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BUILDING MAPS
The School of Music

UNIVERSITY OF FLORIDA
SCHOOL OF MUSIC
UNDERGRADUATE STUDENT HANDBOOK

SECTION I
OVERVIEW

This handbook clarifies information, policies, and rules which extend the information available to students in the University of Florida Undergraduate Catalog. The Music School faculty meets regularly throughout the academic year refining and updating practices and procedures which guide our work together. Student input feeds into this process through the Student Advisory Committee which meets monthly with the School of Music Director. Once a policy is passed through the School Governance System it is up to the Music School Administration to implement the policy, communicate it to everyone through the Undergraduate Student Handbook, monitor the results of the policy, and initiate reconsideration of a policy when it seems outdated, inefficient or lacking in some other way.

Because policies change continuously due to the nature of the curriculum process, the Undergraduate Student Handbook is revised annually.

A. Catalog Year

Each degree seeking student in the Music School has a CATALOG YEAR which is the year they begin their program of studies at the University of Florida. The Undergraduate Catalog serves as the agreement between the student and the university. In effect, the university pledges to grant the student a degree, if the student meets the conditions outlined in the catalog. The Undergraduate Catalog, like the Undergraduate Student Handbook, is updated year by year. It is very important that each student work closely with the Undergraduate Advisor in order to be sure that academic decisions are being made in accordance with the CATALOG YEAR and the unique requirements of the degree program.

B. The School of Music Mission Statement

Recognizing the value of music to our culture, society, and individual experience, the School of Music at the University of Florida is committed to the teaching and development of musicians, music educators, and scholars. As a vital component of one of the leading AAU research universities in the nation, the School of Music fully encourages scholarly research, creative activity, and interdisciplinary studies across all degree programs. Undergraduate and graduate offerings are intended to meet the needs of a diverse student population and prepare students for professional careers in music. The faculty includes renowned performers and pedagogues who are committed to the development of musicians and to the musical enrichment of the community. Graduate studies in the School of Music are expanding to include and support a broad range of music degrees and programs. This exemplifies the School’s vision, its continued investment in its students, and the University of Florida’s growing presence as a distinguished institution.

The School fulfills its mission by providing:
• excellence in teaching through accredited baccalaureate, Masters, and doctoral programs in music;

• excellence in teaching through the offering, to non-majors, of music ensembles, music performance courses, general education courses, and courses which focus on International Studies and Diversity;

• faculty who engage in research and creative activity, and who share their artistic achievement and professional expertise with their students;

• unique experiences in cast-bell carillon study and performance, early music study and performance on period instruments, performance in a variety of world music ensembles, and the notation and composition of music with the latest computer software;

• service to the public and the art of music through numerous performances and lectures on campus, as well as in the community and on state, regional, national, and international levels;

• service to the public schools through the sponsorship of a variety of on-campus festivals and summer camp activities, and participation by the faculty as clinicians, conductors and adjudicators for school music programs throughout the state, as well as regionally and nationally;

• enhancement of public relations at athletic, alumni and University committees and activities; and

• leaders for state, national and international professional music organizations.

C. Undergraduate Degree Programs

A wide variety of undergraduate music degrees are available. Admission to each program requires a performance audition. A high level of performance proficiency is expected in all degree tracks.

The Bachelor of Music (B.M.) programs are intended for students who plan to enter professional careers, graduate study, private studio teaching, or college/university-level teaching.

Bachelor of Music (B.M.)
Performance
Composition
Theory
Combination with Outside Field

The Bachelor of Music in Music Education (B.M.E.) fulfills the educational requirements for teaching certification, kindergarten through 12th grade in Florida and in most other states through the National Council for the Accreditation of Teacher Education (NCATE).
Bachelor of Music in Music Education (B.M.E.)
- Choral
- Instrumental
- Keyboard/Choral

The Bachelor of Arts (B.A.) curricula is designed for students who desire a liberal arts education with an emphasis in performance, theory/composition and music history. Students electing these degree programs are often planning to continue beyond the undergraduate level and are using music studies as a base for a career in another professional field that requires an extensive liberal arts background.

Bachelor of Arts (B.A.)
- Performance
- Theory/Composition
- Music History and Literature
- Music History and Literature with Ethnomusicology emphasis

Minor in other Disciplines—Music majors who wish to take a minor in other disciplines may do so by taking these courses in addition to the usual requirements. See the Undergraduate Academic Advisor for further information.

MUSIC MINOR AND NON-MUSIC MAJORS

The School of Music offers the music minor in Performance, Music literature and theory/composition, and Ethnomusicology.

