

UNIVERSITY OF SOUTH ALABAMA

DEPARTMENT OF MUSIC

FACULTY HANDBOOK

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## I. PREFACE

### A. History

1. The University of South Alabama Department of Music has been a division of the College of Arts and Sciences since Fall of 1965 and has grown from an initial compliment of four full-time faculty to the current fifteen full-time and fifteen part-time faculty.
2. The University of South Alabama was fully accredited by the National Association of Schools of Music in 1969.
3. The Department of Music offers a Bachelor of Music degree with concentrations in the following options: Music Education-Instrumental, Music Education-Vocal, Music Performance-Instrumental, Music Performance-Vocal, Music with Elective Studies in Business, and Music with Elective Studies in Specific Outside Fields; and a Master of Music degree with the following options: Music Education, Performance (Piano, Voice, Brass, Percussion, Woodwinds), Collaborative Keyboard, and Music Education (Initial Licensure). A minor in music is also available to interested and qualified students.

### B. Mission

1. As a unit of the College of Arts and Sciences at the University of South Alabama, the Department of Music offers a comprehensive approach to educating and preparing student musicians for successful careers as performers, music educators, and music entrepreneurs through its curriculum while enriching the musical culture of the Gulf Coast region. The Department of Music provides a wide spectrum of musical experiences both for its students and the community through its dedicated faculty, facilities, promotion of technology, and commitment to life-long learning. The Department serves with the College and the University in fulfilling its mission.

### C. Laidlaw Performing Arts Center

1. The Department of Music is housed in the beautiful Laidlaw Performing Arts Center which was dedicated in November 1998.
2. This 52,136 square foot facility, which is also shared with the Department of Theatre and Dance, offers state of the art facilities for music performance, research, and study.
3. The music facilities include a 250 seat Recital Hall with world class acoustics; the beautifully appointed Andrew H. Harper Green Room which allows for artists to greet audiences and hold receptions after performances; large and acoustically insulated teaching studios, a spacious Rehearsal Hall which can be used as an alternative site for solo and ensemble performances; classrooms; practice rooms; and internet access in all classroom and teaching areas; piano classroom.

#### D. Faculty and Teaching Areas

1. The Department of Music Faculty includes exceptional artists, teachers, and educators with degrees and training from some of the nation's most prestigious music schools.
2. Department Chair - Dr. Laura M. Moore, Associate Professor of Music, Director of Choral Activities, Choral Conducting, Music Literature, Collaborative Piano
3. Full-Time Faculty
  - a. Dr. Robert Abend, Assistant Professor of Music, Associate Director of Bands, Director of Athletic Bands, Instrumental Conducting
  - b. Dr. Andra Bohnet, Professor of Music, Flute, Music Literature, Woodwind Ensembles, Harp, Woodwind/String Area Coordinator
  - c. Dr. David Durant, Professor of Music, Music Theory, Composition, Music Technology
  - d. Dr. Kip Franklin, Associate Professor of Music, Clarinet, Music Theory
  - e. Dr. Tracy Heavner, Professor of Music, Music Education, Saxophone
  - f. Dr. Robert Holm, Professor of Music, Piano, Piano Literature, Keyboard Area Coordinator
  - g. Dr. Clayton Maddox, Assistant Professor of Music, Tuba-Euphonium, Assistant Director of Bands
  - h. Dr. Brian Nozny, Assistant Professor of Music, Director of Percussion Studies, Music Business
  - i. Dr. William Petersen, Associate Professor of Music, Director of Bands, Instrumental Conducting, Music Education
  - j. Dr. Thomas Rowell, Professor of Music, Voice, Vocal Literature, Vocal Pedagogy, Opera & Musical Theatre Workshop, Vocal Area Coordinator, Graduate Area Coordinator
  - k. Dr. Chase West, Visiting Assistant Professor of Music, Trombone
  - l. Dr. Peter Wood, Professor of Music, Trumpet, Brass Ensembles, Brass/Percussion Area Coordinator
  - m. Dr. Megan Zuhowski, Assistant Professor of Music, Voice, Vocal Literature, Assistant Director of Opera Theatre, Music Business
4. Part-time Appointed Faculty
  - a) Ms. Linda Zoghby, Assistant Professor of Music, Voice
5. Part-time Instructors
  - a. Music Literature – Mr. Keith Bohnet, Mr. Leonard Ligon, Ms. Natalie O'Shea, Dr. Amy Selkirk, Ms. Jodi Wood
  - b. Organ – Dr. Randall Sheets
  - c. Guitar – currently empty
  - d. Music Education – Dr. Byron Dawes, Dr. Laurie Shearer
  - e. Voice – Ms. Natalie O'Shea, Ms. Joyce Sylvester

- f. Strings – Dr. Andrea Beltran-Landers (cello), Mr. Sean Noah (bass), Ms. Ashley Overby (violin and viola)
- g. Oboe – Dr. Amy Selkirk
- h. Bassoon – Dr. Kristina Nelson
- i. Keyboard – Dr. Collin Lowery, Ms. Angela Porter

6. Staff

- a) Departmental Secretary – Mr. Matthew Greenwood
- b) JMB Program Assistant – Ms. Allison Harris
- c) Events Coordinator – Mr. Keith Bohnet
- d) JMB Assistant – Ms. Peggy Doyle



## II. ACADEMIC REGULATIONS AND PROCEDURES

### A. Academic Calendar

1. The current academic calendar, including breaks and holidays, is available at <https://www.southalabama.edu/academiccalendar/>
2. Each Semester includes 15 weeks of classes and one week of final examinations.

### B. Academic Advising

1. A student must be advised when they select a course of study after completing an audition and after their initial registration. The Department Chair advises all incoming freshmen and transfer students. Each student will subsequently be assigned to a full-time faculty member for advising each semester.
2. The Music Department faculty works closely with music students to provide academic advising specific to its degree programs and concentration areas.
3. A student who changes their major may be assigned a new advisor.
4. Music majors are required to be advised each semester.
5. **Advisors are responsible for all paperwork (i.e. checksheets, Degree Works, subs/waivers, program adjustments, graduation checksheets, etc.) involving advisees.**
6. All full-time music faculty serve as advisors which is considered a component of teaching in annual evaluations.

### C. Advanced Placement

1. Advanced Placement credit is determined during the admissions process in accordance with University Policies.
  - a) University credit will be granted for scores of “3” or higher in an Advanced Placement Program Examination or College Level Examination Program scores meeting University standards.
  - b) No more than 32 semester hours of credit will be allowed for AP or CLEP courses.
2. Students with a minimum Enhanced ACT English score of 27 or SAT verbal score of 550 or above will be exempt from taking English 101.
3. An audition in the primary performance medium is required for students desiring admission to a music degree program.
4. Transfer students will be given placement examinations in music theory.
5. Transfer students will be given placement examinations in music history when necessary.
6. Incoming freshmen who have achieved a final score of “5” on the International Baccalaureate Music Exam, will receive credit for MUL 235. A score of “6” or “7” will be considered by a faculty review committee for possible additional credit for MUL 236.

#### D. Registration

1. New freshman, transfer, and transient students are required to register after an online orientation; returning students register online using PAWS.
2. Registration is not complete until fees are paid.
3. Official class rolls are available to individual faculty using PAWS and should be checked by faculty occasionally for accuracy.
4. Students who do not appear on official rolls may not attend class and should be referred to the Registrar's Office.

#### E. Transfer Credit

1. Transfer credits will be evaluated by the Director of Admissions during the admission process.
2. These evaluations may be modified by the Departmental Advisor, with approval of the Department Chair, and Dean, and should be indicated on the "Modification of Transfer-Credit Evaluation Form" (p. 18).
3. Transfer students will be given examinations in music theory, music history, piano proficiency, and applied music to determine appropriate levels for placement in the USA Department of Music programs.
4. No more than 64 semester hours of credit from junior colleges will be accepted for transfer.
5. Credit will not be given for transfer courses with grades below a "D."
6. Transferred courses cannot be used to replace USA courses with a "W" designation without appropriate approval.

#### F. Authorization for Program Adjustment (Course Substitution or Waiver)

1. Courses may be waived or substituted by a student in a degree program with the approval of the academic advisor, Department Chair, and Dean of the College of Arts and Sciences.
2. These substitution/waivers must adhere to the academic integrity of the degree program.
3. Use the "Authorization for Program Adjustment" form (available online) to indicate any alterations to a student's degree plan from the bulletin.
4. All Authorization for Program Adjustment forms must be approved prior to a student applying for graduation.
5. A copy of all Authorization for Program Adjustment forms signed by the Department Chair should be placed in the student's file. It will be replaced with the final approval copy upon receipt.

#### G. Course Load

1. Faculty
  - a) The standard teaching load for a full time faculty member is the equivalent of 12 credit hours per semester for classroom, 18

- contact hours per week for the applied areas, or the equivalent conversion formula for a combination of classroom and applied areas. See Faculty Load Conversion chart in Addenda, (p. 18).
- b) Total enrollment, number of course preparations, and complexity of the material may be considered by the Chair in determining credit hour equivalents (*USA Faculty Handbook*, Chapter 4.7.2).
  - c) Reassigned time **MAY** be granted for Departmental Administration, externally funded research activities, Departmental support research, and Departmental support service (*USA Faculty Handbook*, Chapter 4.7.5).

## 2. Students

- a) An undergraduate student will be considered a full-time student if he/she is enrolled for 12 credit hours or more per semester. (Note: in most music degree programs, a student needs to enroll for 16 hours per semester to graduate in four years; 30 credit hours over the academic year (fall/spring/summer combined) required for scholarships)
- b) A graduate student is considered full-time if they are enrolled for 6 or more credit hours per semester.

## H. Change of Registration

- 1. Changes to a student's registration can be made by the student on PAWS at any time up to and through Drop/Add.
- 2. Withdrawal is permitted from a course without penalty until the official Drop Date listed in the Academic calendar.
- 3. Withdrawal from a course after the official withdrawal date may occur in special circumstances. See *USA Faculty Handbook*, Chapter 6.2.4.

## I. Attendance Policy

### 1. Faculty Attendance

- a) Normally, all classes will meet at the time and place scheduled, and the instructor is expected to meet all assigned classes. Additional class times should not be scheduled without the prior approval of the Department Chair and should be documented at the beginning of the academic semester in the class syllabus (for example, dress rehearsals).
- b) If the instructor must be absent for any reason, e.g., for reasons of health or attendance at professional meetings, it is the responsibility of the instructor and Department Chair to ensure that appropriate arrangements are made to continue the scheduled classes. This may include an online assignment or substitute coverage in class.
- c) Faculty who miss days of instruction due to illness will report "sick leave" to the Department Secretary.

d) Faculty attendance is required at all departmental faculty meetings.

## 2. Student Attendance

- a) Students are responsible for attending the classes in which they are officially enrolled.
- b) The quality of work will ordinarily suffer from excessive absences.
- c) At the beginning of classes, instructors must define their policy on absences in the course syllabus, and all cases of illness and emergency shall be promptly reported and **verified** to the instructor.
- d) For excessive absences, the Dean of Student's Office should be advised by the student and absence notices will be sent to each instructor notifying of the reason and approximate length of the absence. This notification does not constitute an excused absence (*USA Faculty Handbook*, Chapter 6.2.3).

## J. Grading Policy

- 1. The course syllabus distributed on the first day of class will contain the criteria for determining a student's grade for the course and other required information as stated in the faculty handbook (*USA Faculty Handbook*, Chapter 6.3.1).
- 2. The University's grading system is based on a four-point scale:
  - a) A: Excellent, 4 grade points per semester hour
  - b) B: Good, 3 grade points per semester hour
  - c) C: Satisfactory, 2 grade points per semester hour
  - d) D: Minimum passing, 1 grade point per semester hour
  - e) F: Failure, no grade points (weighted)
  - f) F\*: Failure in cases where the student does not officially withdraw, but failed to attend or participate in class activities, or stopped attending or participating in class activities prior to the end of classes. It should be used when, in the opinion of the instructor, completed assignments or course activities were insufficient to make normal evaluation of academic performance possible.
  - g) S: Satisfactory, no grade points (unweighted)
  - h) U: Unsatisfactory, no grade points (unweighted)
  - i) U\*: Unsatisfactory in cases where the student does not officially withdraw, but who failed to attend, or failed to complete assignments or who failed to participate in class activities, no grade points.
- 3. Grades of record do not take into account pluses and minuses.
- 4. The following symbols are substitutes for grades. *They are not grades!*
  - a) I: Incomplete is assigned when, for reasons beyond the student's control, the student is unable to fulfill all the normal course requirements.

- b) P: In Progress (Now approved for MUA 300 & MUA 400)
- c) All records of the symbols “I” or “P” must be cleared by the specified deadline of the next term; if they are not, grades of “F” will be recorded by the Registrar. An extension can be filed when approved by the Department Chair.

#### K. Grade Changes

1. The instructor has one year to change a final grade because of a clerical error in recording the grade or computing it.
2. The instructor initiates the procedure by completing the appropriate form and forwarding it for signatures according to the printed instructions on the form (*USA Faculty Handbook*, Chapter 6.6.6).

#### L. Grade Grievance

1. Students who allege an unfair final grade have recourse to a review of the process by which the grade was determined.
2. The Final Course Grade Grievance Procedure is found in the *USA Faculty Handbook*, Chapter 8.1 and in the student handbook, *The Lowdown*. It is also available in the Dean’s Office of each College.
3. Grounds for grievances are: Arithmetical or clerical error, arbitrary evaluation on the part of the instructor, or substantial failure on the part of the instructor to follow the course syllabus or other announced grading policy.

#### M. Academic Status

1. All undergraduate students must meet the established standards designating appropriate academic progress.
  - a) To stay in good standing with a Clear status, a student must maintain a grade-point balance of zero or higher on USA course work.
  - b) The grade-point balance is determined by subtracting twice the number of credit hours attempted from the number of cumulative grade-points earned.
2. Academic Probation
  - a) Students with a cumulative grade point-average below 2.0 and thus a grade point balance below zero will be placed on probation.
  - b) Students on academic probation are restricted from taking more than 13 credit hours per semester.
3. Failure in Academic Suspension/Dismissal
  - a) Academic suspension will occur for one regular semester if a student has a negative grade-point balance in excess of -24.
  - b) If the grade point balance deficit exceeds -24 a second time, the student will be dismissed.

- c) A dismissed student may file for readmission after one calendar year
- d) A student who is readmitted to the University may declare Academic Bankruptcy one time during an academic career.
  - (1) A declaration of academic bankruptcy allows a student to start work over at USA with a grade point balance of zero, but all course work will remain on the academic record.
  - (2) Any academic honors will be determined from the work after the academic bankruptcy was declared.
  - (3) The option of academic bankruptcy is not available to a student who has received a bachelor's degree.

#### 4. Minimum Hours

- a) A student must complete a minimum of 120 approved semester hours, including both general education and major requirements.
- b) A minimum of 15 credit hours of courses at the 300/400 level in the major discipline must be completed at the University of South Alabama. 9 credit hours of courses in the minor must be completed at the University of South Alabama.
- c) A candidate for graduation must complete a minimum of 32 credit hours of University of South Alabama upper-division course work.
- d) Transfer Credit from Community/Junior Colleges: No more than 64 semester hours of transfer credit from junior colleges will be accepted. No degree credit will be granted for courses that are identified at the 300/400 level in the USA curriculum unless approved by the appropriate College Dean.

#### N. Student Academic Conduct Policy

1. As a community of students and scholars, the University strives to maintain the highest standards of academic integrity. All members of the community are expected to exhibit honesty and competence in academic work. This responsibility can be met only through earnest and continuing effort by all students and faculty.
2. Any dishonesty related to academic work or records constitutes academic misconduct including, but not limited to, activities such as giving or receiving unauthorized aid in tests and examinations, improperly obtaining a copy of an examination, plagiarism, misrepresentation of information, altering transcripts or University records.
3. Academic misconduct is incompatible with the standards of an academic community. Such acts are viewed as moral and intellectual offenses and are subject to investigation and disciplinary action through appropriate University procedures.

4. Penalties range from loss of credit for a particular assignment to dismissal from the University.
5. Faculty, students, and staff are responsible for acquainting themselves with, adhering to, and promoting policies governing academic conduct.
6. All matters related to academic misconduct are the responsibility of the academic units involved and the Office of the Senior Vice President for Academic Affairs.

