the semester of the recital. The advisor may, at his/her discretion, choose to schedule a dress rehearsal. The advisor must be present during the dress rehearsal. The students shall provide the faculty advisor with program information no less than three weeks prior to the recital. At this time, the advisor will submit the complete program to the Music Department Fellow. The students, not the faculty advisor, are responsible for scheduling their own rehearsals and/or coaching sessions with applied instructors. (See above for Accompanist Guidelines if an accompanist is needed.)
3. **Guidelines for Recitals Sponsored by the Music Department**
- a) A music recital, sponsored and presented by the Music Department, is an important, and often the most significant, event in a student's Davidson experience. Consequently, recitals should exhibit the same degree of effort and seriousness that characterizes any other type of academic presentation. Moreover, music recitals adhere to time-honored traditions that guide one's stage demeanor and dress, and are imbued with a certain degree of formality.
 - b) Student performers must dress appropriately. Consult your applied music instructor or a member of the music faculty for appropriate performance attire.
 - c) Student performers must conduct themselves properly on stage, including how and when to walk across the stage, and how and when to acknowledge the audience or fellow performers. Again, please consult your applied music instructor

or a member of the music faculty if you have any questions pertaining to stage manners.

- d) Speaking from the stage is not permitted, unless as part of a lecture recital. In this case, the lecture should be carefully prepared and adroitly delivered.
- e) Dedications, acknowledgments, thank-yous, either in print or verbally from the stage, are not permitted.
- f) Encores are not permitted.
- g) Students who wish to provide program notes, texts, or translations are entirely responsible for their preparation, printing, and distribution at the recital. Students should be mindful of all matters regarding plagiarism and appropriation as they write their program notes, and that the Honor Code applies to program notes as well. Students are responsible for obtaining faculty feedback as they prepare program notes. The applied teacher is responsible for proofing and approving these documents.

C. Concerto and Aria Competition

- 1. The Symphony Orchestra sponsors an annual Concerto and Aria Competition open to any Davidson College sophomore, junior, or senior enrolled in applied music. In order to ensure that a composition can be programmed with the orchestra, a written request for approval must be submitted to the conductor prior to preparation of any specific work. Those invited to perform will be featured during a symphony concert. Memorization is strongly recommended.
- 2. Former winners may not compete.
- 3. There is no limit on the number of winners; however, adjudicators may choose to declare no winner.
- 4. Specific dates and rules for the competition will be provided to the applied faculty and posted on the orchestra bulletin board.

D. Opera Workshop

- 1. Opera Workshop (MUS 14; non-credit, pass-fail grade) is designed to teach students how to combine the processes of acting and singing towards effective dramatic communication, culminating in the performance of either opera scenes or a one-act opera. Enrollment in the course is by audition. Interested students should contact Jacque Culpepper or Diane Thornton.

VII. AWARDS

A. Each year the Music Department offers the following academic awards:

- 1. The Rufus Hallmark Writing Award. Named after the distinguished musicologist Rufus Hallmark, Davidson class of 1965, this award recognizes an outstanding essay on a musical topic written in the previous calendar year. (Awarded each Spring.)
- 2. The Wilmer Hayden Welsh Prize in Composition. Awarded for an outstanding original music composition by a Davidson student in the previous calendar year.

Established in 2006 in honor of Wilmer Hayden Welsh, Composer and Professor of Music from 1963–91. (Awarded each Spring.)

VIII. FUNDING

A. Scholarships for Incoming First-Year Students

1. The Plott and Millner Scholarships provide incoming first-year students with partial tuition remission. Plott and Millner scholars will also receive a Harper Lesson Scholarship that waives the fee for on-campus, 60-minute applied music lessons for credit.

B. Scholarships for Continuing Students

1. Rising sophomores, juniors, and seniors may audition for the Long and Vail Scholarships, which provide continuing students with partial tuition remission. Long and Vail scholars will also receive a Harper Lesson Scholarship that waives the fee for on-campus, 60-minute applied music lessons for credit.
2. Pending availability of funds, rising sophomores, juniors, and seniors may also audition for scholarships that subsidize half the cost of on-campus applied music lessons (MUS 55 or MUS 155–355).