Non-music majors are encouraged to participate in music ensembles. Some scholarship assistance may be available for talented non-majors to perform in ensembles. Complete information about specific degree programs and minors can be obtained from the Undergraduate Academic Advisor. Curriculum guides for each music degree program are published in the Undergraduate Catalogue which is available on line at [http://www.ufl.edu](http://www.ufl.edu) and also at the undergraduate advising web site at [www.arts.ufl.edu/music/advising](http://www.arts.ufl.edu/music/advising).
SECTION II
ACADEMIC ADVISING

A. Becoming a Music Major

To become a music major a person must complete a pre-admission audition and be accepted into a performance studio. It is not possible to become a music major if the student does not exhibit sufficient performing competence in his or her audition. There are two classifications for music majors at the University of Florida: Preprofessional, and Professional*.

B. Preprofessional Music Major

Most music majors will begin their study at the preprofessional level. For all undergraduate degrees in the School of Music, the following courses must be successfully completed (with a grade of “C” or higher) before a student can advance to the professional level:

1. Theory of Music I-IV (MUT 1121, 1122, 2126, 2127)
2. Secondary Piano I-IV (MVK 1111, 1112, 2221, 2222) or pass the Piano Proficiency Exemption Exam
3. Musical Styles (MUL 2110)
4. Performance Studio (MV_14 __ , or MV_24 __ ) - 4 semesters
5. Ensemble (MUN __ __ ) – As required by your degree track
6. Recital Attendance (MUS 1010, S/U Option) - 4 semesters with a grade of Satisfactory

Preprofessional music majors are eligible for Friends of Music scholarships. Scholarships will be withdrawn if Preprofessional students are not regularly enrolled in theory, secondary piano, performance, ensemble, and, recital attendance unless they have completed their degree requirements. Advancement to the Professional level usually occurs at the end of the sophomore (2nd) year before students start their junior (3rd) year of study.

Students will be expected to work constantly at strengthening their musicianship skills which include: sight-singing, dictation, the ability to verbally analyze repertoire (applied theory), and the use of keyboard harmony. In addition, the ability to describe the stylistic characteristics of music (being studied) is essential to success, first as a music major, and later as a musician in society. Reinforcement with these musicianship skills will occur during lesson times in regard to repertoire the students are preparing for recitals and juries. During semester jury examinations, in all performance areas, the student should be prepared to respond to questions that might be asked on the stylistic elements and the musical structure of the music prepared.

Musicianship skills will be stressed in theory/composition, secondary piano, ensembles, music history/literature and music education courses.

*Students who seem to have the potential to become music majors but who are not adequately prepared to begin the theory sequence are given provisional acceptance as a music major. Successful completion of MUT 1001, Rudiments of Music, makes a student eligible for classification as a Preprofessional music major. A student can be classified as provisional for only two semesters. Provisional students are eligible for School or Friends of Music scholarships.
The secondary piano instructors meet regularly with the theory faculty so that the secondary piano work in keyboard harmonization reinforces the work being done in theory. Secondary piano study deals primarily with technique, repertoire and keyboard harmony. Students taking these courses should expect to be involved in exercises pertinent to the music being studied; that may require sight-singing, dictation, applied theory, and understanding of musical styles.

The Musical Styles course MUL 2110 is designed to emphasize the development of listening skills. Students will compare and contrast the works of the various musical style periods and apply these same techniques to the works they are studying with their studio teacher. Since this course is designated as meeting the Writing requirement of 6,000 words, in addition to learning techniques for listening, students are expected to develop the vocabulary needed to describe what they hear. Students will need to demonstrate their knowledge of musical vocabulary to prepare scholarly papers with close attention paid to format, grammar, and spelling.

Students should expect to use sight-singing during ensemble rehearsals. The ensemble directors will be asking students to analyze the music being performed from the standpoints of (1) applied theory, and (2) the stylistic characteristics of repertoire being studied. In music education classes, students will continue working on musicianship skills as they plan, implement, and evaluate musical lessons for students of all ages.

Students will be expected to initiate discussion of music performed at recitals (which are on the recital attendance list) with peers and professors. As developing musicians, the student needs to be comfortable with verbally describing stylistic characteristics of the music heard.

C. Professional Music Major

For admission to the Professional Level of study, music majors in all degree tracks will complete:

1. Musicianship Assessment Jury taken at the end of the theory sequence.
2. Secondary Piano Levels I to IV with a grade of C or better or successful completion of the Secondary Piano Proficiency Exemption Examination.
3. Musical Styles (MUL 2110) with a grade of “C” or better.
4. The pre-professional Performance Jury (taken the last semester of MV_2_._)
5. Ensemble semesters as required by the student's degree track.
6. Four semesters of Recital Attendance (MUS 1010) with a grade of “S”.