O. Procedures for Dealing With Cases of Academic Dishonesty

1. The College of Arts and Sciences has an Undergraduate Academic Standards Committee consisting of faculty and students.
2. This committee will conduct all hearings requested by students in academic misconduct cases within the Department.
3. Procedures for reporting academic misconduct are detailed in the *USA Faculty Handbook*, Chapter 8.3.3 and in the student handbook, *The Lowdown*.

P. Curriculum Action Forms and Procedures

1. New courses or significant alterations to existing courses must be approved by the Departmental Curriculum Committee and College of Arts and Sciences Academic Programs and Planning Committee.
2. All course changes must be submitted on the appropriate Curriculum Action Form.
  - a) Undergraduate Curriculum Action Form
  - b) Graduate Curriculum Action Form
3. Approval takes several months, so plan ahead.

Q. Course Syllabi and Procedures (Use Syllabus Template)

1. Each instructor is required to furnish students in each credit class, in writing, the following information on the first day of class (*USA Faculty Handbook*, Chapter 6.3.1):
  - a) goals and objectives of the course;
  - b) course materials, textbook(s) and any other instructional material to be used;
  - c) a brief course description (see Bulletin entry) and topical outline;
  - c) office hours of the instructor or means of instructor availability for out-of-class consultation with students;
  - d) class attendance policy (record of attendance needed to assign F\* grade);
  - e) number and type of exams to be given during the semester;
  - f) policy on make up examinations;
  - g) course assignments, if any;

- h) penalty, if any, for late work;
- i) how final grade is determined;
- j) statement regarding changes in course requirements: *Not all classes progress at the same rate; thus, course requirements might have to be modified as circumstances dictate. You will be given written notice if the course requirements need to be changed.*
- k) statement regarding students with disabilities: *n accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodations. **If you have a specific disability that qualifies you for academic accommodations, please notify the instructor/professor and provide certification from the Center for Educational Accessibility and Disability Resources (CEADR), which is located in the Educational Services Building or at 251-460-7212.***
- l) academic disruption policy: *The University of South Alabama's policy regarding Academic Disruption is found in The Lowdown, the student handbook.*  
<http://www.southalabama.edu/lowdown/academicdisruption.shtml> *Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property and/or is otherwise prejudicial to the maintenance of order in an academic environment. Students are expected to be cordial, courteous and respectful of faculty members, staff, and fellow students.*
- m) student academic conduct policy: *The University of South Alabama's policy regarding Student Academic Conduct Policy is found in the Lowdown*  
<http://www.southalabama.edu/lowdown/academicconductpolicy.shtml>  
*The University of South Alabama is a community of scholars in which the ideals of freedom of inquiry, freedom of thought, freedom of expression, and freedom of the individual are sustained. The University is committed to supporting the exercise of any right guaranteed to individuals by the Constitution and the Code of Alabama and to educating students relative to their responsibilities.*



2. A copy of each class syllabus in electronic format will be forwarded to the Department Secretary on or before the first class meeting and will be kept on file.

R. Guidelines for Access to Student Records (Family Educational Rights and Privacy Act of 1974 - FERPA)

1. No information from records, files, or data directly related to a student other than that defined as “directory information” (Name, address, phone number, email address) shall be disclosed or released to any individual or agency outside the University without prior written consent of the student, except under lawful subpoena or court order.
2. Academic records will be available to faculty and University personnel for legitimate educational purposes (i.e. advising).
3. The student will have the right of access and review of all such information.
4. Students must give permission in writing for family members to have access to student records/grades or to discuss student work with faculty. A FERPA form must be submitted and signed by the student in the presence of music faculty or staff. The request will remain on file in the Chair’s office and is valid for a calendar year.

S. Sexual Harassment: Policy and Procedures for Handling Complaints

1. No member of the University shall engage in sexual harassment.
2. Sexual harassment includes, but is not limited to the following:
  - a) verbal or non-verbal conduct with an inordinate focus on gender or sexual history
  - b) characteristics or preferences that are intimidating, demeaning, hostile, or offensive
  - c) unwelcome physical or verbal advances
  - d) attempts to subject a person to unwanted sexual attention or attempts to coerce a person into a sexual relationship
  - e) retaliation for a refusal to comply with sexual demands
3. Any complaints relating to sexual harassment may be filed in accordance with the procedures outlined in the *USA Faculty Handbook*, Chapter 1.6 for dealing with Affirmative Action Complaints.

T. Sale of Academic Materials to Students

1. In order to comply with all federal copyright laws, State ethics laws and other State laws, the following policy was approved:  
*The sale of academic materials, including texts, supplementary texts, and other materials directly to students by either an individual faculty member or staff employee or by the academic department is prohibited. All academic materials as indicated above must be sold through the University Bookstore.*

## **Modification of Transfer Credit**

[http://www.southalabama.edu/colleges/artsandsci/resources/forms\\_and\\_policies/transfercrreditmod.pdf](http://www.southalabama.edu/colleges/artsandsci/resources/forms_and_policies/transfercrreditmod.pdf)

## **Authorization for Program Adjustment**

<http://www.southalabama.edu/departments/eforms/colleges/artsandsci/programadjust.pdf>

## **Curriculum Action Form**

<http://www.southalabama.edu/departments/eforms/academicaffairs/curriculumactionform.pdf>

## **Course Syllabi Format Template**

<https://www.southalabama.edu/departments/eforms/academicaffairs/coursesyllabustemplate1124.pdf>

## Faculty Load Conversion

### University of South Alabama Department of Music Faculty Load Conversion Formulae

18 contact hours per week of applied lessons or 18 conversion units is considered to be a 100% load for the Department of Music.

#### Types of Effort

#### Conversion Units

##### I. Applied Instruction

- A. Private Lessons
- B. Class (group) Lessons

Contact Hours x 1  
Contact Hours x 1.25

##### II. Classroom Instruction

- A. Undergraduate Lecture Classes
- B. Laboratory-type Classes

Contact Hours x 1.5  
Contact Hours x 1.25

##### III. Ensembles

- A. Major Performing Organizations
- B. Other Conducted Ensembles
- C. Coached Ensembles

Contact Hours x 1.5  
Contact Hours x 1.25  
Contact Hours x 1

##### IV. Faculty Performance

- A. Faculty Recital
- B. Member of Faculty Ensemble

Contact Hours x 1  
1-4.5 units, depending on  
number of annual performances and general  
visibility of the ensemble

##### V. Other Teaching Efforts

- A. Independent Study
- B. Student Teaching Supervision
- C. Staff Accompanist

Contact Hours x 0.5  
Contact Hours x 0.75  
TBA; 1-9 Contact Hours

##### VI. Administrative Efforts

- A. Administrative Assistance

One-eighteenth to one-third release time;  
1-4.5 conversion units to be determined  
and approved by the Department Chair,  
Arts & Sciences Dean, and the Academic  
Vice-President

- B. Department Chair

One-third to one-half release time; 4.5-9  
conversion units to be determined and  
approved by the Arts & Sciences Dean and  
the Academic Vice-President

Revised 6/2000  
Revised 8/2024

### III. CURRICULUM

#### A. Recommended Prerequisites for Study

1. Students who are considering a major or minor in music are required to have experience playing an instrument or singing at a high school level or equivalent.
2. Students should be familiar with musical notation and demonstrate music reading competency in at least one clef.

#### B. Music Minor

##### 1. Program Requirements

- a) A minimum of 23 semester hours in music is required for a minor.
- b) Courses must include:
  - (1) MUT 112 and 113
  - (2) MUL 235 and 236
  - (3) six semester hours of applied music at the lower division (200) level
  - (4) four semester hours of major ensemble
  - (5) three semester hours of electives in music numbered at the 300 level or above.

##### 2. Checksheet (p. 28)

#### C. Bachelor of Music

##### 1. Program Requirements

- a) Students pursuing the Bachelor of Music degree (minimum 120-124 semester hours) must meet the music core and general requirements for a bachelor's degree in addition to the specific concentration requirements listed below.
- b) Music Core:
  - (1) MUT 112, 113, 212, 213, 312, 313 and 361
  - (2) MUL 235, 236, 335, and 336
  - (3) Applied Music – 200 level, eight semester hours; 300 or 400 level, 6 semester hours
  - (4) Major Ensemble – seven semester hours
  - (5) Class piano - MUE 102, 103, 202, 203
  - (6) Recital Class (MUA100) - 6 semesters with grade of “S”
  - (7) Senior Recital (MUA 400)
- c) General Requirements (35 hours)
  - (1) Written and Oral Communication (9 hours) – EH 101, EH 102, CA 110
  - (2) Humanities (3 hours) – One literature course, EH 215, 216, 225, 226, 235, 236

- (3) History, Social & Behavioral Sciences (12 hours) – Select from at least two disciplines, minimum of 3 hours in History – AN 100, AN 101, AN 121, GEO 114, GEO 115, HY 101, HY 102, HY 121, HY 122, HY 135, HY 136, IS 100, PSC 130, PSY 120, PSY 250, ECO 215, ECO 216, SY 109, SY 112
  - (4) Sequence Requirement- Select a six-hour sequence in literature or history- EH 215/216, EH 225/226, EH 235/236, HY 101/102, HY 235/236
  - (5) Mathematics (3 hours) – MA 110 or higher
  - (6) Natural Sciences (8 hours) – Select two: BLY 101, BLY 102, BMD 110, BMD 111, CH 101, CH 103, CH 131, CH 132, GEO 101, GEO 102, GY 111, GY 112, MAS 134, PH 101, PH 104, PH 114/201, PH 115/202. Each class must be taken with its accompanying lab section.
  - (7) Computer Proficiency Requirement – Successful completion of MUT 112.
- d) Music Concentration requirements
- (1) Performance-Instrumental (23 hrs)-MUA 300, Applied Music 400 level (3 hrs), MUE 4\*\* (Pedagogy), MUL 4\*\* Literature, MUO 417/427/433, 4 semesters of minor ensemble, Music Electives 300 and above (9 hrs), Electives (8 hrs)
    - i. Checksheet (p. 29)
  - (2) Performance-Vocal (25 hrs)-MUA 300, MUA 423 (3 hrs), MUE 4\*\* (Pedagogy), MUL 4\*\* Literature, MUO 411/415, MUO 416 (4 semesters), MUS 202, MUS 203, LG 111, LG 151, Music Electives 300 and above (3 hrs), Electives (6 hrs)
    - i. Checksheet (p. 30)
  - (3) Music Education-Instrumental (32 hrs)-MUE 240, MUE 241, MUE 242, MUE 243, MUE 346, MUE 444, MUE 455, MUO 111/411, MUS 201, MUT 362, EPY 351, EDU 400, SED 470, 2 semesters of MUO 130 (min)
    - i. Checksheet (p. 31)
  - (4) Music Education-Vocal (32 hrs)-MUA 181(two semesters), MUE 444, MUE 448, MUE 455, MUS 201, MUS 202, MUS 203, MUT 364, EPY 351, EDU 400, SED 470
    - i. Checksheet (p. 32)
  - (5) Music with Elective Studies in Business (35 hrs)-MUS 204, MUS 304, MUS 305, MUS 404, MUS 470, ACC 211, ACC 212, ECO 215, ECO 216, MKT 320
    - i. Checksheet (p. 33)
  - (6) Music with Elective Studies in Specific Outside Fields (24-30 hrs)-MUA/MUB 300 level (2 hrs), MUO 411/417, Music Electives 300 or above (3 hrs). Additional major or minor specific requirements determined by other academic area (18-21 hrs). Electives - variable to complete 120-hour degree total.
    - i. Checksheet (p. 34)

#### D. Declaration of Major

1. Students will be asked to declare a major prior to initial registration at USA.
2. An audition is required for admission to any music degree program.

#### E. Undergraduate Placement Examinations

##### 1. Music History

- a) Transfer students will take the Music History placement exam when deemed necessary.
- b) This exam includes written and listening materials which cover the style periods of Western Music from antiquity to the present.

##### 2. Music Theory Placement Exam

- a) Transfer students will take the Music Theory placement exam when deemed necessary.
- b) The exam includes written and aural materials.

##### 3. Applied Music Audition

- a) All students not previously enrolled in private music study at USA must audition prior to enrolling.

##### 4. Piano Proficiency

- a) Transfer students will be given an examination to determine their level of piano proficiency.
- b) Students who do not pass the Piano Proficiency Exam will be placed in the appropriate level of class piano.

#### F. Undergraduate Coursework

##### 1. Music Theory

- a) All music majors are required to take MUT 112, 113, 212, 213, 312, and 313.
- b) Music minors are required to take MUT 112 and 113 only.
- c) The Music Theory core contains a significant emphasis on aural training and sight singing.
- d) Upper division theory courses may not be taken until the lower division core is completed satisfactorily with a grade of "C" or higher, or the appropriate Placement Exam has been passed.
- e) **After three unsuccessful attempts to pass MUT 112 and 113 (not 3 attempts per class) the student will need to change majors.**

##### 2. Music History and Literature

- a) All music majors are required to take MUL 235, 236, 335, and 336.
- b) All music minors are required to take MUL 235 and 236.
- c) Performance majors are also required to take MUL 4\*\* literature in their area.

### 3. Applied Music

- a) Applied music is an integral and vital part of the total education in the field of music.
- b) Credit for applied music is based on the minimum practice time per week, not on the length of the lesson period.
  - (1) A one credit hour course requires a 30-minute lesson per week and a minimum practice period of 30 minutes per day.
  - (2) A two-credit hour course requires a one-hour lesson per week and a minimum practice period of one hour per day.
  - (3) A three-credit hour course requires a one-hour lesson per week and a minimum practice period of two hours per day.
  - (4) Satisfactory achievement and development are best achieved by practicing double the above minimum requirements.
- c) The student's jury sheet will be placed in the student's file after each semester of applied study.
- d) A student may take no more than two applied music courses in any given semester unless permission is obtained from the student's advisor, major applied teacher, and the Department Chair.
- e) The following system is used for Applied Music enrollment:
  - (1) 100 level: elective study for students majoring in academic areas other than music or for secondary instrument study (prior approval from the chair required).
  - (2) 200 level: lower division study for music majors or minors.
  - (3) 300 level: upper division study for students pursuing the B.M. degree with a concentration in Music Education, Music with Elective Studies in Business, or Music with Elective Studies in Specific Outside Fields. A barrier exam/audition is required to enroll at this level.
  - (4) 400 level: upper division study for students pursuing the B.M. degree in Performance. A barrier exam/audition is required to enroll at this level.

### 4. Ensemble Requirements

- a) Students must enroll in the appropriate major ensemble for 1 credit hour (Wind Ensemble or Symphony Band or Marching Band or Concert Choir or Chorale or Opera Theatre or Orchestra) each semester they are enrolled as a full-time student in music. If they choose to participate in more than one major ensemble, they may enroll for one credit hour in the first ensemble and may enroll for 0.5 credit hour in subsequent ensembles.

- b) All major or minor students who are registered for applied lessons must enroll in the appropriate major ensemble for 1 credit hour (Wind Ensemble or Symphony Band or Marching Band or Concert Choir or Chorale or Opera Theatre or Orchestra).
- c) All Bachelor of Music Degree majors in guitar or piano must satisfactorily complete a minimum of six semester hours in a major ensemble, to be taken for three consecutive years, and one semester hour in another ensemble where they will play their principal performing instrument.
- d) Students are encouraged to elect additional hours in both major and small ensembles.
- e) No more than 12 credits in this area are applicable toward a degree.

#### 5. Recital Class

- a. All music majors will enroll in Recital Class (MUA 100) and earn a “satisfactory” grade for a least six semesters while they are a full-time student.
- b. Students must attend a specified number of concerts outside of class to receive a satisfactory grade.
- c. Studio class is a component of Recital Class and applied lessons - students ordinarily will perform at least once each semester with the approval of their applied teacher.
- d. The final day of Recital Class will be the Honors Recital for the semester.

#### 6. Class Piano

- a) All music majors will enroll in class piano for four semesters to complete the piano proficiency requirement (MUE 102, 103, 202, 203).
- b) Upon successful completion of the four semesters of class piano, the final examination of MUE 203 will serve as the Piano Proficiency examination. Students who pass the Piano Proficiency without taking the full sequence of class piano (combined with applied lessons, placing out of the class piano sequence, etc.) should register for MUE 010 to document passing the Proficiency on their transcript.
- c) Students must complete the piano proficiency **prior** to enrollment for the Junior Recital, Senior Recital, Music Business Internship, or Student Teaching.
- d) Piano majors are required to enroll in Advanced Keyboard Musicianship classes MUE 212, 213, 312, and 313 instead of class piano. These courses are non-sequential.