C. Scholarship Obligations

1. All Plott and Millner scholars will be required to:
 - a) Enroll in MUS 155–355 (on campus, 60 minutes, 1 credit for 2 consecutive semesters) on the instrument on which they auditioned.
 - b) Participate in at least one of the following ensembles: MUS 10, 11, 12, or 13.
 - c) Serve as an usher for two of the Music Department's major concerts (Concert Series, departmental ensembles) for each year that the student receives a scholarship and is in residence at Davidson College.
 - d) Take two music classes at the college by the end of the sophomore year; at least one class must be taken by the end of the first year (beginning with students entering in 2007–2008).
2. All Long and Vail scholars, and all Harper Music Scholarship recipients, will be required to:
 - a) Enroll in MUS 155–355 (on campus, 60 minutes, 1 credit for 2 consecutive semesters) on the instrument on which they auditioned.
 - b) Participate in at least one of the following ensembles: MUS 10, 11, 12, or 13.
 - c) Serve as an usher for two of the Music Department's major concerts (Concert Series, departmental ensembles) for each year that the student receives a scholarship and is in residence at Davidson College.
3. Renewal of all music scholarships is dependent upon:
 - a) Earning a "P" in the ensemble.

- b) Earning a grade of “B” or better in MUS 155–355.
- c) Earning a “B” or better in each semester’s jury. Failure to earn a “B” in a jury will result in a warning letter and probation. Students will be permitted only one probationary period.
- d) Gaining the positive recommendation of the individual applied music teacher.
- e) Maintaining standards of progress as defined in Davidson College’s Catalog of Announcements.

D. Funding for Special Projects

- 1. Music majors who are rising juniors and seniors are encouraged to submit proposals to the Chair of the Music Department for special projects or activities directly related to their area of concentration. Funds are available to support projects that require financial backing, such as attending professional conferences or workshops, summer festivals, competitions, professional auditions, interviewing for graduate school, and so on.
- 2. Students interested in competing for such funding should consult with their major advisor as soon as possible, and should devise both a proposal and a projected budget to be submitted to the faculty for consideration.
 - a) Fall deadline (for events in Fall or early Spring): 15 October
 - b) Spring deadline (for events in Spring or Summer): 15 March

IX. GRADUATE STUDY

- A. Students intending to pursue graduate study in music are reminded that music is a specialized discipline, with many sub-areas in which one will be expected to have (or quickly gain) a certain facility. Graduate study in musicology, ethnomusicology, theory, composition, or performance each has its own set of specific requirements or prerequisites that will need to be addressed. It is therefore imperative that students thinking about graduate study in music after their careers at Davidson talk about such issues with their advisors or other members of the Music Department faculty at the earliest possible time.
- B. Regardless of their area of concentration (performance, composition, musicology, ethnomusicology, or theory), students should be mindful of the following:
 - 1. Graduate school applications are usually due by the end of the Fall term of one’s senior year.
 - 2. Graduate schools often require a sample of one’s creative work (papers, scores, tapes) along with the standard application.
 - 3. Graduate schools often require prospective students to take a specialized music entrance or placement examination. These exams nearly always include sections that test aural skills and dictation, counterpoint, and knowledge of history and theory.
 - 4. Graduate programs in music normally require a reading knowledge of 2 foreign languages, one of which is usually German.

5. Graduate programs in music normally require basic keyboard facility by all students, including transposition, sight-reading, modulations, score reading (involving transposing instruments and clefs).
6. Graduate programs in performance base their admissions principally on auditions, some of which must be done in person at the school or at a regional audition site. Students should be in close contact with their applied music teacher to carefully plan for audition dates.
7. Finally, success in graduate school requires a broad familiarity with the basic repertoire (specifically from the time of Handel and Bach to the present), and the ability to think and write clearly. Students should take advantage of every opportunity during their undergraduate careers at Davidson to refine such skills.