1. **Comprehensive Musicianship Juries** will take place at the end of Music Theory I, II, & III. These semester-by-semester theory juries will be done before a panel of three faculty members. Students will be expected to demonstrate the ability to:

   1. Sing intervals and chords.
   2. Sing both prepared and at-sight melodies.
   3. Perform both prepared and at-sight rhythmic exercises.
   4. Play prepared and at-sight keyboard exercises.

Rudiments of Music and all four levels of theory, as stated in the respective syllabi,
place an equal emphasis on aural and written theory. In order to pass any level of theory a student must have both a "C" average in aural skills and a "C" average in written skills in order to get a "C" in the course. This means that a student can get an "A" in written work and still end up with a "D" in theory if they fail the aural skills portion of the class. The reverse is also true. If the student fails in either area, written or aural, they will need to repeat the entire course.

The Musicianship Assessment Jury will be taken after four semesters of theory are completed. All students must pass the Musicianship Assessment Jury whether theory courses are done at the University of Florida or are transferred from another institution.

Resources available to help with aural skills:

The computer lab has a list of programs dealing with basic musicianship which are available for students to use independently. Students having difficulty are encouraged to seek tutorial help. Aural skills, like so many aspects of music performance, require regular daily practice. It is the responsibility of the student to make use of the resources available in order to develop their aural skills.

Since success in music theory is essential to continuing progress toward a music degree, each level of theory will be offered twice a year, according to the following plan:

MUT 1001 Introduction Music Theory Rudiments-Summer B and Fall Semester
MUT 1121 Theory of Music I-Fall and Spring Semesters
MUT 1122 Theory of Music II-Spring Semester and Summer C
MUT 2126 Theory of Music III-Fall Semester
MUT 2127 Theory of Music IV-Spring Semester

2. The Musicianship Assessment Exam: The student should plan to take this exam the semester Theory IV (MUT 2127) is completed. Unless the student has already satisfied the secondary piano requirements by passing the Piano Proficiency Exemption Exam, it is recommended that they complete Secondary Piano IV (MVK 2222) during the semester they take Theory IV.

The five member jury panel for the Musicianship Assessment Jury will include two theory faculty members, one piano faculty member and two representatives from other areas (history, education, performance). 15 minutes will be allowed for each student. Students will be expected to demonstrate successfully the ability to:

1. Sing intervals and chords.
2. Sing both prepared and at-sight melodies.
3. Perform both prepared and at-sight rhythmic exercises.
4. Play prepared and at-sight keyboard exercises.

Transfer students, with or without an AA degree, who have satisfactorily completed the required four semesters of music theory sequence and four semesters of lower division performance study must take the Comprehensive Musicianship Exam and receive a passing score for admittance to the School of Music as a junior. Those students who have not met the above requirements must take the Comprehensive Musicianship Exam for placement within the theory program and must then successfully pass the Final Comprehensive Musicianship Exam upon completion of
the theory course work assigned for remediation.

The Comprehensive Musicianship Jury will take place at the end of each semester of theory. The Final Comprehensive Musicianship Exam will be taken at this jury after four semesters of theory. All students must pass the Final Comprehensive Musicianship Exam whether theory courses are completed at UF or are transferred from another institution. Transfer students must successfully complete at UF, with a grade of "C" or better, any remedial course work assigned by the School of Music prior to taking the Final Comprehensive Musicianship Exam.

All special situations will be resolved on a case by case basis by the Undergraduate Petition Committee. See petition process, Section IV:E,4.

3. Secondary Piano, to the extent possible, is integrated with the theory sequence. Secondary piano meets twice a week in order to provide ample opportunity for students to focus on applied harmony at the keyboard. The electronic keyboard lab will be available for practice at least ten hours a week and a lab monitor will be available to assist as needed. It is the responsibility of the student to make use of the resources available in order to develop their skills in applied harmony at the keyboard.

Students with piano background can test out of the piano proficiency requirement by taking the Piano Proficiency Exemption Exam. This exam covers applied harmony at the keyboard, technique, and repertoire.

4. Musical Styles. Students need to complete Musical Styles, MUL 2110, with a grade of "C" or better. This course is the foundation course for Survey of Music History I and II. The Musical Styles course is a Gordon Rule course so there is a writing component of 6,000 words or more. Upon completion of the Musical Styles course, professors make the assumption that their music majors are able to use higher level critical thinking skills in regard to the music they study, perform, and hear in recitals. It is also assumed that students can write about music using the terms unique to the field, spelling them correctly while giving attention to grammatical syntax and scholarly style.