#### 7. Piano Proficiency

- a) Incoming students with piano as their major instrument or significant piano background may audition to complete the Piano Proficiency Exam (MUE 010) without enrolling in Class



Piano.

- b) As a result of this audition, students will either be placed in the appropriate piano class or be declared to have proficiency in piano and will be exempt from taking secondary piano.
- c) Students who are exempt from any of the piano requirements may enroll in a different secondary applied area in lieu of piano.
- d) Students must complete the piano proficiency before enrollment for the Junior Recital, Senior Recital, Music Business Internship, or Student Teaching Internship.
- e) The head of the Keyboard area will submit to the Chair a spreadsheet of students who have passed/failed the Piano Proficiency exam each semester.

#### G. Juries

1. Examinations in Applied Music (juries) are held at the end of each semester in the various applied areas: voice, piano, strings, wind and percussion.
2. **All students who are music majors or minors are required to perform a jury each semester in their major applied area.** The only exception will be in the case of a student who has performed a degree recital (Junior or Senior) during that semester.
3. The faculty of each area (three minimum) will hear juries for all students within their area, fill out comment sheets, and grade each student's performance.
4. Each area has determined specific requirements, grading policies, and scoring rubrics for its students.
5. Area coordinators should submit to the Chair a spreadsheet indicating all evaluator scores, score average, and final applied grade immediately after each jury.

#### H. Upper Division Examination

1. The applied jury held at the conclusion of two years of study in applied music courses at the 200 level will be designated as the Upper Division Examination.
2. The student must successfully complete MUT 112 and 113 before the Upper Division Examination.
3. The applied area faculty will consider the student's musical performance, technical achievement, and academic progress to date and make recommendations regarding continuation in the chosen degree program. **Only two attempts may be made at the Upper Division Examination.**
4. The following recommendations may be made which will be communicated in writing to the student by the Department Chair:
  - a) The committee feels that the student is on track and shows every indication that he/she should finish the degree within the "normally allotted" time.
  - b) The committee notes progress but still hears musical or technical problems which have not yet been corrected;

therefore, the student should be aware that it may take longer to complete the appropriate degree and make appropriate decisions.

- c) The student must repeat successfully the Upper Division Examination before enrolling in any upper division (300 or 400 level) courses in music. **After two unsuccessful attempts, the student will be asked to change majors.**
  - d) The committee recommends that the student change majors.
5. The entrance audition may serve as the Upper Division Examination for transfer students who seek to transfer two years of university applied study towards a music degree program. It is acceptable and recommended for transfer students to study at the 200 level for at least a semester and complete the Upper Division Examination at a later time.

#### I. Recital Hearings

1. Students enrolled in MUA 300 or 400 (Junior or Senior Recital) must be approved for public recital by a faculty committee of at least three members.
2. This hearing must occur at least 3 weeks prior to the proposed recital date.
3. The recital committee will grade the hearing using the appropriate scoring rubric.
4. Students who do not pass this hearing will be determined unready for public recital and will be rescheduled for a later date. Another hearing should be scheduled prior to rescheduling a recital date.
5. The Recital Hearing Form (p. 37) will be signed by the committee and placed in the student's file.
6. Students should enroll only once for degree recitals.
7. **Students must have successfully completed the Piano Proficiency Exam in order to be eligible for a Senior Recital Hearing.**

#### J. Junior Recital

1. Students pursuing the B.M. in Performance are required to prepare 30 minutes of music for the Junior Recital.
2. Students may share a program with one other student degree recitalist.
3. The applied faculty member responsible for the recitalist should submit a copy of final recital grade, program notes, and program to the Chair.
4. The student, under the supervision of the applied faculty member, shall write program notes and submit them along with the program to the Events Coordinator.

#### K. Senior Recital

1. Students pursuing the B.M. Degree with concentrations in Music Education, Music with Elective Studies in Business, and Music with Elective Studies in Specific Outside Fields are required to prepare a

- minimum of 30 minutes of music for the Senior Recital. Students may share a program with one other student degree recitalist.
2. Students pursuing the B.M. Degree with a concentration in Performance are required to prepare a program of approximately one hour in length with 50 minutes of music for the Senior Recital. This recital may not be shared with another student recitalist, although collaborative artists are allowed for a portion of the program.
  3. **Each recital program should include a variety of styles, eras, and composers.**
  4. The applied faculty member responsible for the recitalist should submit a copy of final recital grade, program notes, and program to the Chair.
  5. The student, under the supervision of the applied faculty member, shall write program notes and submit them along with the program to the Events Coordinator.

#### L. Master of Music

##### 1. Program Requirements

- a) Master of Music in Music Education (Instrumental or Vocal)
- b) Master of Music in Performance (Vocal)
- c) Master of Music in Performance (Piano)
- d) Master of Music in Collaborative Keyboard
- e) Master of Music in Performance (Brass, Percussion, Woodwinds)
- f) Master of Music in Music Education (Initial Licensure)

##### 2. Admission Requirements

- a) Undergraduate degree in music
  - 1) Regular admission: 3.0 G.P.A
  - 2) Provisional admission: 2.5 G.P.A.
  - 3) International applicants: TOEFL score minimum 71
- b) Complete Graduate Application for Admission and submit \$35 fee
- c) Request a separate official transcript from each institution attended to be sent directly to the Office of Admissions
- d) Resume, limit to one page
- e) Recommendation Letters (3) addressing your academic and/or professional abilities. Submit online with application
- f) Music Education: Copy of Teaching Certificate and 10-25 minute video of teaching
- g) Performance - Piano and Collaborative Keyboard: Audition- recording or live.
- h) Performance - Voice: Audition-recording or live and diagnostic exam in vocal diction (Italian, German, and French)

##### 3. Checksheets (pp. 40-43)

Checksheet - Music Minor  
Rev. 3/31/22

[http://www.southalabama.edu/colleges/music/resources/degree\\_checksheets/mus\\_minor.pdf](http://www.southalabama.edu/colleges/music/resources/degree_checksheets/mus_minor.pdf)

Checksheet - Bachelor of Music, Instrumental Performance  
Rev. 3/31/22

[https://www.southalabama.edu/colleges/music/resources/degree\\_checksheets/bmperfinst.pdf](https://www.southalabama.edu/colleges/music/resources/degree_checksheets/bmperfinst.pdf)

Checksheet - Bachelor of Music, Vocal Performance  
Rev. 3/31/22

[https://www.southalabama.edu/colleges/music/resources/degree\\_checksheets/bmperfvocal.pdf](https://www.southalabama.edu/colleges/music/resources/degree_checksheets/bmperfvocal.pdf)

Checksheet - Bachelor of Music, Music Education-Instrumental  
Rev. 3/31/22

[https://www.southalabama.edu/colleges/music/resources/degree\\_checksheets/bmmusedinstr2022.pdf](https://www.southalabama.edu/colleges/music/resources/degree_checksheets/bmmusedinstr2022.pdf)

Checksheet - Bachelor of Music, Music Education-Vocal  
Rev. 3/31/22

[https://www.southalabama.edu/colleges/music/resources/degree\\_checksheets/bmmusedvocal2022.pdf](https://www.southalabama.edu/colleges/music/resources/degree_checksheets/bmmusedvocal2022.pdf)



Checksheet - Bachelor of Music with Elective Studies in Business  
Rev. 3/31/22

[https://www.southalabama.edu/colleges/music/resources/degree\\_checksheets/bmmusbus2022.pdf](https://www.southalabama.edu/colleges/music/resources/degree_checksheets/bmmusbus2022.pdf)

Checksheet - Bachelor of Music with Elective Studies in Specific Outside Field  
Rev. 3/31/22

[https://www.southalabama.edu/colleges/music/resources/degree\\_checksheets/bmoutsidefields2022.pdf](https://www.southalabama.edu/colleges/music/resources/degree_checksheets/bmoutsidefields2022.pdf)

## Piano Proficiency Exam (MUE010)

The Piano Proficiency Exam (MUE 010) is to be taken at the conclusion of MUE 203, the last class of the two-year class piano sequence. Students may also take the Proficiency Exam outside the piano class sequence if they have an existing background in piano. Students must pass the Piano Proficiency by earning at least 80% in each of the categories listed below:

1. Lead Sheet Reading (30)
2. Transposition (20)
3. Duet: Play bottom two staves while teacher plays melody (20)
4. Solo piece: 20-measure excerpt (40)
5. Sight Reading (30)
6. Diatonic Triads in a major key: Key selected at random, one Roman numeral asked for in that key.  
(20)
7. Major, minor, augmented, and diminished triads. Root randomly selected. (20)
8. Seventh chords: Major Major, Major minor (Dominant 7<sup>th</sup>), minor minor, half-diminished seventh, fully diminished seventh. Root randomly selected. (32)
9. Arpeggios, random major key + relative minor. One white key root, one black key root. (24)
10. Scales, random major key + relative harmonic minor. One white key root, one black key root. (64)

Students must pass the Piano Proficiency Exam in order to be eligible for Student Teaching or a Music Business internship, or to register for a Junior or Senior Recital.

*Revised December 2024*

## Jury Assessment Sheets

### Vocal Jury Form

[https://www.southalabama.edu/colleges/music/resources/forms/vocal\\_jury\\_assessment\\_form.pdf](https://www.southalabama.edu/colleges/music/resources/forms/vocal_jury_assessment_form.pdf)

### Wind/Percussion/String Jury Form

[https://www.southalabama.edu/colleges/music/resources/forms/wind\\_string\\_percussion\\_jury\\_assessment\\_and\\_repertoire\\_form.pdf](https://www.southalabama.edu/colleges/music/resources/forms/wind_string_percussion_jury_assessment_and_repertoire_form.pdf)

### Wind Technique Jury Form

[https://www.southalabama.edu/colleges/music/resources/forms/wind\\_technique\\_jury\\_form.pdf](https://www.southalabama.edu/colleges/music/resources/forms/wind_technique_jury_form.pdf)

## Recital Hearing Evaluation Form

[https://www.southalabama.edu/colleges/music/resources/forms/music-recital\\_hearing\\_evaluation\\_fillable.pdf](https://www.southalabama.edu/colleges/music/resources/forms/music-recital_hearing_evaluation_fillable.pdf)

## Recital Grade Form

[https://www.southalabama.edu/colleges/music/resources/forms/recital\\_form\\_fillable.pdf](https://www.southalabama.edu/colleges/music/resources/forms/recital_form_fillable.pdf)

## Barrier Exam Information

### Keyboard Barrier

[http://www.southalabama.edu/colleges/music/resources/forms/keyboard\\_barrier\\_assessment\\_form.pdf](http://www.southalabama.edu/colleges/music/resources/forms/keyboard_barrier_assessment_form.pdf)

### Vocal Barrier

[http://www.southalabama.edu/colleges/music/resources/forms/vocal\\_applied\\_barrier\\_exam.pdf](http://www.southalabama.edu/colleges/music/resources/forms/vocal_applied_barrier_exam.pdf)

## Vocal Area Guidelines

[http://www.southalabama.edu/colleges/music/resources/forms/usa\\_vocal\\_area\\_guidelines\\_2016.pdf](http://www.southalabama.edu/colleges/music/resources/forms/usa_vocal_area_guidelines_2016.pdf)

Checksheet – Master of Music, Music Education (Instrumental or Vocal)  
Rev. 7/18/2023

[https://www.southalabama.edu/colleges/music/resources/degree\\_checksheets/mmmusicedtraditionalchecklist.pdf](https://www.southalabama.edu/colleges/music/resources/degree_checksheets/mmmusicedtraditionalchecklist.pdf)



Checksheet - Master of Music, Performance-Piano or Voice  
Rev. 7/5/2018

MM, Piano Performance

[https://www.southalabama.edu/colleges/music/resources/degree\\_checksheets/mm\\_piano\\_performance\\_checklist.pdf](https://www.southalabama.edu/colleges/music/resources/degree_checksheets/mm_piano_performance_checklist.pdf)

MM, Vocal Performance

[https://www.southalabama.edu/colleges/music/resources/degree\\_checksheets/mm\\_voice\\_performance\\_checklist.pdf](https://www.southalabama.edu/colleges/music/resources/degree_checksheets/mm_voice_performance_checklist.pdf)

Checksheet - Master of Music, Collaborative Keyboard  
Rev. 10/2/2018

[https://www.southalabama.edu/colleges/music/resources/degree\\_checksheets/mm\\_collaborative\\_keyboard\\_checklist.pdf](https://www.southalabama.edu/colleges/music/resources/degree_checksheets/mm_collaborative_keyboard_checklist.pdf)

Checksheet - Master of Music, Performance (Brass, Percussion, Woodwinds)  
Rev. 7/5/2018

**MM, Brass Performance**

[https://www.southalabama.edu/colleges/music/resources/degree\\_checksheets/mm\\_brass\\_performance\\_checklist.pdf](https://www.southalabama.edu/colleges/music/resources/degree_checksheets/mm_brass_performance_checklist.pdf)

**MM, Percussion Performance**

[https://www.southalabama.edu/colleges/music/resources/degree\\_checksheets/mm\\_performance\\_percussion\\_checklist.pdf](https://www.southalabama.edu/colleges/music/resources/degree_checksheets/mm_performance_percussion_checklist.pdf)

**MM, Woodwinds Performance**

[https://www.southalabama.edu/colleges/music/resources/degree\\_checksheets/mm\\_woodwind\\_performance\\_checklist.pdf](https://www.southalabama.edu/colleges/music/resources/degree_checksheets/mm_woodwind_performance_checklist.pdf)

## IV. PERFORMING ORGANIZATIONS

The Department of Music offers performing organizations open to all students at the University, providing satisfactory audition requirements have been met.

### A. Instrumental Ensembles

#### 1. University Bands

##### a. Wind Ensemble (MUO127/427/527) – *Major Ensemble*

As the major instrumental performing ensemble, the Wind Ensemble is comprised of music majors and non-music majors. The Wind Ensemble performs a varied repertoire of the finest in standard and contemporary wind ensemble and band literature. Two formal concerts are presented in the Fall and Spring semesters on the University of South Alabama campus and throughout the Gulf Coast region. Membership is open to all undergraduate and graduate students who play wind or percussion instruments based on an audition each semester.

##### b. University Symphony Band (MUO 117/417/517) - *Major Ensemble*

The Symphony Band is comprised of music majors and non-music majors and performs a varied repertoire of the finest in standard and contemporary band literature and transcriptions. Two formal concerts are presented during the Fall and Spring semesters on the University of South Alabama campus and throughout the Gulf Coast region. Membership is based on previous high school band experience and is open to all undergraduate and graduate students who play wind or percussion instruments. Auditions will be held to determine ability and part placement.

##### c. University Band (MUO 137/437/537) – *Major Ensemble*

The University Band is the Department's third concert band. This large performing ensemble of woodwind, brass and percussion instrumentalists is open to all students, faculty and staff on the campus of USA. Music majors and minors are encouraged to play a secondary instrument in this ensemble to gain more experience with that instrument. The ensemble meets in the Spring semester only.

The ensemble's focus is to continue the development of musical skills by playing standard and contemporary wind band literature and by giving one performance during the Spring semester. This is a non-auditioned ensemble.

##### d. University Marching Band (MUO 130/430/530) - *Major Ensemble*

The University of South Alabama Jaguar Marching Band is a large performing ensemble of woodwind, brass, percussion instrumentalists, and appropriate auxiliary personnel with an emphasis on live performance for athletic events. Open to all music majors and non-music majors with prior instrumental performance experience in high school or junior college. An audition is required.

##### e. Jazz Band (MUO 121/421/521)

The Jazz Band is a traditional big band (saxophone, trumpet, trombone, piano, bass, guitar and drums) which rehearses and performs the mainstream jazz styles; swing, Latin, funk, and rock. Participation is open to all university students with permission of the director or by audition.