X. FACILITIES

A. Music Library

1. The Music Library, located in room 101 of the Sloan Music Center, serves the Music Department, all students taking music classes, and the greater campus community. Sound recordings and scores, as well as a DVDs and videos collection, may be found there. Most books are housed in the H. Little Library. Like Little Library, there is a “Reserves” desk in the Music Library, where faculty members make materials for their classes available for 2-hour checkout. The listening assignments for many music classes are also available via the web.
2. Laptops are available in the Music Library on a “first come, first served” basis. They may be checked out for two hours and may not leave the library.
3. The Music Library Manager supervises the Music Library and is available to answer general questions, to help with online resources, and to help you find items in the library.
4. The Music Library is primarily a reference collection. To ensure that our materials are available to everyone, music items must be used in the library. (Only faculty members may check items out of the library). Students who wish to use library materials in class presentations should see the librarian; a 24-hour checkout is usually permitted in these instances.
5. The sound recordings in the Music Library are kept on open shelves, rather than being “locked up” as they are in many libraries. This arrangement is a privilege, and reflects the trust that the library has in the students of Davidson. We hope that students will take pride in the Music Library and take measures to ensure that the collection remains safe and available for all to use.
6. Music Library recordings may not be copied or downloaded. If you need materials for a project, see the Music Library Manager.
7. Please do not eat in the Music Library. This will help us protect our equipment and materials. Drinks with lids may be brought into the library, but should be handled with care.

8. The Music Library is open 87 hours a week during each semester. The hours are posted outside the door of the Music Library, and on the library webpage. Students are welcome to come in and use the library for as long as they wish, but we ask that they take their books, coats, and other materials when they leave.
 9. The Music Library employs several students to staff the circulation desk. If you are interested in working in the Music Library, please see the Music Library Manager.
- B. Electronic Music Lab and Recording Studio
1. The electronic music lab and recording studio are located in rooms B022 and B024 in the Sloan Music Center. Permission is needed to access and use these facilities.
- C. Keyboard Lab
1. The keyboard lab is located in room B-020. It houses six workstations, each equipped with a full-size midi keyboard and computer. Access to the keyboard lab is granted to all music majors, as well as students enrolled in all theory and composition courses. Students enrolled in Piano Class (MUS 47–48) will also be granted access when the class is offered
- D. Classrooms and Rehearsal Rooms
1. Classrooms and rehearsal rooms that are located in the Sloan Music Center may not be used for rehearsal or study except by permission of the department Chair.
- E. Practice Rooms
1. Practice rooms are available in the Sloan Music Center. Students who desire the use of a practice should sign up to reserve time in the Music Department office. FEE: \$20 per semester.
- F. Tyler-Tallman Hall.
1. Tyler-Tallman Hall is available to students during the day to 4:30 P.M. to prepare for a recital on a limited basis by permission of the Chair.
 2. After-hours use requires permission of the Chair and the presence of a supervising music faculty member.

FIGURE 1. Sample chord progression

Musical score for Figure 1: Sample chord progression. It consists of two staves, treble and bass clef, in 3/4 time. The key signature has one flat. The first two measures are in the key of F major, and the last two measures are in the key of D minor. The bass line consists of quarter notes, while the treble line consists of chords.

FIGURE 2. Sample chorale

Musical score for Figure 2: Sample chorale. It consists of two staves, treble and bass clef, in common time. The key signature has three sharps. The music features a complex harmonic texture with many notes in both staves, including some with accidentals.

FIGURE 3. Sample melody

Musical score for Figure 3: Sample melody. It consists of two staves, both in treble clef, in 3/4 time. The key signature has three sharps. The melody is written on the top staff with a dynamic marking of *mf*. The bottom staff contains a measure number '5' and a dynamic marking of *mf*.