5. Preprofessional Performance Jury *Revised, March 2000, Approved by the Music Faculty 3/16/00) The Pre-professional Performance Jury (PPJ) is part of the pre-professional/professional concept adopted by the School of Music in 1994. Details of the entire pre-profession/professional concept may be found in the document, "Music Major Admission to Professional Level" (September 8, 1994), which is also contained in the School of Music "Undergraduate Student Handbook" (p. 10).

The PPJ is normally administered to students completing their sophomore year as they seek to move from the 2000, pre-professional level, to the 3000, professional level, of performance study.

Content

The Pre-professional Performance Jury will be 20 minutes in length. It will include sight-reading, the prepared performance of a minimum of two contrasting styles, and a verbal presentation by the student about one of the prepared selections. The verbal presentation should be both historical and analytical and be from two to five minutes in length. The student may prepare an outline of the presentation for distribution to the members of the jury panel.
the option of each performance area to include the performance of other material studied during the current semester, at the request of the jury panel.

Procedure

In the addition to the appropriate performance faculty, each PPJ will include one non-performance faculty member. Non-performance faculty members will be assigned to the PPJs each term by the Director's Office on a fair and equitable basis. The role of the non-performance faculty member will be the same as the performance faculty - completing the jury rating sheet, providing comments as appropriate, and voting on the jury performance. The non-performance faculty will have no veto authority over any aspect of the jury performance.

Any one of three actions may be taken as the result of the jury performance, as determined by a majority vote of the jury. In the case of a tie vote, the action automatically becomes Provisional Status.

Pass - an unconditional pass to the 3000, professional level of study
Fail - an unconditional failure of the exam
Provisional Status - conditions exist which must be corrected

With regard to Provisional Status, the conditions are determined by the jury panel. The student is informed in writing of the conditions. The conditions must be met no later than the time of the student's next jury exam. Conditions being, satisfied will result in the student being passed to the 3000, professional level. Conditions not being met will result in the student being failed, and the student will not be allowed to continue in the program.

RESPONSIBILITIES OF THE PERFORMANCE PROFESSORS

The Performance Faculty:

Introduces their student to the jury.
Makes sure the jury has access to scores of the music being played and copies of papers written by their student during the course of their performance study.
Provides the jury with a copy of the student’s performance portfolio listing repertoire learned and performances given over the four semesters of study. * See portfolio, p.15
Selects the sight reading excerpt that the student will be asked to perform.
Tells the student how to proceed, making sure the student has an opportunity to play (about 10 minutes) and talk about their music (about 5 minutes)
Registers vote of jury on Portfolio Coversheet and returns to the Undergraduate Advisor.

General

The correct name for this performance exam is Pre-professional Performance Jury, or PPJ for short.

For each student taking the exam, a Pre-professional Performance Jury Report form will be completed to officially record the jury results. This form, in quadruplicate, will be distributed
with a copy each to the student, the studio teacher, the appropriate area head, and the student's file in the Music Office.

Any student who fails this exam may repeat it once, at the end of the following semester of study. This option does not apply to students whose Provisional Status reverts to Fail.

Community college transfer students, with or without an AA degree, who have satisfactorily completed the required four semesters of music theory, four semesters of lower division performance study and four semesters of secondary piano will audition at the Professional Level in order to be admitted to the Junior level of study. The audition will include a Comprehensive Musicianship Exam and a Pre-Professional Performance Jury (see page 11-12 of the SOM Student Handbook). Students in the above category who do not successfully pass either the CMP and/or PPJ will be required to take remedial course work based on their audition test scores. Upon successful completion of the remedial course work they must re-take the CMP and/or PPJ and receive a satisfactory score for admittance to the Professional Level (3000) of study.

Community college students, with or without an AA degree, who have NOT completed the required pre-professional course work will audition at the Pre-Professional level. These students will take a comprehensive musicianship exam for placement within the theory program and must then successfully pass the final Comprehensive Musicianship Exam upon completion of the theory course work assigned for remediation.

6. Ensemble Requirement. To qualify for Professional music major status, students need to have four credit hours in ensemble for every degree track except the B.A. in theory/composition and history/literature where participation in an ensemble is not a degree requirement. Every student in the School of Music who is enrolled in a performance studio is required to participate in an ensemble during that same semester until degree requirements are met.

7. Recital Attendance is a non-credit course required of all students for all music degrees. An "S" (Satisfactory) grade in Recital Attendance, requires attendance at 13 recitals. Twelve of the thirteen events must be from the approved list, and one may be from an outside event of similar quality to those on the list. During the last two of the six semesters, the acceptable events will be broadened. Ten of the thirteen events must be from the approved list, and three may be from an outside event of similar quality to those on the list. The concerts chosen need to be those in which the student is free to be part of the audience. Students should plan to attend the entire concert because there is no provision for partial attendance.