- f. Woodwind Ensemble (MUO 118/418/518)  
 Players interested in playing chamber music for woodwinds are placed in appropriate instrumental ensembles which vary each semester according to enrollment and ability levels. These small groups perform in Recital Class or on a concert in conjunction with other ensembles.
- g. Flute Choir (MUO138/438/538)  
 The USA Flute Choir is open to all University students who play the flute and wish to gain experience playing in an ensemble where there are one or two players per part. Repertoire consists of both original works and transcriptions for multi-part flute ensemble, including piccolo, alto flute, and bass flute. The ensemble presents an evening concert on campus each semester and occasionally is invited to perform in other venues.
- h. Brass Ensemble (MUO 119/419/519)  
 Brass Ensemble is a mixed ensemble of brass instruments, (trumpet, horn, euphonium, trombone, tuba), which rehearses and performs both traditional literature and contemporary and popular music for brass. Participation is open to all university students with permission of the director. The Brass Quintet is a component of the brass ensemble and performs literature from all historical style periods written and arranged for a standard brass quintet. Participation is by audition.
- i. Trumpet Ensemble (MUO 139/439/539)  
 The Trumpet Ensemble performs literature from all historical style periods written and arranged for trumpets. Participation is open to all university students with permission of the director.
- j. Percussion Ensemble (MUO 120/420/520)  
 The percussion ensemble is a chamber music organization consisting of all of the many and varied definite and indefinite pitched percussion instruments such as the marimba, vibraphone, chimes, orchestra bells and piano as well as drums, cymbals, timpani and other rhythmic instruments. The percussion ensemble performs works transcribed from classical, popular and folk sources as well as original works for percussion. The ensemble is open to qualified students through audition and permission of the director. The Marimba Band is a component of the Percussion Ensemble. Participation is by audition.
- k. World Music Ensemble (MUO 136/436/536)  
 The World Music Ensemble is a chamber music organization that studies and performs world literature for all combinations of instruments with an emphasis on music from non-Western cultures.
- l. Horn Choir (MUO 140/440/540)  
 The Horn Choir performs literature from all historical style periods written and arranged for horns. Participation is open to all university students with permission of the director.
- m. Trombone Choir (MUO 141/441/541)  
 The Trombone Choir performs literature from all historical style periods written and arranged for trombones. Participation is open to all university students with permission of the director.

- n. Tuba-Euphonium Ensemble (MUO 142/442/542)  
The Tuba-Euphonium Ensemble performs literature from all historical style periods written and arranged for tubas and euphoniums. Participation is open to all university students with permission of the director.
- o. Brass Choir (MUO 143/443/543)  
The Brass Choir performs literature from all historical style periods written and arranged for brass. Participation is open to all university students with permission of the director.
- p. Steel Band (MUO 144/444/544)  
The Steel Band performs literature including the traditional styles of soca and calypso music from the Caribbean. Instructor permission is required.
- q. Clarinet Ensemble (MUO 145/445/545)  
Clarinet Ensemble allows students to study and perform literature for all combinations of clarinets. Participation is open to all university students with permission of the director.

## 2. University String Ensembles

- a. University Orchestra (MUO133/433/533) - **Major Ensemble**  
The University Orchestra is a large performing ensemble of string, woodwind, brass and percussion instrumentalists with an emphasis on orchestral literature and live performance. Open to music majors and non-music majors with prior instrumental performance experience in high school or junior college. Audition or permission of instructor required for participation.
- b. String Ensemble (MUO123/423/523)  
The String Ensemble is a chamber music organization that studies and performs literature for all combinations of string instruments. Audition or permission of instructor required for participation.
- c. Guitar Ensemble (MUO 125/425/525)  
Guitar Ensemble is a classical guitar performance group made up of music majors and non-music majors of all levels of proficiency. Knowledge of music reading is required. Permission of instructor required for participation.

## 3. University Keyboard Ensembles

- a. Piano Ensemble (MUO 124/424/524)  
Piano Ensemble is a course designed for piano majors, piano concentrations and other advanced pianists who will develop skills in collaborative performance and accompanying. Each student will prepare a piano duet or piano duo work from the standard repertoire and accompany an instrumentalist or vocalist. Each semester, a Piano Ensemble Concert will feature the student performing at least one of these selections in public. The course is a requirement for piano majors and piano concentrations.

## B. Vocal Ensembles

### 1. University Choirs

#### a. Chorale (MUO 115/415/515) - *Major Ensemble*

University Chorale is a highly selective group that performs an extremely varied repertoire, from madrigals to Broadway musical selections. The Chorale is chosen by annual auditions held in late Spring. Singers selected for the Chorale are expected to enroll in both Fall and Spring semesters.

#### b. University Concert Choir (MUO 111/411/) - *Major Ensemble*

The Concert Choir is comprised of music majors and non-music majors. Enrollment in the concert Choir is required of all voice majors. The Concert Choir performs a wide range of choral literature for large mixed voices, from Renaissance motets to twentieth-century oratorios. The group is non-auditioned, open to all USA students, and performs at least once each semester.

### 2. Opera and Musical Theatre Workshop (MUO116/416/516) – *Major Ensemble*

Opera and Musical Theatre presents an opera/opera scenes in the Fall semester and a Broadway musical/opera in the Spring semester. The ensemble is open to all USA students by audition.

## C. Miscellaneous Chamber Ensembles

### 1. Collegium Musicum (MUO 126/426/526)

### 2. Mixed Chamber Ensemble (MUO 129, 429, 529)

## V. ACADEMIC SUPPORT

### A. Library Holdings

The University Library on the main campus holds print, audio, and multimedia materials relevant to the music area. *Grove Music Online* and other databases are available, and books and journal holdings are available electronically.

2. The Department of Music Library Committee provides departmental recommendations for new library acquisitions.

### B. Financial Aid and Scholarships

#### 1. Financial Aid

a) Students are encouraged to apply for financial aid when they apply for admission to the University.

b) Awards may include grants, loans, and part-time employment offered singly or in combination.

c) Students must complete the Free Application for Federal Student Aid and have the results sent to USA (Federal ID 001057) in order to be eligible for these awards.

d) Further information may be obtained by contacting the Financial Aid Office (251) 460-6231 or [finaid@usouthal.edu](mailto:finaid@usouthal.edu)

#### 2. Academic Scholarships

a) Various levels of academic scholarships are available through the University.

b) Many of these scholarships are based on ACT or SAT scores.

c) Interested students should complete admission procedures by November 15 for consideration for the following academic year as awards are typically given out in early December.

#### 3. Department of Music Scholarships

a) Students may audition for scholarships in music prior to enrollment at the University or while they are currently enrolled.

b) The amounts of these awards vary but are based on a student's musical ability and potential, needs of departmental ensembles, student's choice of major, and availability of monies.

c) Awards are tied into participation in one or more of the Music Department ensembles or for pianists involved in accompanying.

#### d) Award Letters/Conditions

(1) Award notifications will be sent to students through Jag\$pot as soon as possible after their audition (or as requested by each performance area) and must be accepted by the date specified secure the scholarship.

(2) Music scholarship recipients must maintain a 2.5 grade-point average, complete 15 credit hours each semester



(or 30 total for fall, spring, summer) and fulfill their obligations to the ensembles specified in the award letter.

- e) The Department of Music adheres to the code of ethics of the National Association of Schools of Music. The acceptance of financial aid by an applicant is considered a declaration of intent to attend the University and that the applicant may not consider any other offer from a NASM member institution except with the written consent of the first institution. Similarly, a transfer applicant from a senior college or university cannot be considered for financial aid without recommendation of the institution from which the transfer is being made.
- f) No Award
  - (1) Students will receive a response to their audition in a timely manner even if they are not awarded a scholarship.
  - (2) Students who are not awarded a music scholarship may re-audition for further consideration.
- g) Revocation of Scholarship
  - (a) An award may be revoked if the student does not maintain a 2.5 grade-point average, does not achieve the appropriate credit hours, or fulfill the musical obligations of the award in an appropriate manner.
  - (b) Students who withdraw from the University will lose their awards.
  - (c) Students who change their major from music to another academic area may have their awards reduced or revoked.
  - (d) Students who drop below a full-time course load may have their awards reduced or revoked.
- h) Piano Scholarship Requirements
  - (a) Students receiving a scholarship for piano are required to accompany at the discretion of the piano faculty and department chair.
  - (b) Accompanying duties will include one or more of the following:
    - i) Major Ensemble (Choir, Chorale, Opera, Band)
    - ii) Five individual vocalists
    - iii) Three individual instrumentalists
    - iv) Minor Ensemble (Jazz Band, Percussion Ensemble) and three vocalists or two instrumentalists
    - v) Music Major giving a Senior Recital
    - vi) Music Major giving a Junior Recital and three vocalists or two instrumentalists

- vii) A combination of vocalists and instrumentalists as assigned by the piano faculty
- (c) Student accompanists will be assigned to vocal and instrumental music majors with priority given as follows:
  - i) Student giving a Senior Recital
  - ii) Student giving a Junior Recital
  - iii) Junior or Senior level performance major
  - iv) Junior or Senior level performance major required to perform on a jury
  - v) Freshman or Sophomore level performance major
  - vi) Freshman or Sophomore level music major required to perform on a jury
  - vii) Advanced elective students performing on a jury

Music for student accompanists must be given at least six weeks in advance of a performance. The student accompanist must practice at least weekly with the assigned vocalist or instrumentalist in lesson or rehearsal to be arranged by the piano faculty and other faculty member involved.

- a. Student accompanists must perform with their assigned music student in studio or at Recital Class.

## Endowed Music Scholarships (through Jag\$pot)

### **Presser Undergraduate Scholar Award**

The Presser Undergraduate Scholar Award, the top departmental award, is nominated by the music faculty to a current senior music major. The criteria for the award are musicianship, scholarship, contribution to the department, and building an inclusive community. The Presser Foundation will consider the nomination and make the award if approved. The funds may be used at the student's discretion and may not replace any existing scholarships. There is no application form for this award, as students must be nominated by a faculty member for consideration. As the name implies, this award is made available to the Department through the kind support of the Presser Foundation of Bryn Mawr, Pennsylvania.

### **John W. Laidlaw Scholar Awards**

The John W. Laidlaw Scholar Awards are available to outstanding music students in all areas of music study. And range from \$2,500 to \$5,000 annually. For consideration, the students must have a cumulative GPA of 3.0 or higher. Laidlaw Scholarships are renewable provided that the recipient carries a 15-credit hour load, participates satisfactorily in the area(s) for which the scholarship was awarded, and maintains a cumulative grade point average of 3.0 or higher. There is no application form for this scholarship, as outstanding musicians are identified by the music faculty and recommended to the chair on an annual basis.

### **John W. Laidlaw Endowed Scholarship in Music**

Awards range from \$750 to \$2,000 per year and are available to music majors with a cumulative grade point average of 3.0 or higher. The recipient(s) must be enrolled in applied music and appropriate ensembles, carry a 15-credit hour load, and maintain a cumulative grade point average of 2.5 or higher. This award is available to incoming freshmen who have a minimum high school grade point average of 3.0 or higher. based on their audition before a faculty evaluation committee. There is no application form for this scholarship, as outstanding musicians are identified by the music faculty and recommended to the chair on an annual basis.

### **Harper Endowed Scholarship in Music**

The Harper Endowed Scholarship in Music was established in 2006 by friends and colleagues of Dr. Andrew H. Harper to provide funding for an annual award for a deserving student in music. Awards range from \$500 to \$1,200 per year and are available to music majors. The award is available by audition to an incoming freshman student, who is a current full-time high school student with a grade point average of 3.0. Previous recipients at a higher collegiate level will be eligible to receive said scholarship in subsequent years. Recipients must be enrolled in applied music study, participate in appropriate ensembles, carry a 15-credit hour load, and maintain a cumulative grade point average of 2.5 or higher. There is no application form for this scholarship, as outstanding musicians are identified by the faculty and recommended to the chair on an annual basis.

### **Sue Houston Hanlein Endowed Scholarship for Piano**

The Sue Houston Hanlein Endowed Scholarship for Piano is an award for an outstanding piano student at the University of South Alabama who demonstrates high academic achievement. Awards range from \$2000 to \$2300 per year. The award can be made to a freshman student; however, if an upper-level student meets the criteria set forth, such a candidate may be selected as well. The recipient must be a music major enrolled in applied piano, carry a 15-credit hour load, and maintain a cumulative grade point average of 3.0 or higher. There is no application form for this scholarship, as outstanding pianists are identified by the keyboard faculty and recommended to the chair on an annual basis.

### **John H. Chester Scholarship**

This scholarship is named in honor of Dr. John H. Chester, a pianist who taught at USA in the early 1960s. Ellie Chester, his widow, and a number of friends established a fund to assist outstanding pianists. Awards range from \$1000 to \$1800 per year and are available to majors and non-majors. The recipient(s) must be enrolled in applied piano, carry a 15-credit hour load, and maintain a cumulative grade point average of 2.0 or higher. There is no application form for this scholarship, as outstanding pianists are identified by the keyboard faculty and recommended to the chair on an annual basis.

### **Ann Blackburn Faulkner Scholarship in Piano Performance**

This scholarship, established in 2019, provides financial assistance to a rising Junior or Senior undergraduate student enrolled in the Department of Music who is majoring in piano performance. Awards range from \$500 to \$750 per year. The recipient must carry a 15-credit hour load and maintain a cumulative grade point average of 3.0 or higher. There is no application form for this scholarship, as outstanding pianists are identified by the keyboard faculty and recommended to the chair on an annual basis.

### **Joanne Wasserman Memorial Scholarship in Music**

This competitive scholarship was established in 2016 for the purpose of providing financial assistance to an undergraduate student enrolled in the Department of Music who is majoring in music with a concentration in piano. Awards range from \$800 to \$1000 per year. Applicants must be a rising sophomore, junior or senior with a minimum 3.0 GPA. This award is faculty-nominated, with no application required.

### **Ann Greer Adams Scholarship in Piano Performance**

This competitive scholarship was established in 2017 for the purpose of providing financial assistance to a deserving undergraduate student based on his/her piano performance. Awards range from \$800 to \$1100 per

year. Student must have a minimum 3.0 institutional GPA. This award is faculty-nominated, with no application required.

#### **John and Coralie Toomey Endowed Scholarship in Music**

This scholarship was established for the purpose of providing financial assistance to percussion students majoring in music with a minimum 2.0 GPA, with a preference for a GPA of 3.0 or greater. Awards range from \$300 to \$550 per year. This award is faculty-nominated, with no application required.

#### **Mike Bartels Scholarship**

This scholarship was established in honor of percussionist Mike Bartels, a graduate of McGill-Toolen High School and student at USA. Awards range from \$250 to \$650 per year and are available to majors and non-majors. The recipient must be enrolled in applied percussion, participate in Percussion Ensemble, carry a 15-credit hour load, and maintain a cumulative grade point average of 2.0 or higher. There is no application form for this scholarship, as outstanding percussionists are identified by the faculty and recommended to the chair on an annual basis.

#### **Dr. John J. Papastefan Endowed Scholarship in Percussion**

This scholarship was established for the purpose of providing financial assistance to a deserving full-time student who has a minimum 3.0 GPA and has completed his/her sophomore year. Awards range from \$1500 to \$1900 per year. Preference is given to a student with a concentration in Percussion. This award is faculty-nominated, with no application required.

#### **Rose Palmal-Tenser Endowed Vocal Scholarship**

The Rose Palmal-Tenser Endowed Vocal Scholarship was established in 2009 by the Rose Palmal-Tenser Advisory Board to provide funding for an annual award to a deserving junior student in music who demonstrates vocal excellence. Awards range from \$500 to \$750 per year. Previous recipients will be ineligible to receive said scholarship in subsequent years. The recipient must be enrolled in applied voice, carry a 15-credit hour load, maintain a cumulative grade point average of 3.0 or higher, must be able to perform three arias in original languages/keys, and must sign a release for publicity pictures. There is no application form for this scholarship, as outstanding musicians are identified by the voice area and recommended to the chair on an annual basis.

#### **Nita Sellers Scholarship Fund (voice)**

This competitive scholarship was established in 2009 for the purpose of providing financial assistance to a deserving student studying within the voice program at USA who also demonstrates high academic achievement. Awards range from \$200 - \$400 per year. This award is faculty-nominated, with no application required.

#### **Dr. Andra Bohnet Endowed Flute Scholarship**

This competitive scholarship was established for the purpose of providing financial assistance to a student majoring in music and who is a flute player. Awards range from \$500 to \$900 per year. This award is faculty-nominated, with no application required.

#### **Elizabeth S. McGowin Endowed Scholarship in Strings**

This scholarship was established in 2012 for the purpose of providing financial assistance to a full-time undergraduate student who participates in the string program at USA. Awards range from \$750 to \$1000 per year. Recipient must have a minimum 3.0 GPA. This award is faculty-nominated, with no application required.