NOTE: Students who perform in a recital/concert will not be granted credit to fulfill the requirement for MUS 1010.

D. Registering for Professional Level Courses

Courses in performance, theory/composition, music history/literature, and music education at the 3000-4000 level may be taken only after a student has achieved professional status by passing the Musicianship Assessment Jury and the Preprofessional Performance Jury. Other requirements include successfully completing Musical Styles, four semesters of ensemble (if required in the degree), and four semesters of satisfactory recital attendance.
Since some students may need additional time to successfully complete the Musicianship Assessment Jury and the Preprofessional Performance Jury, students will be allowed to register for up to nine hours at the 3000 level prior to becoming a professional level music major.

The nine hours that may be taken at the 3000 level prior to acceptance into the Professional level may be selected as follows:

1. Music Education: If MUE 2040 has been passed, MUE 3311 Music for the Elementary Child and MUE 3330 Music Education Secondary 7-12 may be taken.

2. Music History and Literature: If Musical Styles has been passed (Music Education majors who matriculated in to the University of Florida since Fall 2001 are not required to take Musical Styles), MUH 3211 Survey of Music History I and 3212 Survey of Music History II may be taken.

3. Students who pass the 2000 Level Performance Jury may register for 3000 level work in Performance even if they have not yet completed the Musicianship Assessment Jury, but they may not register for MV_ 3970: junior recital until they complete the Musicianship Assessment Jury.

4. Students who pass the Comprehensive Musicianship Jury may register for MUG (Conducting courses), MUR (Church Music courses) and MUS (Projects and Problems courses) even if they have not passed the Pre-professional Performance Jury. They may also register for 3000-4000 level courses in Theory and Composition, and in Music History and Literature.

Students who pass both the 2000 Level Performance Jury and the Comprehensive Musicianship Jury may register for courses in Music Education and Music History/Literature at the 4000 level.

Students must be classified at the Professional Level before they can take 4000 level work in Performance, Theory/Composition, 4000 level courses in Music Education, and 4000 level courses in Music History/Literature.

Students in music education degree programs must have been admitted to Professional level before they can register for and complete EDG 4203 Elementary/Secondary Curriculum, MUE 4940 Student Teaching and MUE 4140 Administration of Music Education.

E. Portfolio

The Undergraduate Academic Advisor will have a portfolio for each student on file in his/her office. The responsibility for keeping the portfolio up-to-date rests with the student. The beginning and end of each semester are ideal times in which the student and advisor can bring the portfolio up-to-date while discussing the student's progress through his/her degree program.

The following information should be in the student’s portfolio:
1. Performance courses with jury grades and final grades
2. Data on completion of the 2000 Level Performance Jury
3. Theory courses with grades
4. Secondary piano courses with grades
5. Data on completion of the Comprehensive Musicianship Jury
6. Recital attendance completion data
7. Performer's Certificate data (if this option is part of the student's program)

F. Mid-Point Guidance Conference

Music Composition Degree Track

In order to be accepted into the College of Fine Arts for a B.M. in composition, the student needs to do a Mid-point Guidance Conference during his/her last semester of Preprofessional study.

The process for completing the Mid-point Guidance Conference in Composition is as follows:

1. Make an appointment with the Coordinator of the Theory/Composition area.

2. The student should request that the Undergraduate Academic Advisor give his/her portfolio to the area coordinator so that it can be discussed during their conference.

3. The student should be prepared to discuss his/her career goals at the time of the conference.

4. After the conference, the area coordinator will either write a letter supporting admission into the B.M. in Composition program or recommend that the student consider another degree track. A copy of this letter will be kept in the student's portfolio.

G. Frequently Asked Questions About Universal Tracking

1. What is Universal Tracking?

Universal tracking (UT) is a system that monitors the progress of all undergraduate majors toward graduation.

2. What is the purpose of universal tracking?

Universal tracking is designed to assist students in finding the best path toward completion of their degree, to advise them into the most appropriate major as soon as possible, and to provide feedback every Fall and Spring semester on their academic progress.

3. How does UT help students into the best major for them?

UT monitors the critical courses for all majors and provides feedback to the student and to the advisor beginning with the Fall semester of the freshman year. This immediate feedback will
help the student determine if he/she has chosen the best major.

4. **When did tracking begin?**

Evaluation of all undergraduate students began in the Fall 1996.

5. **How can a student find out what the tracking criteria is for other majors?**

There are several ways to obtain this information:

- Speak with an advisor in the college that offers the major.
- Speak with an advisor in the Academic Advising Center (AAC).
- Look at the Undergraduate Catalog in the appropriate college section; information and semester-by-semester plans for each major are included.
- Pick up instructions from any campus computer lab or access ISIS on-line via the World Wide Web (http://www.isis.ufl.edu). ISIS allows a student to explore the requirements of different majors.
- Students may also utilize the computers located in the campus computer labs, (CIRCA), to access ISIS.

6. **How will students be informed about critical tracking criteria?**

- Critical tracking criteria are indicated in the catalog under the curriculum plans for each major.
- Students are encouraged to look up their universal tracking audits each fall and spring semester.
- The UT audit lists all curriculum requirements for a student’s major. Critical tracking courses are preceded by the “>>” symbol on the UT audit and they are highlighted in the catalog.
- Students may consult an advisor in their college for additional information.

7. **How are students notified that they are OFF track?**

A HOLD is placed on the students' record and they cannot advance register until they have met with an academic advisor in their college for additional information.

8. **How does the off-track HOLD affect students?**

- Students may not register until they meet with their advisor.
- Students must develop a plan to complete the necessary courses to get back on track for the major.
  - The advisor then can lift the HOLD and allow the student to register.

9. **Who will have the authority to decide if students who are off track for a particular major can continue in that major?**

The college or academic advisor will have the authority to determine if a student can continue to register. The advisor and student must work together to develop a plan to get the student back on track toward graduation.
10. Will students who are on track receive any notification?

The students who are on track will receive their grades.

11. How many terms can a student be off track?

If a student is off track for two consecutive terms, he/she should consider a different major.

12. If a student is off track for two consecutive terms and wants to change majors, what should he/she do?

If the student has selected a new major, he/she should contact the college offering that major to schedule an appointment with an advisor to discuss changing the major. The student should visit the Academic Advising Center for assistance in choosing a new major. If the chosen major is not offered by the College of Liberal Arts and Sciences, the student will be referred to the college offering the major to initiate a request for change of major.

13. How will Universal Tracking impact academic advising, especially for freshman and sophomores?

Universal Tracking ensures that all students (freshman, sophomores, juniors, and seniors) receive academic advising from their college advisors.

14. Are students allowed to change majors?

Yes, students can change majors if they have approval from the college they are applying to. The goal of universal tracking is to help students find majors that match their talents and interests.
SECTION III
BASIC REQUIREMENTS FOR ALL MUSIC MAJORS

A. Area Requirements

1. Music Performance Area:

Policies Concerning Performance Courses

1. Performance study is guided by the syllabus of individual studio teachers. These syllabi reflect School guidelines.

2. There is no auditing of performance courses.

3. Non-music majors wishing to study performance may do so with the approval of the School Director. Approval may be granted providing an appropriate audition is passed and faculty studio space is available.

4. The School of Music faculty respects and supports the provisions of the United States Copyright Law. Specialized scores are available from or can be ordered through local music stores. Students are expected to purchase their own music. No lesson, jury, or recital may be presented using photocopied material.

5. It is expected that each student will assume full responsibility for obtaining an accompanist to the extent needed for his/her music performance requirements.

6. Cumulative Music Performance Record Forms must be maintained for all students studying performance. They must be brought up to date during the last two weeks of each term. The completed record will be kept in the Academic Advisor's files as part of the student's portfolio. Other copies may be kept by student and/or the studio teacher at their option.

The goals of music performance vary with the different music curricula. The requirements are tailored to the needs of each major and non-major through four levels. General descriptions of the four levels are as follows:

LEVEL I: BASIC TECHNIQUES (Course numbers in the 1000 series)

These courses will be used by:

1. Music majors not majoring in performance, for first-year study in his/her performance concentration.


3. Non-music majors accepted for performance studies courses Level I is designed to build a secure foundation in the fundamentals. Materials and repertoire are selected to develop the physical, technical, and aesthetic aspects of music performance in a framework for comprehensive musicianship. Jury exams are not required following the first semester of study on this level. A jury exam is required
during the second semester of 1000 level study.

LEVEL II: TECHNIQUE, REPERTOIRE, PERFORMANCE (Course Numbers in the 2000 series)

Students accepted to pursue the bachelor of music in performance will begin Level II courses in the first year.

In Level II, the student applies the basic techniques acquired in Level I to build a repertoire and to achieve a basic mastery in his/her performing medium. Solos are prepared for presentation in repertoire class and/or in recital. Participation in both large and small ensembles is encouraged and, in some instances, required. Keyboard students are encouraged to gain experience in accompanying. Emphasis is placed on comprehensive musicianship and on sight-reading. Jury exams are required for this and all upper (3000 and 4000) levels of performance study.