#### **Nita Sellers Endowed Scholarship in Music (strings)**

This competitive scholarship was established in 2009 for the purpose of providing financial assistance to a deserving student studying within the string program at USA who also demonstrates high academic

achievement. Awards range from \$300 to \$600 per year. This award is faculty-nominated, with no application required.

#### **Orland Thomas Scholarship for Music Education**

This scholarship was established in 2019 for the purpose of providing financial assistance to a student majoring in Music Education. Awards range from \$500 to \$750 per year. The recipient must carry a 15-credit hour load and maintain a cumulative grade point average of 3.0 or higher. Preference will be given to a student who demonstrates financial need as determined by the University. This award is faculty-nominated, with no application required.

#### **Greg L. Gruner Trombone Scholarship in Music**

This scholarship was established in 2017 for the purpose of providing financial assistance to a student majoring in music with a concentration in trombone. The recipient must carry a 15-credit hour load and maintain a cumulative grade point average of 3.0 or higher. This award is faculty-nominated, with no application required.

#### **Mellick Foundation Trumpet Scholarship in Music**

Established in 2019 for trumpet student, preferably active in jazz program. Can be awarded to incoming freshman.

### C. Student Services and Facilities

#### 1. Student Handbook

- a) The Department of Music publishes the *Department of Music Student Handbook* which offers detailed instruction regarding requirements and expectations of music students.
- b) The USA Student Handbook, *The Lowdown*, offers information regarding general student life at USA.

#### 2. Professional Societies

- a) National Association for Music Education (NAfME, formerly MENC)
  - (1) The Department of Music sponsors Student Member Chapter #632 of the Music Educators National Conference.
  - (2) While this organization targets music education students, any interested music student may join.
  - (3) Dr. William Petersen is the faculty advisor.
- b) Sigma Alpha Iota
  - (1) Sigma Alpha Iota is a professional music fraternity for women.
  - (2) Both music majors and other students interested in music may join.
  - (3) Members perform service to the Department of Music in a variety of ways, including providing concert ushers, assisting with Departmental functions, etc.
  - (4) Good academic standing is required for membership.
  - (5) Dr. Laura Moore is the faculty advisor.
- c) Phi Mu Alpha Sinfonia
  - (1) Phi Mu Alpha is a professional music fraternity for men.
  - (2) Both music majors and other students interested in music may join.

- (3) Members perform service to the Department of Music in a variety of ways, including providing concert ushers, assisting with Departmental functions, etc.
- (4) Good academic standing is required for membership.
- (5) Dr. Thomas Rowell is the faculty advisor.

d) Phi Boota roota

- (1) Phi Boota roota is a professional music fraternity for men or women.
- (2) Both music majors and other students interested in music may join.
- (3) Members perform service to the Department of Music in a variety of ways, including providing concert ushers, assisting with Departmental functions, etc.
- (4) Good academic standing is required for membership.
- (5) Dr. Brian Nozny is the faculty advisor.

(e) Music Business Student Association

- (1) A music organization for students enrolled in the Bachelor of Music with Concentration in Elective Studies in Business or other music students interested in the music industry.
- (2) Members assist with Department of Music performances and events.
- (3) Good academic standing is required for membership.
- (4) Dr. Brian Nozny is the faculty advisor.

3. Student Organized Music Productions

- a) Student organized music productions, which are not associated with a regular course or Departmental ensemble, and use student personnel and Departmental facilities, must be approved by the Faculty Scheduling Committee.
- b) The person or organization sponsoring the event must submit the following information 30 days in advance of the planned performance:
  - (1) a tentative program
  - (2) names of performing personnel
  - (3) dates and places of rehearsals for the performance
  - (4) equipment requirements
  - (5) special financial arrangements if any
  - (6) name of a faculty advisor for the event

4. University Counseling and Testing Center

- a) The University Counseling and Wellness Center is located at 51 Jaguar Blvd and provides free and confidential counseling for currently enrolled students. Staffed by professional mental health counselors, UCTC offers individual, group and even couples counseling services. The mission at UCTC is to facilitate the academic, emotional, social, and career development of all USA students. Contact them at 251-460-6065.
- b) UCTC also serves as a regional testing center and administers standardized tests such as the College Level Examination Program (CLEP) tests, Miller Analogies Test, Graduate Record Exam Subject Tests, and Law School Admission Test.

5. Center for Educational Accessibility and Disability Resources [CEADR]
  - a) The University provides services to students with physical, psychological, or learning disabilities. Students in need of accommodations due to a disability should make contact with the Center for Educational Accessibility & Disability Resources in the Educational Services Building, at 251-460-7212 or emailing [disabilityservices@southalabama.edu](mailto:disabilityservices@southalabama.edu).

#### D. Accompanists

1. All requests for pianists to fulfill Departmental accompanying needs will be coordinated by the Collaborative Piano faculty.
2. Responsibilities of the Collaborative Piano faculty member:
  - a) Accompany faculty recitals
  - b) Accompany student degree recitals each semester
  - c) Accompany in recital class and juries in which music majors are not already assigned a student accompanist (including one rehearsal and one performance)
  - d) Assign responsibilities to students receiving piano scholarships or MM students in Collaborative Piano
  - e) Provide a list of available accompanists
3. Collaborative Piano Policies and Deadlines are found under the “Student Resources” tab on the department website:  
<https://www.southalabama.edu/colleges/music/collabpianopolicies.html>.
4. The Collaborative Pianist Request Form is located at:  
<https://www.southalabama.edu/colleges/music/collabpianistrequest.html>

### **Accompanying Policy and Procedure**

1. The music student and his/her applied faculty member should work together to obtain the services of an accompanist for juries, hearings, and recitals as necessary.
  - a. The applied faculty member should send a request to the faculty accompanist (Dr. Holm) as early in the semester as possible via the request form on the department website.
  - b. Send name of student, composition title, composer, and approximate length.
  - c. The faculty accompanist will assign student and faculty accompanists as needed.
2. Music majors and minors will not pay faculty or student accompanists for Recital Class, Juries, or Junior/Senior Recitals. The accompaniment costs for the listed activities are covered by an automatic fee attached to the applied and recital courses. Accompanists for weekly lessons or non-degree recitals will NOT be covered by the applied fees.
3. Recital Class and Juries: the faculty accompanist ordinarily will be available for one rehearsal and the performance.
4. Junior and Senior Recital: the faculty accompanist ordinarily will be available for a minimum of one rehearsal, the hearing, dress rehearsal, and the performance.
5. Accompanists that are not USA students or faculty must be approved by the Keyboard Area Coordinator and will need to be vetted by the University. In addition, these accompanists will need to be set up as a vendor. They will need to submit an Invoice for their services regarding juries and recitals at the conclusion of each semester.
6. Students needing weekly accompaniment will be required to pay the Department of Music for those services and the accompanist will submit an invoice at the conclusion of each semester for services rendered. If the

student fails to pay the department, a hold will be placed on the student's academic records until payment is made.

7. Pay rates for student accompanists and faculty accompanists for weekly lessons have been established and will be honored for all accompanists at their appropriate pay level.
8. Pay rates for student accompanists and faculty accompanists for Juries, Studio Recitals, and Junior/Senior Recitals have been established and will be honored for all accompanists at their appropriate pay level.

#### Accompanying Pay Rates (rev. 2023)

##### Weekly Lessons for voice students

A. \$195 for semester

##### Juries, Studio Recitals, Junior and Senior recitals

Juries

\$25

Studio Recitals

\$300

Junior or Senior Recital (30 minutes)

\$200

Senior Recital (60 minutes)

\$300



E. Office Hours and Building Hours

1. The Departmental Office is open and staffed from 8:00 AM to 4:00 PM on weekdays.
2. The Laidlaw Performing Arts Center is currently open during the following hours weekly when classes are in session: Monday-Saturday 7:00 am to 11:00 pm, Sunday from Noon to 9:00 pm.
3. The Department Chair will request that USA Police open the building for practice access on holiday weekends and over school breaks. This is usually daily from 7:00 am to 11:00 pm.

F. Student Recitals, Faculty Recitals and Departmental Programs

1. Scheduling Policy

- a) Scheduling of concerts begins the Spring of the preceding academic year.
- b) Priority is given to large ensembles, faculty recitals, and small ensembles.
- c) The Department will reserve several dates each semester for student recitals and other performances which cannot be planned far in advance. **Faculty are responsible for scheduling student recitals.**
- d) Rehearsals for concerts and recitals should be scheduled with the Events Coordinator. Faculty are responsible for rehearsal scheduling.
- e) The Department will make every effort to avoid schedule conflicts with major University and community arts events.
- f) The official calendar of Departmental events will be kept by the Events Coordinator.
- g) The scheduling of events by organizations outside the Department will be subject to approval by the Scheduling Committee and/or the Department Chair.

2. Publicity

- a) Publicity for an event must be submitted to the Events Coordinator at least one month prior to the event.
- b) Faculty directors or performers are required to write their own publicity and press releases with help from the Events Coordinator who will be disseminating the information to publicity outlets.
- c) The Events Coordinator will create posters for Department sponsored events. These posters will be distributed on campus. Posters for Department sponsored events may be created by the Events Coordinator OR the faculty member in charge of the event as agreed upon at least three weeks prior to the event. Event posters will only be posted by Department staff in the Laidlaw building.
- d) A current listing of upcoming Departmental events will be posted around the music facility and on the Departmental web page.
- e) Publicity for all concerts submitted in electronic form will be distributed throughout the University email system by the Events Coordinator.

3. Programs, Programs Notes and Translations

- a) Faculty members are responsible for preparing programs, notes and translations for their faculty, student recitals and ensemble programs from the departmental template.

- b) Programs, notes and translations drafts will be submitted in electronic form to the Events Coordinator two weeks prior to the event.
- 4. Tickets, Receipts, Box Office, and Cash
  - a) Faculty members are responsible for arranging for tickets, receipts, cash, and other box office materials for their events in cooperation with the Events Coordinator.
  - b) Admission receipts from ensemble concerts will be deposited into the specific account for that ensemble.
  - c) Musical Arts Series concerts and other ticketed Department events will contribute a minimum of 10% of ticket sales to the Musical Arts Society account.

#### G. Security and Energy Conservation

1. Please assist efforts to preserve equipment, conserve energy, and secure rooms.
2. Upon leaving a room, please be sure to store all equipment, turn off the lights, and check to see that all doors are locked.
3. Please be especially vigilant in ensuring that the Recital Hall, Rehearsal Hall, classrooms, faculty studios, Departmental Office, and outside doors are locked appropriately.

#### H. Public Safety and Campus Police

1. The University Police office is located at 29 Jaguar Blvd.
2. University Police phone is 460-6312; dial 511 from any Campus phone in an emergency.
3. University Police may also be contacted at the above number to render assistance in case of keys locked in student or faculty vehicles.
4. Contact the Special Services Unit of the University Police for special assistance with disruptive students/faculty. Call 460-1561 or after hours at 460-6312. If not an emergency, please inform the Chair of ongoing situations with disruptive students/faculty.

#### I. Bulletin Boards

1. The bulletin board outside the Departmental Office is used to post official Departmental and University notices.
2. Other bulletin boards are available throughout the music facility for posting events and items of interest to music students.

#### J. Lockers

1. Music students may check out a locker for instrument storage and personal use through the Departmental Office. Lockers may be shared.
2. Locker combinations will be on file in the Departmental Office.
3. Locker privileges will be revoked if students are found to be using lockers in an improper manner.
4. Lockers will be emptied at the conclusion of each Spring Semester. A \$25.00 cleaning fee may be imposed for filthy lockers.

K. Secondary Instruments

1. The Music Department maintains an inventory of instruments for use in Departmental ensembles, methods classes, and for applied study.
2. Instruments may be checked out through the Department of Music Office with the permission of the appropriate faculty member.
3. Use the online checkout form available at <https://www.southalabama.edu/colleges/music/studentinstrumentcheckout.html>
4. Students are financially responsible for loss or damage to any instruments checked out to them.
5. A hold may be put on a student's registration or transcript if Departmental property is not appropriately maintained and returned.

L. Rental Instruments

1. Guitars are available for rental to students enrolled in Guitar Class.
2. Arrangement for rental and payment are made through the Department of Music Office.

M. Lost and Found

1. Lost and Found items may be turned in to the Departmental Office.
2. Items unclaimed at the end of the academic term will be held for 60 days, then disposed of appropriately.

N. Use of Department Photocopier

1. The photocopier in the Departmental Office is for administrative, instructional, and research purposes only.
2. Faculty, staff, graduate assistants, and student assistants are allowed to use the photocopier. It is not available for student use.
3. Copy front-to-back whenever possible!
4. Copyright Law: The University of South Alabama adheres to Public Law 94-553 prohibiting unlawful reproduction of copyrighted materials, including printed and recorded music. Music students must purchase their own music as assigned by their instructors rather than use photocopied materials unless written permission is granted from the copyright owner. This also applies to duplication of recorded materials in the holdings of the music library.

O. Telephones

1. Departmental telephones are for faculty and staff use only.
2. According to University policy, personal long-distance calls are prohibited. Please report unauthorized long-distance usage on faculty extensions to the Departmental Secretary.

P. Practice Rooms

1. Practice rooms are for the use of students enrolled in music courses.
2. Unauthorized use of practice facilities or equipment should be reported to the University Police and/or Department Chair.
3. Any student caught abusing practice rooms or other Departmental equipment and facilities will be reported to the Department Chair and will lose practice room privileges.

4. Special percussion practice areas are available for percussion students. Access to these areas will be regulated by the percussion professors.
5. Practice Room #3 is designated for Piano Performance majors and access will be regulated by the piano professors.
6. Food and drink are not allowed in the practice rooms.
7. Pianos, music stands and chairs are not to be moved from the practice rooms at any time without the permission of the Department Chair.

Q. Classrooms

1. Classrooms are for the use of students enrolled in music courses.
2. Food and drink will be allowed at the discretion of the classroom instructor.
3. If you choose to allow food and drink in classrooms, be sure that students clean up after themselves and trash is properly disposed.
4. After using a classroom, return it to pristine condition for the use of the next class, i.e. erase the board, close and lock the stereo and computer cabinets, straighten desks/chairs, etc.
5. If you are the last person to use a classroom, turn off the stereo, computer, lights, and lock the classroom door. Class schedules are posted outside each classroom so you can determine who is scheduled for the room.

R. Hearing Health and Performance Injury

1. Hearing health is an important concern for music faculty and students.
2. Refer to the “Protect Your Hearing Every Day” advisory supplied by NASM/PAMA starting on p. 61.

# Protect Your Hearing Every Day

## Information and Recommendations for Student Musicians

*Standard Version*

National Association of Schools of Music  
Performing Arts Medicine Association

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November 2011 IV-2

## Protect Your Hearing Every Day

### Introduction

In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession. For all of you, as aspiring musicians, this involves safeguarding your hearing health. Whatever your plans after graduation – whether they involve playing, teaching, engineering, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect your hearing.

As you may know, certain behaviors and your exposure to certain sounds can, over time, damage your hearing. You may be young now, but you're never too young for the onset of hearing loss. In fact, in most cases, noise-related hearing loss doesn't develop overnight. (Well, some does, but we'll address that issue later in this document.) But the majority of noise-induced hearing loss happens gradually.

So the next time you find yourself blasting music through those tiny earbuds of your iPod or turning up the volume on your amp, ask yourself, —Am I going to regret this someday? You never know; you just might. And as a musician, you cannot afford to risk it. The bottom line is this: If you're serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing. Do yourself a favor: protect it. I promise you won't regret it.

### Disclaimer

The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgments. It should not be used as a basis for medical treatment. If you are concerned about your hearing or think you may have suffered hearing loss, consult a licensed medical professional.

### Purpose of this Resource Document

The purpose of this document is to share with you some information on hearing health and hearing loss and let you know about the precautionary measures that all of us should practice daily. Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-3

### Music and Noise

This paper addresses what is termed —noise-induced hearing loss. You may be wondering why we're referring to music—this beautiful form of art and self-expression—as “noise.”

Here's why: What we know about hearing health comes from medical research and practice. Both are based in science where —noise is a general term for sound. Music is simply one kind of sound. Obviously, there are thousands of others. In science-based work, all types of sound, including music, are regularly categorized as different types of **noise**.

Terminology aside, it's important to remember this fundamental point: A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else. Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music. All of us, as musicians, are responsible for our art. We need to cultivate a positive relationship between music and our hearing health. Balance, as in so many things, is an important part of this relationship.

### **Noise-Induced Permanent Hearing Loss**

Let's first turn to what specialists refer to as —noise-induced permanent hearing loss.