LEVEL III: PERFORMANCE, PEDAGOGY (Course numbers in the 3000 series)

The student acquires considerable experience in performance of major works and greatly extends his/her repertoire at this level of study. The preparation of a public recital (see below) is a major objective at this level. In addition, pedagogical considerations are stressed and the student is encouraged to develop teaching techniques based upon his/her own experience(s) as well as upon those of the teacher.

Students who complete Level III are encouraged to elect to study in a second performance area and/or to develop in depth other areas of individual interest. Qualified majors in all degree options other than the bachelor in music performance degree may be invited to pursue the Certificate in Music Performance by their performance studies professor. (See IV A Performer’s Certificate)

LEVEL IV: ADVANCED PERFORMANCE (Course numbers in the 4000 series)

Entrance into Level IV is by full-faculty jury. This exam is usually taken during the second semester of study at the 3000 level study. Considerable emphasis is placed upon performance of the major literature involving the principal instrument, including solo and chamber works, and larger ensembles.

2. Music Theory Area:

Music theory is required in the freshman and sophomore years of all music curricula. The courses consist of an integrated lecture/laboratory experience in which both written and aural skills are developed.

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<th>Freshman Year</th>
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<td>Fall</td>
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<td>MUT 1121</td>
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<td>MUT 2126</td>
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All transfer students and incoming freshmen should take the Undergraduate Theory and Secondary Piano Proficiency Examinations. See the statement on exemption of courses and credit by examination in the Undergraduate Catalogue. The Undergraduate Theory Proficiency Examination description is available in the School’s office. A minimum grade of "C" is required in MUT 1121, 1122, 2126, and 2127 in order to fulfill baccalaureate music degree requirements or advance to the next course. Each of these courses may be repeated only once. For further information, see the faculty member in charge of the undergraduate theory sequence.

3. Music History/Literature Area:

The following courses are required in all B.A. and B.M.E. degrees: MUL 2110, MUH 3211, MUH 3212, and one of the following courses in world music: MUH 2501, MUH 2530, or MUH 3541. A minimum grade of "C" is required in order to fulfill the baccalaureate music degree. Each of these courses may be repeated only once.

Students majoring in music history and literature must earn a minimum of a "B" average in all music history and literature courses taken as part of their undergraduate degree requirements.

For further information, see the faculty member in charge of the undergraduate music history and literature sequence.

B. Recital Attendance Policies (MUS 1010)

All music majors in the School of Music are expected to be acquainted with as many styles of music as possible by the time they graduate, and to be acquainted with current research in music theory, musicology, and music education.

In addition, it is expected that students will support performances given by University of Florida faculty, ensembles, and students, as well as guest artists. Therefore, as part of all music curricula the following recital attendance policy is established:

1. Recital is defined as any "All-school" student recital, faculty recital, or any official, scheduled School of Music concert, public lecture, or performance held on the University of Florida campus, including the Visiting Artist Series. A list of acceptable events will be approved by the Assistant Director of the School of Music.

2. One course number, which may be repeated for an indefinite number of semesters, will be used to verify completion of each semester of Recital Attendance (MUS 1010).

3. In order to graduate, all undergraduate music majors must enroll and receive a satisfactory "S" grade for a total of six semesters during the undergraduate degree program. A student must attend 13 approved recitals/concerts/lectures per semester in order to receive a grade of "S" for the semester. Twelve of the thirteen events must be from the approved list, and one may be from an outside event of similar quality to those on the list. During the last two of the six
semesters, the acceptable events will be broadened. Ten of the thirteen events musts me from the approved list, and three may be from an outside event of similar quality to those on the list. The concerts chosen need to be those in which the student is free to be part of the audience. Students should plan to attend the entire concert because there is no provision for partial attendance.

**NOTE:** Students who perform in a recital/concert will not be granted credit to fulfill the requirement for MUS 1010.

Ticket stubs, programs, etc. From outside events must be turned in within one week of the performance. The Assistant Director will make all decisions on the acceptability of outside events not listed on the approved list for recital attendance credit.

4. Attendance requirements for transfer students who were music majors at the institution from which the transfer is being made:

- **Freshman transfers** (less than 30 semester hours completed)
  - 6 semesters required
- **Sophomore transfers** (30 semester hours completed)
  - 4 semesters required
- **Junior transfers** (60 semester hours completed)
  - 2 semesters required
- **Senior transfers** (90 semester hours completed)
  - 1 semester required

**Procedures for Recital Attendance Verification**

A Student Assistant will distribute one attendance form to each student upon entrance to the concert hall. The student will complete the recital form and at the conclusion of the program return it to the Graduate Assistant. If a student attends a performance that has been approved, but is not listed on the Events Schedule, that student has one week from the date of the performance to turn in a ticket stub or program (if it is a UMA or MUB event, a professor will need to sign the program. **NOTE:** No Attendance Forms will be accepted at the front office if a monitor was present at the recital. The student is strongly urged to keep a copy of the Student Recital Attendance Verification Form receipt until he/she has received his/her grades for the current semester. If an error has been made, the student must produce the receipts.