The ear is made up of three sections, the outer, middle, and inner ear. Sounds must pass through all three sections before signals are sent to the brain. Here's the simple explanation of how we experience sound: Sound, in the form of sound waves, enters the outer ear. These waves travel through the bones of the middle ear. When they arrive in the inner ear, they are converted into electrical signals **that** travel via neural passages to the brain. It is then that you experience —hearing the sound.

Now, when a **loud** noise enters the ear, it poses a risk to the ear's inner workings. For instance, a very loud sound, an explosion, for example, or a shotgun going off at close range, can actually dislodge the tiny bones in the middle ear, causing conductive hearing loss, which involves a reduction in the sound level experienced by the listener and a reduction in the listener's ability to hear faint sounds. In many cases, this damage can be repaired with surgery. But loud noises like this are also likely to send excessive sound levels into the inner ear, where permanent hearing damage occurs.

The inner ear, also known as the **cochlea**, is where most hearing-loss-related ear damage tends to occur. Inside the cochlea are tiny hair cells that are responsible for transmitting sound waves to the brain. When a loud noise enters the inner ear, it can damage the hair cells, thus impairing their ability to send neural impulses to the brain. The severity of a person's noise-induced hearing loss depends on the severity of the damage to these hair cells. The extent of the damage to these cells is normally related to the **length** and **frequency** of a person's exposure to loud sounds **over long periods of time**. *Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-4*

Because noise-induced hearing loss is painless, you may not realize that it's happening at first. Then suddenly one day you will realize that you're having more and more trouble hearing high frequency sounds – the ones that are the most high-pitched. If you don't start to take precautions then, your hearing loss may eventually also affect your ability to perceive both speech sounds and music.

**It is very important to understand that these hair cells in your inner ear cannot regenerate. Any damage done to them is permanent. At this time, there is simply no way to repair or undo the damage.**

***FACT:** According to the American Academy of Audiology, approximately 36 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise.*

### **Noise-Induced Temporary Hearing Loss**

Now it's also important to note that not all noise-induced hearing loss is necessarily permanent. Sometimes, after continuous, prolonged exposure to a loud noise, we may experience what's called —noise-induced temporary hearing loss.

During temporary hearing loss, known as **Temporary Threshold Shift (TTS)**, hearing ability is reduced. Outside noises may sound fuzzy or muted. Normally, this lasts no more than 16 to 18 hours, at which point your hearing levels will return to normal. Often during this Temporary Threshold Shift, people will experience tinnitus, a medical condition characterized by a ringing, buzzing, or roaring in the ears. Tinnitus may last only a few minutes, but it can also span several hours, or, in extreme instances, last indefinitely. Also, if you experience a series of temporary hearing losses, you may be well on the way to permanent damage sometime in the future.

### Noise Levels and Risk

Now, how do you know when a noise or sound is too loud—when it's a threat to your hearing health? Most experts agree that prolonged exposure to any noise or sound over **85 decibels** can cause hearing loss. You may have seen decibels abbreviated —dB. They are the units we use to measure the intensity of a sound. Two important things to remember:

1. The longer you are exposed to a loud noise, the greater the potential for hearing loss.
2. The closer you are to the source of a loud noise, the greater the risk that you'll experience some damage to your hearing mechanisms. At this point, it helps to have some frame of reference. How loud are certain noises? Protect Your Hearing Every Day: Information and Recommendations for Student Musicians

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Consider these common sounds, their corresponding decibel levels, and the recommended maximum exposure times established by the National Institute for Occupational Safety and Health (NIOSH), a branch of the Centers for Disease Control and Prevention (CDC).

Sound Intensity (dB) Maximum Recommended Exposure (approx.)\*

A Whisper 30 Safe, No maximum  
Rainfall (moderate) 50 Safe, No maximum  
Conversation (average) 60 Safe, No maximum  
Freeway Traffic 70 Safe, No maximum  
Alarm Clock 80 Safe, No maximum

85 Potential Damage Threshold  
Blender, Blow-dryer 90 2 hours  
MP3 Player (full volume), Lawnmower 100 15 minutes  
Rock Concerts, Power Tools 110 2 minutes  
Jet Plane at Takeoff 120 Unsafe

Immediate risk  
Sirens, Jackhammers 130 Unsafe  
Gunshots, Fireworks (close range) 140 Unsafe  
\*NIOSH-recommended exposure limits

You can listen to sounds under 85 dB for as long as you like. There is no risk involved, well, except for the risk of annoyance. But seriously, for sounds in this lower decibel range, listening to them for hours on end does not pose any real risk to your hearing health. 85 dB is the magic number. Sounds above the **85 dB threshold** pose a potential threat to your hearing when you exceed the maximum recommended exposure time.

MP3 players at full volume, lawnmowers, and snowblowers come in at 100 dB. The recommended maximum exposure time for these items is 15 minutes.

Now, before you get too worried and give up mowing the lawn, remember, there are ways to reduce your exposure. For instance, turn down the volume on your MP3 player. Did you know that normally, MP3 players generate about 85 dB at one-third of their maximum volume, 94 dB at half volume, and 100 dB or more at full volume? Translated into daily exposure time, according to NIOSH standards, 85 dB equals 8 hours, 94 dB equals 1 hour, and 100 dB equals 15 minutes. Do yourself a favor, and be mindful of your volume. Also, remember to wear a pair of earplugs or earmuffs when you mow the lawn or when you use a snowblower.

When you're dealing with sounds that produce between 120 and 140 dB, you're putting yourself at risk for almost immediate damage. At these levels, it is imperative that you utilize protective ear-coverings. Better yet, if it's appropriate, avoid your exposure to these sounds altogether.

**FACT:** *More than 30 million Americans expose themselves to hazardous sound levels on a regular basis.*

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### **Musicians and Noise-Induced Hearing Loss**

Nowadays, more and more is being written about the sound levels of certain musical groups. It's no secret that many rock concerts expose performers and audiences to dangerously high levels of noise. The ringing in your ears after a blaring rock concert can tell you that. But now professional and college music ensembles are under similar scrutiny.

It's true that musicians are exposed to elevated levels of sound when they rehearse and perform music. But that doesn't equal automatic risk for hearing loss.

Take for instance a typical practice session on the piano. When taken at close range to the instrument over a limited period of time, a sound level meter fluctuates between a reading of 60 and 70 decibels. That's similar in intensity to your average conversation (60dB). There will, of course, be moments when the music peaks and this level rises. But these moments are not sustained over several hours. At least not under normal practice conditions.

While the same is true for most instruments, it is important to understand that certain instrumental sections tend to produce higher sound levels. Sometimes these levels relate to the piece of music being performed and to notational requirements (*pianissimo*, *fortissimo*); other times, these levels are what naturally resonate from the instrument. For example, string sections tend to produce decibel levels on the lower end of the spectrum, while brass, percussion, and woodwind sections generally produce decibel levels at the higher end of the spectrum.

What's important is that you are mindful of the overall volume of your instrument and of those around you. If you're concerned about volume levels, share your concerns with your instructor.

**FACT:** *Approximately 50% of musicians have experienced some degree of hearing loss.*

### **Mindful Listening**

Now, let's talk about how you can be proactive when it comes to music and hearing loss. It's important to think about the impact noise can have on your hearing health when you:

1. Attend concerts;
2. Play your instrument;
3. Adjust the volume of your car stereo;
4. Listen to your radio, CD player, and MP3 player.



Here are some simple ways to test if the music is too loud:  
It's too loud (and too dangerous) when:

1. You have to raise your voice to be heard.
2. You can't hear someone who's 3 feet away from you.
3. The speech around you sounds muffled or dull after you leave a noisy area.
4. You experience tinnitus (pain, ringing, buzzing, or roaring in your ears) after you leave a noisy area.

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### **Evaluating Your Risk for Hearing Loss**

When evaluating your risk for hearing loss, ask yourself the following questions:

1. How frequently am I exposed to noises and sounds above 85 decibels?
2. What can I do to limit my exposure to such loud noises and sounds?
3. What personal behaviors and practices increase my risk of hearing loss?
4. How can I be proactive in protecting my hearing and the hearing of those around me?

### **Basic Protection for Musicians**

As musicians, it's vital that you protect your hearing whenever possible. Here are some simple ways to reduce your risk of hearing loss:

1. When possible, avoid situations that put your hearing health at risk.
2. Refrain from behaviors which could compromise your hearing health and the health of others.
3. If you're planning to be in a noisy environment for any significant amount of time, try to maintain a reasonable distance from the source of the sound or noise. In other words, there's no harm in enjoying a fireworks display, so long as you're far away from the launch point.
4. When attending loud concerts, be mindful of the location of your seats. Try to avoid sitting or standing too close to the stage or to the speakers, and use earplugs.
5. Keep the volume of your music and your listening devices at a safe level.
6. Remember to take breaks during a rehearsal. Your ears will appreciate this quiet time.
7. Use earplugs or other protective devices in noisy environments and when using noisy equipment.

### **Future Steps**

Now that you've learned about the basics of hearing health and hearing loss prevention, we encourage you to keep learning. Do your own research. Browse through the links provided at the end of this document. There's a wealth of information out there, and it's yours to discover.

### **Conclusion**

We hope this resource document has made you think more carefully about your own hearing health. Just remember that all the knowledge in the world is no match for personal responsibility. We've given you the knowledge and the tools; now it's your turn. You are responsible for your exposure to all sorts of sounds, including music. Your day-to-day decisions have a great impact on your hearing health, both now and years from now.

Do yourself a favor. Be smart. Protect your precious commodity. Protect your hearing ability. Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-8

## Resources – Information and Research

### Hearing Health Project Partners

National Association of School of Music (NASM)

<http://nasm.arts-accredit.org/>

Performing Arts Medicine Association (PAMA)

<http://www.artsmed.org/index.html>

PAMA Bibliography (search tool)

<http://www.artsmed.org/bibliography.html>

#### **General Information on Acoustics**

Acoustical Society of America

(<http://acousticalsociety.org/>)

Acoustics.com

(<http://www.acoustics.com>)

Acoustics for Performance, Rehearsal, and Practice Facilities

Available through the NASM Web site ([click here to purchase](#))

#### **Health and Safety Standards Organizations**

American National Standards Institute (ANSI)

(<http://www.ansi.org/>)

The National Institute for Occupational Safety and Health (NIOSH)

(<http://www.cdc.gov/niosh/>)

Occupational Safety and Health Administration (OSHA)

(<http://www.osha.gov/>)

#### **Medical Organizations Focused on Hearing Health**

American Academy of Audiology

(<http://www.audiology.org/Pages/default.aspx>)

American Academy of Otolaryngology – Head and Neck Surgery

(<http://www.entnet.org/index.cfm>) Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-9

American Speech-Language-Hearing Association (ASHA)

(<http://www.asha.org/>)

Athletes and the Arts

(<http://athletesandthearts.com/>)

House Research Institute – Hearing Health

(<http://www.hei.org/education/health/health.htm>)

National Institute on Deafness and Other Communication Disorders – Noise-Induced Hearing Loss

(<http://www.nidcd.nih.gov/health/hearing/noise.html>)

#### **Other Organizations Focused on Hearing Health**

Dangerous Decibels

(<http://www.dangerousdecibels.org>)

National Hearing Conservation Association

(<http://www.hearingconservation.org/>)

## **E. FACULTY GOVERNANCE**

### **a. Faculty Responsibility and Commitment**

- i. Scheduling of courses and rehearsals is the responsibility of the Chair. In making course assignments the Chair must balance faculty interests and expertise against the instructional needs of the Department. Faculty should check semester class schedules for errors and inform the Chair of additions/deletions for the upcoming semester.
- ii. Faculty members are expected to give classes or lessons as scheduled. Any change in schedule must be approved by the Chair and/or Dean. Any rehearsals or performances outside of the regular class schedule must be announced in the syllabus distributed at the beginning of the semester. Ensemble conductors should plan at least one formal, university performance, with a minimum length of one hour, per semester.
- iii. Scheduling of any extra rehearsals, class tutorials, exams, or make up lessons must not conflict with other classes or regularly scheduled activities and must be approved by the Chair.
- iv. Faculty members will post and keep office hours each semester, and as a minimum be available six hours per week for student conferences. Faculty teaching evening and weekend classes will schedule some office hours which are appropriate for students enrolled in those courses. Office hours may always be arranged by appointment in addition to posted times.
- v. Faculty service carries with it the responsibility to participate in the governance of the Department. Such participation may include committee service as determined by the Chair and regular attendance at faculty meetings.
- vi. Faculty members should keep the Chair informed of grant proposals submitted to internal and external sources of funding.
- vii. Private teaching and performance should not interfere with a faculty member's university teaching, performance, or service commitments. All University activities will take precedence over private teaching and performance.

b. Statement on Non-Discrimination

- i. The University does not discriminate on the basis of race, color, national origin, sex, pregnancy, sexual orientation, gender identity, gender expression, religion, age, genetic information, disability, protected veteran status, or any other applicable legally protected basis in admission policies and practices, educational programs, activities, or employment practices.
- ii. See USA Faculty Handbook, Chapter 1.5.2 for more information on University Affirmative Action policies.

c. Class Attendance

- i. Scheduled University classes are open only to those students who have been formally registered for the class in the customary manner.
- ii. Instructors may require unauthorized persons to leave classrooms.
- iii. Instructors may establish policies regarding the extent to which the proceedings of the class may or may not be recorded.

d. Faculty Leave Policy

i. During the tenure Probationary Period

1. The faculty member must submit a request for leave during the probationary period to the Department Chair. This request must include a description of planned activities and all materials that would be required for the mid-tenure review.
2. The faculty member must obtain written permission from the Departmental Tenure Committee, the Department Chair, the Dean of the College, and the Senior Vice-President for Academic Affairs.
3. If permission for such leave is granted, the permission does not imply that the faculty member will receive tenure.

ii. Sabbatical Leave

1. Full-time tenured and tenure-track faculty who are in their sixth or subsequent year of continuous service at the University of South Alabama without having received sabbatical leave with pay, or who are in their sixth or subsequent year following the completion of a previous sabbatical leave with pay, are eligible to apply for sabbatical leave.

2. Guidelines for application and other procedures are available in the on the website for the College of Arts & Sciences.
3. See USA Faculty Handbook, Chapter 5.5, Sabbatical Policy

e. Personal Leave Policy

- i. Regular full-time faculty who have a serious health condition and are thereby unable to perform the essential functions of their position will continue, upon certification by a physician, to receive full salary and benefits up to 90 calendar days.
- ii. Family Medical Leave policy at the University of South Alabama is governed by the Family Medical Leave Act (FMLA) of 1993 and the National Defense Authorization Act (NDAA) of 2008 Regular full-time faculty members are eligible for paid medical leave and paid maternity/adoptive leave; other family/medical leaves are unpaid. Policy and Procedures may be viewed at <https://www.southalabama.edu/departments/financialaffairs/hr/fmla.html>.
- iii. See USA Faculty Handbook, Chapter 5.4.2.

f. Administrative Organization

- i. The Department of Music is a division of the College of Arts and Sciences.
- ii. The complete administrative structure of the University can be found in the USA Faculty Handbook, Chapter 2.

g. Department of Music Standing Committees

- i. Members of the Department of Music Standing Committees are appointed by the Chair.
- ii. The Chair shall be advised of any standing committee meetings and receive copies of any printed agenda and/or minutes.
- iii. Standing Committees
  1. Recital/ Facilities Scheduling Committee
    - a. The Recital/Facilities Committee recommends changes to the chair regarding recital format, programs, tickets, ushers, piano tunings, and the Musical Arts Series, and discusses Guest Artist possibilities. They review proposals for student-organized musical productions.

- b. Scheduling priorities are detailed in Section VI-P of this document.
- 2. Promotion and Tenure Committee
  - a. All tenured faculty in the Department of Music will serve on this committee.
  - b. The committee is responsible for reviewing materials and making recommendations to the Chair regarding the academic progress of junior faculty in the mid-tenure review, and faculty applying for tenure and/or promotion.
- 3. Curriculum/Assessment Committee, Undergraduate
  - a. The Curriculum/Assessment Committee (undergraduate) is responsible for recommending new courses, bulletin copy, and changes to degree requirements on the Departmental level. It forwards curricular changes to Chair, Dean, APPC, ACHE, SACS, and NASM.
  - b. After subsequent approval by the Department Faculty, appropriate material will be forwarded to the College of Arts and Sciences Academic Programs and Planning Committee.
- 4. Curriculum/Assessment Committee, Graduate
  - a. The Curriculum/Assessment Committee (graduate) is responsible for researching and developing ideas, courses, and structure needed to expand a Masters of Music program at an excellent level. It forwards curricular changes to Chair, Dean, APPC, ACHE, SACS, and NASM.
  - b. The Committee explores the need for any additional graduate courses, including possible remedial courses, and the use and funding of graduate stipends.
  - c. After subsequent approval by the Department Faculty, appropriate material will be forwarded to the College of Arts and Sciences Academic Programs and Planning Committee.
- 5. Library Committee
  - a. The Library Committee is responsible for making recommendations for new acquisitions to the print and media collections of the University Library and the Department of Music Resource Room.
  - b. All faculty members are encouraged to submit requests for

acquisitions to committee members for consideration.

- c. Prior to submitting requests, determine whether the item is already a part of the University collection.

6. Scholarship Committee

- a. The Scholarship Committee consists of representatives from each performance discipline as appointed by the Department Chair. The committee works with the Chair to distribute awards to new and returning students according to quality of applicants and specific needs of the Department.
- b. The committee keeps apprised of the scholarship award types and amounts offered by competing institutions and makes recommendations to the Administration regarding scholarship needs for the Department.

7. Awards Committee

- a. The Awards Committee makes recommendations to the chair for Department, Alumni, College, and University awards.

8. Recruitment/Retention Committee

- a. The Recruitment/Retention Committee is responsible for creating a strategic plan and appropriate materials for recruiting of students to the Department. They also manage the student audition process.
- b. All faculty are expected to be actively involved in the recruiting process.

9. Community Engagement Committee

- a. The Community Engagement Committee will cultivate elements of diversity and engagement in the department, especially in the area of faculty hires and student culture.

10. Web Development Committee

- a. The Web Development Committee will research ideas and strategies to enhance the departmental website, work with faculty to expand web capabilities for their teaching and creative activity needs, ensure NASM/ACHE/SACS compliance, and confirm accessibility through campus web services.
- b. All faculty will assist in monitoring website materials for correct and current information.

11. Undergraduate Academic Standards Committee and Grade Grievance Committee – no longer department committees. All academic misconduct and grade grievances handled by College Committee.

12. Ad Hoc Committees/Workgroups

- a. Ad hoc committees/workgroups may be formed at the request of the Chair to address specific needs of the Department.
- b. The guidelines for operation of these ad hoc committees/workgroups will be determined upon formation.



- h. Procedures and Criteria for Tenure and Promotion
  - i. Departmental Committee Structure and Function
    - 1. The Department will maintain a Promotion and Tenure Committee consisting of tenured members of the Department.
    - 2. The committee reviews materials of candidates for tenure and promotion and makes recommendations to the Chair as to the suitability of a candidate for promotion and/or tenure.
  - ii. Procedures for Tenure Track Candidates
    - 1. The review process for awarding tenure is conducted during a candidate's final year of probationary service.
    - 2. Terms of probationary service are as follows unless negotiated differently at the time of appointment:
      - a. Professor: 2 years of full-time service
      - b. Associate Professor: 3 years of full-time service
      - c. Assistant Professor: 6 years of full-time service
      - d. Instructor level or below: not eligible for tenure consideration
    - 3. The procedures and timeline for the application a candidate for promotion and tenure are in accordance with the USA Faculty Handbook and College of Arts and Sciences materials which are distributed at the beginning of each academic year and are also available online.
      - a. Candidates for tenure and promotion will be advised by the Chair and Senior Faculty members in the proper preparation of materials for review by the Departmental Committee, Chair, College Committee, Dean of the College of Arts and Sciences, Senior Vice-President for Academic Affairs, University President, and Board of Trustees.

#### 4. Mid-Probationary Review

- a. Assistant Professors in a tenure-track appointment will undergo a mid-tenure review in the third year of their probationary period.
- b. This review will be conducted by the Chair in conjunction with the Departmental Promotion and Tenure Committee.
- c. The Chair will meet with the faculty member to discuss the results of the review and specific recommendations for improvement.
- d. The faculty member being reviewed will be provided with a written summary of the review process and a copy of the Chair's letter to the College.
- e. Format for the mid-tenure review portfolio will be the same as that for the tenure portfolio.

#### 5. Criteria for Retention, Promotion, and Tenure

##### a. Teaching

- a. A candidate must show evidence of effective teaching.
- b. Effective teaching is reflected by both student and faculty evaluations.
- c. Other evidence to support teaching quality may include:
  - i. documented success of current and former students
  - ii. current course syllabi and assignments
  - iii. development of new courses and instructional programs
  - iv. innovative teaching techniques and materials
  - v. participation in faculty development workshops focused on teaching
  - vi. awards and recognition for teaching excellence

##### b. Research/Performance/Creative Activity

- a. The candidate must display evidence of professional development of sufficient quality to indicate the continuation of a significant scholarly or creative career.
- b. In the music discipline, examples/results of such activity include:
  - i. books, articles, compact discs, software, videotapes, and reports
  - ii. grant proposals

- iii. presentations at conferences and colloquia
- iv. recitals, concerts, composition, premiered works
- v. guest masterclasses and lectures, clinics, and residencies
- vi. performances at regional, national, and international venues
- vii. collaborative research and/or performances with students
- viii. individual pursuit of programs of advanced study
- ix. participation in seminars
- c. For the teacher of music performance:
  - i. significant public performance
  - ii. recital appearances as a soloist
  - iii. recital appearances as a member of a chamber ensemble
  - iv. guest solo appearances off-campus
  - v. participation in professional performing ensembles
  - vi. presentations (to include masterclass and adjudication at workshops, seminars, and conferences)
  - vii. contributions to professional journals
- d. For the conductor:
  - i. performances with student groups
  - ii. guest conducting appearances
  - iii. preparation of performances or papers for professional societies
  - iv. presentations (to include masterclass and adjudication at workshops, seminars, and conferences)
  - v. scholarly publications such as articles, editions, and arrangements
- e. For the teacher of composition, music education, music history, or music theory:
  - i. commissions, performances, or publication of musical compositions or arrangements
  - ii. publication of books, articles, reviews, chapters in books, monographs
  - iii. presentation of papers, speeches, or participation on panels in meetings of professional societies
  - iv. editor of journals, translator of books, scholarly editions
  - v. appearances as guest lecturer or seminar leader on other campuses
  - vi. citations of work or awards/prizes for work

- vii. research grants

c. Service

- a. A candidate must show evidence of competent work in Departmental and University-related service appropriate to his/her rank.
- b. Evidence of Departmental/University service may include:
  - i. acceptance of leadership roles on Departmental committees or other projects
  - ii. active participation on Departmental committees
  - iii. departmental recruiting
  - iv. initiating, developing, or participating in faculty-student activities that foster a sense of community and collegiality between students and faculty
  - v. acceptance of leadership roles in College or University committees, panels, and task forces
  - vi. advising student campus groups and activities
  - vii. supervision of student assistants/employees
  - viii. consulting activities and community service in areas requiring professional expertise
  - ix. reviewing books, articles and recordings
  - x. refereeing material submitted for publication or grant applications
  - xi. service to professional organizations as an officer or committee member

d. Classification of Research/Performance/Creative Activity as Major or Minor

- a. Demonstration of research/performance creative activity is expected to be public and/or subject to peer review.
- b. Consequently, increased weight is given to refereed and professional publications, performances, presentations, invited lectures, and successful grant applications.
- c. Music Performance-Major performances normally fit one of the following criteria:
  - i. solo performance with a professional ensemble or leading role in a professional vocal production
  - ii. solo recital or performance as a collaborator in regional, national, or international venues and as part of a concert series

- iii. recital as a member of an established professional small ensemble in a university setting or as part of a professional ensemble
  - iv. concert in a major city as a principal member of a professional ensemble
  - v. featured performance at a professional music symposium, conference or institute
  - vi. performance on a nationally or internationally distributed and reviewed recording
  - vii. presentation of workshops, masterclasses, clinics, and adjudication for regional, national, or international professional organizations
  - viii. substantial solo recital or concerto performance on campus or in a local venue
- d. Music Performance-Minor performances are those at the local or state levels and normally fit at least one of the following criteria:
- i. performance as a member of an ad hoc ensemble
  - ii. minor role in a vocal production
  - iii. performance as an assisting artist in a recital
  - iv. solo performance or accompanying in an informal setting
  - v. performance as a member of a community or semi-professional ensemble
  - vi. performance on a recording of less than national distribution
- e. Scholarly Research-Major publications normally fit at least one of the following criteria:
- i. a book, monograph, textbook, or work in electronic media of substantial significance
  - ii. a substantial scholarly edition of extant music or historical document
  - iii. a scholarly article or extensive review published in a refereed journal
  - iv. a lengthy, scholarly article based on original research written for a major music dictionary, encyclopedia, or as a chapter in a book
- f. Scholarly Research-Minor publications normally fit at least one of the following criteria:
- i. a relatively brief monograph, textbook, or work in electronic media

- ii. a scholarly or performing edition of a relatively brief composition
  - iii. an article or review on a less substantial topic, published in a magazine or regional journal
  - iv. a brief article based on widely available materials, written for a general dictionary or encyclopedia
  - v. a review of a book, edition of music, or work in electronic media
- g. Scholarly Research-Major papers or lectures normally fit at least one of the following:
- i. a substantial, scholarly paper or lecture selected by committee, presented at a regional, national, or international meeting of a professional society
  - ii. invitation to give a paper or lecture presented at a meeting of a professional society or at another university
- h. Scholarly Research-Minor papers or lectures normally fit at least one of the following:
- i. a paper or lecture of lesser significance, presented at a state or regional meeting
  - ii. a paper or lecture presented at a University function or an invited guest lecture in another Department of the University
- i. Major funded grants that may be considered research are normally large, externally funded grants made available to the faculty member by a state, national, or international agency.
- j. Minor funded grants are normally smaller, internally funded grants from within the University.
- k. Citations of research in refereed journals and awards or honors received for research may be considered major recognition.
- l. Conducting-Major conducting performances normally fit into one of the following:
- i. Conducting regular University ensembles
    - a. invitational appearances at international, national, or regional music and professional conferences
    - b. off-campus performances, such as invited appearances at meetings of professional societies and other important venues, and important

- performances during tours of an ensemble
- ii. Guest conducting
  - a. invited appearances with professional ensembles
  - b. invited appearances with college/university honor ensembles at prestigious universities
  - c. invited appearances with prestigious high school honor ensembles at national and regional levels
  - d. appearances with any ensemble in a major international, national or regional recital center critiqued by published reviewers
  - e. conductor on recordings produced by nationally distributing educational or commercial recording companies
- iii. Clinics and Masterclasses
  - a. clinics, lectures, or masterclasses at international, national, or regional professional music conferences
  - b. significant and prestigious guest residencies or professorships at other colleges or universities
  - c. fellowships, grants, or prizes from prestigious conducting competitions
- m. Minor conducting performances
  - i. performances as guest conductor with state public school groups and music festivals
  - ii. brief performances with University ensembles at local and state off-campus events
  - iii. serving as guest conductor on a recital with other faculty members, such as conducting a large chamber work
  - iv. performances as a guest conductor or with a University ensemble on radio, TV, taped or live
  - v. clinics, lectures, or masterclasses at other colleges and universities
- n. Music Composition-Major contributions by a composer normally fit at least one of the following:
  - i. A published work or arrangement of major proportions, including performance length and artistic merit, in any medium that

- requires substantial creative time and effort by the composer
- ii. A commission for a major work in any medium by a highly respected and widely known performance ensemble, conductor, or individual performer
- iii. Publication and/or recording of a major work
- iv. Successfully completed research grant for composition from a national or international foundation or agency
- v. Successful entry in a national or international, impartially refereed composition contest
- vi. A performance of the composer's work(s) at regional, national, or international meeting of a professional society
- o. Music composition-Minor contributions by a composer normally fit at least one of the following:
  - i. a published work or arrangement of smaller proportion of lesser difficulty, requiring less time and creative effort to complete
  - ii. composing original incidental music of smaller proportion or writing an arrangement for a local or university event
  - iii. publication and/or recording of a minor work, arrangement, or transcription

e. Rank Expectations

a. Assistant Professor

- i. the candidate must have a terminal degree
- ii. the candidate must display evidence of effective teaching, advising, and of scholarly or creative activity
- iii. competence in the teaching assignment and the clear potential for future development
- iv. some contributions both in professional development and to the discipline
- v. professional recognition at the local/regional level

b. Associate Professor

- i. the candidate must have at least six years of full-time professorial experience as an Assistant Professor
- ii. the candidate must display evidence of professional development of sufficient





f. Guidelines/Timelines for Candidates and Promotion/Tenure Committee Reports – specific dates available on the website of the College of Arts & Sciences. Example below merely to illustrate general timeline and materials expected -

- i. August 25: Candidate submits curriculum vitae, reprints of creative activities, and five names for external review
- ii. September 8: Committee Chair contacts external reviewers to determine willingness to perform
- iii. September 15: Department Chair forwards letter and materials for review to external reviewers
- iv. October 15: Candidate must submit all materials to Google Drive set up by Academic Affairs
- v. November 10: External reviews received by Department Chair and added to Google Drive for Department Review Committee
- vi. December 1: Department Review Committee recommendation to Department Chair
- vii. December 15: Deadline for informing candidate applying for promotion only of a negative decision by both the Department Chair and the Department Review Committee
- viii. January 5: Deadline for the candidate informed of a negative decision (promotion only) by both the Department Chair and the Department Review Committee to make a written request that the materials be forwarded to the Dean, along with submitting any accompanying rebuttal statement and summary argument
- ix. January 12: Department Chair recommendation and all material submitted to the Dean

x. February 26: Dean's recommendation and all material submitted to Academic Affairs.

i. Annual Faculty Evaluation (AFE)

- i. The Annual Faculty Evaluation is completed for each full-time faculty member each academic year by the Department Chair.
- ii. Faculty are evaluated within their professorial ranks and in terms of a standard of excellence based on the academic discipline.
- iii. Results of this evaluation are used in determining merit raises for faculty within the department.

j. Faculty Observations

- i. Probationary faculty will be observed periodically by tenured faculty members for the purposes of evaluating and offering improvements to teaching.
- ii. The Music Department utilizes a standard instrument of evaluation.
- iii. The Department Chair will review the results of these observations annually with each faculty member.

k. Student Assessments

- i. Student evaluations of each course will occur during the final weeks of each semester and are administered online.
- ii. Appropriate instruments of evaluation have been created by the Department of Music for academic, ensemble, and applied music courses.
- iii. The Office of Institutional Effectiveness will provide data to each faculty member for each course taught after final grades have been submitted.

l. Use of Building and Equipment

- i. Music Department facilities and equipment are primarily intended for use by university students and faculty in carrying out the mission of the department.
- ii. Any use of facilities or equipment by non-Music Department personnel is subject to approval from the Department Chair, (Scheduling Committee if necessary), and Events Coordinator.

iii. Any user of facilities is subject to the *Policy and Rules for Use of LPAC Facilities*. Copies are available through the music department events office or at [www.southalabama.edu/colleges/music/laidlaw.html](http://www.southalabama.edu/colleges/music/laidlaw.html)

iv. Use of facilities by **USA Music Faculty, USA Music Students, Guest Faculty, and Guest Events**

1. Any recital, concert, clinic or seminar, which features **USA Music Faculty** as the primary performer or presenting entity, is entitled to facility use and events services without charge.
2. Any degree recital which features a current **USA Music Student** as the primary performer is entitled to facility use and events services without charge.
3. Any **Guest Faculty** from another college or university, present by invitation of a current USA music faculty member to give a concert, recital, clinic or seminar, is entitled to facility use and events services without charge. The hosting music faculty member becomes the “faculty-in-charge” and shall be present for the event and responsible for all aspects of the event.
4. Any other professional musician, present by invitation of a current USA faculty member to give a concert, recital, clinic or seminar, is entitled to facility use and events services without charge, subject to the approval of the Department Chair and/or the Scheduling Committee. Such a **Guest Event**, if not approved for full events services, may be subject to stipulations below as a Sponsored Event or a Non-USA Event.

v. Use of Facilities by **Sponsored USA Music Alumni, Former Faculty, and other Sponsored Events**

1. **Sponsored Events** are those where the request for the event has been initiated by music alumni, former faculty or another guest, and the event does not meet the criteria for use of facilities in #4 above.
2. Sponsored events are overseen by the hosting music faculty person or other USA Faculty/Staff responsible for the event (“faculty or staff in charge”). The actual facility room (such as the recital hall) is used without charge. (A piano use fee, custodial fee, and other fees, may be applicable.) Such sponsored events shall not carry the name of the Department of Music as the presenter.
3. Other events services, including but not limited to such services as piano tuning, printed programs, program notes, translations, publicity,

recording, technical equipment and tickets, will **not** be provided for such sponsored events. For such sponsored events, fees shall be charged for piano use, use of technical equipment and charges for recording may be incurred as well.

4. Though some events may be sponsored, the need for insurance coverage, confirmed by USA Risk Management, is required. One-time coverage may be purchased. (Department of Music Events, Department of Music Sponsored Events, and USA Sponsored Events do not need additional insurance.) See the *Public User Charges and Billings* information at [www.southalabama.edu/colleges/music/laidlaw.html](http://www.southalabama.edu/colleges/music/laidlaw.html)
5. Any print items for attendees' use will not be provided by the Events Office to sponsored events (including, but not limited to, items such as programs, program notes, translations and brochures). Instead, the sponsored users will provide their own print items and such items will not carry the name of the USA Department of Music nor contain any USA logo unless the user is an actual entity of the University of South Alabama.

vi. Use of facilities for **Non-music USA Events**

1. USA faculty and staff may use music department facilities if this use does not conflict with regularly scheduled classes or events, and the use is approved by the Department Chair and/or the Scheduling Committee. If so approved, the USA faculty or staff person becomes the "USA-official-in-charge" and shall be present for the entire scheduled use of the facility.
2. USA events are subject to the USA Policy & Rules as presented at [www.southalabama.edu/colleges/music/laidlaw.html](http://www.southalabama.edu/colleges/music/laidlaw.html)  
. A hard copy version is available from the Events Coordinator upon request.
3. USA users should note that the need for insurance coverage by USA Risk Management may be necessary depending on the nature of the event. (See 5-c above)
4. An application form entitled "USA User Application" along with guidelines for use entitled "USA User Policy and Rules" is available at [www.southalabama.edu/colleges/music/laidlaw.html](http://www.southalabama.edu/colleges/music/laidlaw.html)  
A hard copy version is available from the Events Coordinator upon request.

vii. Use of facilities for **Non-USA Events**

1. Non-university individuals and groups may rent department facilities if this use does not conflict with regularly scheduled classes or events, and the use is approved by the Department Chair and/or the Scheduling Committee.
2. Non-USA events are subject to the USA User Policy & Rules published at [www.southalabama.edu/colleges/music/laidlaw.html](http://www.southalabama.edu/colleges/music/laidlaw.html) or in print as available in the Music Events Office.
3. All non-USA users should note that the need for insurance coverage by USA Risk Management will be necessary. See the *Public Events Scheduling and Procedures for Charges and Billing* for more information on insurance requirements.
4. An information form (*Public Events Scheduling and Procedures for Charges and Billing*), along with an application, is available through the Events Office and at [www.southalabama.edu/colleges/music/laidlaw.html](http://www.southalabama.edu/colleges/music/laidlaw.html)

m. Faculty Travel and Support

i. Request for Professional Leave or Travel (on Concur)

1. Faculty members are encouraged to make professional presentations and to attend professional meetings.
2. A Leave Request Form (Concur) must be submitted and approved three weeks **prior** to professional travel.
3. International travel must be approved by the Office of International Education prior to submitting the Request for Professional Leave or Travel.

ii. Travel regulations and reimbursement policies are handled through the Department Chair and College Dean and are based on University and State of Alabama regulations.

1. For current policies, reimbursement amounts, mileage, etc. for both in-state and out-of-state travel, see the Travel Services webpage through Financial Affairs -  
<https://www.southalabama.edu/departments/financialaffairs/travelandprocurement/travel/>

iii. College of Arts & Sciences/Departmental Travel Funds

1. The Office of Academic Affairs will make available a specified amount per academic year per faculty member for professional travel

to present at a professional meeting, attend professional conferences, or pursue other professional opportunities, with priority given to junior faculty.

2. Guidelines for use of this fund are available in the Department of Music office and in the Dean's office.
  3. Application must be made and approved in advance of planned travel.
  4. The department will control distribution of the funds and must decide whether to distribute funds evenly for each faculty member or form a committee to make decisions regarding individual proposals.
- n. Department of Music Summer School Policy
- i. The purpose of Summer School is to support those activities/courses essential for music majors (graduate and undergraduate) and to offer general interest/service courses for non-majors.
  - ii. Faculty teaching assignments will be made in accordance with the University of South Alabama Faculty Handbook, Chapter 3, item 3.9.
  - iii. In the event that insufficient full-time faculty are available for Summer School offerings, qualified part-time faculty will be utilized.
  - iv. Applied lessons will be offered on a very limited basis and only with the consent of the appropriate applied faculty member (full-time or part-time) and the Department Chair.
  - v. Circumstances for which applied lessons would be approved include but are not necessarily limited to:
    - a. majors with a summer recital
    - b. majors presenting an early fall recital
    - c. transfer students requiring remedial work and/or additional credit hours
    - d. graduate students with limited schedule options
  - vi. Applied lessons will not be offered to non-majors under any circumstances without prior approval of the Department Chair. Loads will be determined by majors/minors enrolled in a degree program. Non-load applied students may take applied lessons at the discretion of the applied teacher and the Department Chair.
  - vii. Normally, applied lessons will be based on the contact hour rate utilized for part-time faculty.
- o. Procedures for Search and Screening Committees
- i. Departmental Search Committee will be appointed by the Chair.
  - ii. Committee members must be at least 25% female.
  - iii. See University Guidelines for Faculty and Administrative Searches.

- p. Procedure for Guest Artists and Clinicians
- i. Authorization to Provide Services form (APS) and financial information must be generated PRIOR to hiring or committing to hire someone for services performed for the Department of Music at the University of South Alabama. Information needed by the Department Secretary is Name, Address, Reason for Hire, Date of Service, and Amount of Payment. The APS form is completed by the Secretary online through DocRoute.
  - ii. The name and email address of the proposed vendor must be submitted to the Department Secretary at least 3-4 weeks prior to their hire. This is critical if you wish the payment to be available at the time of provided services. The Secretary will send the proposed guest a link to PaymentWorks, the university's vendor-onboarding process, which will include vendor information, banking information, and W-9 form.
  - iii. After approval to hire has been granted by the Personnel Office, the Departmental Secretary can submit an invoice for payment. If the payment is for a performance, a copy of the program will be required as documentation. The payment will be direct-deposited following the event. The performer will be notified by email when a deposit has been made.

q. Procedures for Student Travel

- i. **USA Release from Liability Form** - Regardless of mode of transportation (student car, faculty car, van\*, rental car\*, bus, etc.) the USA Release From Liability Form (found on the Student Affairs website) must be completed and signed by each student when traveling for the Department of Music. An example of this would be students traveling to AMEA or students traveling with a performing group. If the travel is part of a class in which a grade is received and the travel is listed in the syllabus then the form DOES NOT need to be processed. This form originates by completing the attached form and submitting to the Student Affairs Office two weeks prior to travel. Once the trip is approved a Release from Liability Form will be sent to the faculty sponsor from the USA Attorney's Office. Copy the number of forms needed and have each student sign the form. If the student is under 19 years of age, a parent or legal guardian must also sign the form. Before the trip is taken turn the completed forms into the Music Office for filing.
- ii. **Request for Approval for Voluntary Student Trip** – Complete the Request for Approval for Voluntary Student Trip form (found on the Student Affairs website) and submit to the Student Affairs Office two weeks prior to travel. If the trip has been included on the syllabus and is a requirement of the course then it is not necessary to complete this form.
- iii. **Student Travel Authorization Request** - If it has been approved and the student will be requesting reimbursement, prior to travel the student must complete a Student Travel Authorization Request. The form should be



submitted to the department secretary no less than two weeks in advance of the travel. The chair will approve, sign, and forward to the dean's office. All signatures needed must be obtained before permission is granted to travel. The process and timeframe is the same as if a faculty member were traveling. For students, if no reimbursement is going to be requested then it is not necessary to have students complete this form.

- iv. **Travel Reimbursement Form** – After the student completes the travel the Travel Reimbursement Form is used to request any approved reimbursement such as meals, mileage, registration fees, etc. This is claimed using the out-of-state portion of the form regardless of type of travel.
- v. The department secretary or the supervising faculty member can reserve and pay for hotel rooms with their P-card.
- vi. The faculty sponsor will be responsible for distribution of forms and overseeing the process.

## **A & S Promotion and Tenure Criteria**

<https://www.southalabama.edu/colleges/artsandsci/facultypolicies.html>

## **F. Office Procedures**

### **a. Office Procedures**

- i. The secretaries supervise student workers in the office. Dr. Durant supervises student workers in the recording lab. It is requested you check the availability of the student workers with the secretaries if you have an extended job for them.
- ii. The primary objective of the student workers is to assist the secretaries, answer phones, direct traffic, post information on the bulletin boards, assist with locker and instrument check-out and records, maintain the ensemble library, and assist with JMB and office mailings and copying as needed.
- iii. The office workers have been instructed to transfer calls to faculty voice mail. This cuts down on the number of messages taken. Please give out the direct line to the studio to help cut down on calls coming to the main number.
- iv. Faculty members are responsible for their own photocopy needs. It is suggested ample time is allowed for photocopying due to the high demand for copier time. If the student worker is not involved in another project at the time, their assistance may be requested.
- v. Students are not allowed to use the office copier. Faculty should not send students to copy or give them access to your copier code.
- vi. Mail is delivered and picked up once a day between 8:00 – 8:30 a.m. Please use the stamp found in the mailroom to stamp outgoing mail with the department account number. Place stamp in upper right hand corner of envelope.
- vii. Office supplies are located in the drawers and cabinets in the mail room and are available to faculty. Please inform one of the staff when the last of a supply has been used.
- viii. The door to the file/storage room is left unlocked during office hours (8 a.m.-4 p.m.), at which time student files can be accessed by faculty. This room contains student files and other confidential files; therefore it is not appropriate to ask a student to obtain the file. Only faculty should pull and return the file(s). During the advising period (notification of Advising dates will be made available) the file(s) should be returned to the department secretary for lifting the advising hold before it can be re-filed.
- ix. Many of the forms required by the department, the Dean's office, or the University are available to faculty through the

following links:

<https://www.southalabama.edu/colleges/music/facultyform.html>  
or <https://www.southalabama.edu/colleges/artsandsci/forms.html>

Whenever possible, go directly to the owner's site to obtain the form to receive the most current form available.

- x. Moving university owned office furniture and equipment must be coordinated through the department secretary. Please put the request in writing.

b. Concert Programs and Events

i. Events Coordinator

- a. The Department of Music has an Events Coordinator to handle several aspects of performances and events held in the Laidlaw Performing Arts Center. Facility scheduling, certain aspects of publicity distribution, programs, program notes and translations will be run through the auspices of the Events Office. The Coordinator will be present for most events and will act as the "house manager" for events, overseeing both performer and audience needs, but it should be noted that **the faculty member in charge will be working with the Coordinator on all aspects of the event.** In cases where the Coordinator is unable to attend certain events, the faculty member is in charge and becomes the "house manager" for the event. (Another department designee may become "house manager.")
- b. During the 30-45 days prior to any event, it is strongly recommended that the faculty member in charge of an event work closely with the Events Coordinator and other Music Department Staff. Many arrangements need to be made and all musicians know that last-minute situations can be a part of the fabric of all performances. Close communication between the Coordinator, Staff, and performers is essential for any successful event.

ii. Departmental Calendar

- a. The Events Coordinator maintains the Department Calendar. Dates of Musical Arts Series concerts and other department performances are determined in the Spring semester for the following academic year. After those dates have been determined, and throughout the year, additional concerts and events are added to the calendar.
- b. Please submit initial requests to reserve the RECITAL HALL, REHEARSAL HALL, GREEN ROOM, and LOBBY (and other additional space as necessary) to the Events Coordinator.
- c. Requests should be made via email. Once the message has been received, the Coordinator will place a temporary calendar hold on the requested space. The faculty member should be ready at that point to provide date

and time of the event, name of the event, stage needs, lobby needs, and actual time the space is needed for set up AND clean up. Rehearsal dates and times should also be arranged as early as possible. Work on setting up a “calendar countdown” to the event will take place once this information is processed. The “calendar countdown” will be the deadline dates required for each event necessity. The events coordinator will send reminders for each events item needed.

iii. Publicity

- a. It is strongly recommended that publicity information be submitted at least **six weeks in advance** to the Events Coordinator, due to various media deadlines. Publicity should be in a format ready to be distributed to area media outlets, University events page, faculty/staff campus-wide email, and the Music Department webpage. Information should be submitted by email. The Events Coordinator and other departmental staff will then disseminate publicity directly to media. Please do not distribute publicity about your event independently without communicating with the Coordinator. If publicity is not given to the Coordinator, it will be assumed that no publicity distribution is necessary for the event.

iv. Posters

Posters for any event are the responsibility of the faculty-in-charge of the event. The events office no longer develops, prints, posts or distributes programs for concerts or other music department events.

v. Concert Programs, Program Notes and Translations

- a. No later than two weeks prior to the event, the faculty member in charge will provide an initial rough draft of the concert program, program notes, and translations to the Coordinator via email. The approved Department of Music concert program templates will be used for all programs. During the two-week period before the event, editing communications between the Coordinator and faculty member will take place. Program, notes, and translation submissions should include the number of programs needed for the expected audience and additional copies needed by the faculty member and student(s) involved. Program information must be given to the Coordinator since all Department of Music concerts must have an official concert program. NOTE – even if students are assigned the task of completing their own recital program notes and translations, it is the faculty member’s responsibility to properly deliver materials in a timely fashion to the Coordinator.

vi. Rehearsal Hall, Green Room, and Lobby special events

- a. If the Rehearsal Hall, Green Room, or Lobby is needed by faculty to host an event (such as a reception, seminar, or other special event), it is the faculty member's responsibility to request use of those facilities through the Events Coordinator. The same process to reserve these facilities will be used as in #2 above concerning the Department Calendar.
- b. The Coordinator will work with the faculty member in charge to arrange for setup and breakdown of tables and chairs. If the kitchen adjacent to the Green Room is used, **the faculty member will be responsible for emptying and cleaning the refrigerator and kitchen area.** Depending on the department event, Department of Music staff may be responsible for setup, breakdown, and cleanup. Responsibility for these items will be made upon approval of the request for use of the facilities involved.

vii. Keys

- a. When the Events Coordinator or other Department of Music Staff are not available as "house manager" for an event, it may be necessary for the faculty member in charge of the event to have access to a sub-master key or various other facility keys. Work through the Coordinator to request this.

c. Maintenance

- i. Although the department secretary is the Building Maintenance Coordinator for the Laidlaw Performing Arts Center, anyone can request maintenance by accessing the University Maintenance Request system located on the University Maintenance webpage -  
<https://app.webtma.net/GenerateRequest.aspx?key=r1yo7pCxEzCAuF+12lchI3hZL2290%2fLs1UECG8EeHmJ4sLHqEULwKqLhabnUMf1h+J2%2fm1TTTTVdLXfs6edPs37XesIkFphGIo5Cv42782pZA8UAHdgX90clq9+PuGPIP>

If the request is an emergency such as a stopped up toilet or sink, contact the department secretaries immediately, or call Maintenance (6-7111) directly if they are unavailable.

The request system is used to report maintenance problems, telephone repairs, grounds requests and central utilities issues (heating and cooling). Be specific in your request/concern/need.

d. Other Helpful Information

i. The LPAC building hours are:  
Monday thru Sunday      7 a.m. – 11 p.m.

The Practice Rooms are open and available during these hours. The faculty is welcome in the building anytime. Students are not permitted in the building during hours it is not open unless they have special permission from a faculty member and someone meets them to let them in. Students are not to have keys to the building. The student workers are allowed keys to access the area they work in only. No student is to have an exterior door key or a sub-master (for liability reasons).

ii. Currently our custodians are Sandra and Au'ryza. Their shifts are 6 a.m.-2:00 p.m., M-F. They are very helpful in the event that something extra is needed (an emergency type situation such as a spill or unlocking a door). If the request is something other than that, a maintenance request should be submitted.

iii. Campus Emergency # – 511      Emergency # - 911