The above statement is interpreted in the following manner:

**The student must arrive on time in order to receive an attendance form and may not leave until the conclusion of the program. Failure to comply will result in no credit being given.**

The Graduate Assistant(s) assigned to monitor a specific recital will process the forms and an accurate record of attendance will be maintained. At the conclusion of each semester, a complete report of the semester attendance will be given to the Assistant Director of the School of Music for grading purposes. All questions concerning a student’s recital attendance shall be directed to the Assistant Director of the School of Music whose decision will be final.
C. Recital Presentation Guidelines (Junior and Senior Recitals)

Presentation of a public recital is a requirement for all performance studies at the 3000 level and above. Following is a listing of all undergraduate degrees and their respective recital requirements:

**Bachelor of Music (B.M.)**

- Performance: Junior (3000 level) recital
- Performance: Senior (4000 level) recital
- Composition: Junior (3000 level) recital
- Theory: Junior (3000 level) recital
- Outside Field: Junior (3000 level) recital

**Bachelor of Music in Music Education (B.M.E.)**

- Instrumental: Junior (3000 level) recital
- Choral: Junior (3000 level) recital

**Bachelor of Arts (B.A.)**

- Performance: Junior (3000 level) recital
- Theory: No recital required
- Composition: No recital required
- History: No recital required

*Note: Some studio teachers require their students to do program notes for recitals.*

1. Length of Recitals

Public recitals and concerts are presented for audiences composed of members of the community as well as for music faculty members and students. It is in the best interest of performing musicians, as well as the audience, to have understandings about the typical length of programs. In order to qualify as a degree recital, the following guidelines are to be met:

- Junior (3000) level recital  30-45 minutes of prepared music
- Senior (4000) level recital  45-60 minutes of prepared music

*Note: In both cases, the lower number constitutes the minimum amount of music to be presented.*

2. Qualifying Exam for Recital

A faculty panel of at least three members administers the Qualifying Exam for each degree recital presented. This panel must include two faculty members from the performance area, with the third member being chosen from outside the performance area. The Qualifying Exam will follow the protocol outlined below and must be presented no later than two weeks prior to the recital date.
a. the student presents the panel with a typed copy of the complete program, including program notes where appropriate

b. the student performs material from the proposed recital as requested by the examining panel

c. following the performance, the faculty panel votes yes or no for recital approval

3. Scheduling of Undergraduate Degree Recitals

The School of Music uses designated recital times for all undergraduate degree recitals. Recital times are available at 7:30 p.m. on T, W, R, F with dress rehearsal the day before the recital at 6:15 p.m. It is the responsibility of the student performer to schedule a recital date and time that is agreeable to all persons involved, including assisting performers, studio teachers, and faculty panel members. In consultation with the studio teacher, it is necessary to file required forms to reserve Room 120 for recital presentation/dress rehearsal.

Students can schedule a recital by filling out an application for a junior/senior recital date, which are located next to the faculty mailboxes in the music office. This application must be signed by each member of the recital committee and must indicate the date/time/place of the pre-recital jury.

The first two weeks of the Fall semester will be reserved for Graduate and Senior recital sign-up. The 3rd and 4th weeks of the fall semester will be reserved for Junior recital sign-up. Students failing to take advantage of this will reserve recital dates on a first come-first serve basis.

4. Recital Programs

Following the successful completion of the Qualifying Jury for any degree recital, a final copy of the program must be submitted to the School of Music office for printing. This should be done immediately but not later than two weeks prior to the scheduled recital. Program copy must be turned in to Dana Jacobson on a MAC readable or IBM (PC) convertible text formatted disk. Program notes and/or translations must be turned in camera ready on eight and one-half by eleven stock, SEPARATE from the program copy. Students are responsible for correct spelling, biographical information, dates, etc. What you turn in on the disk is what will be printed. IT IS NOT THE RESPONSIBILITY OF THE FRONT OFFICE STAFF TO PROOF-READ YOUR COPY!! Make sure it is correct BEFORE you turn it in.

5. Recording of Recitals

Audio and video recordings of all degree recitals are available by request through Phi Mu Alpha. All cost relating to the recording are the responsibility of the student. The student can also make his/her own arrangements for recording.

6. Receptions

Post-recital receptions are available by request through Sigma Alpha Iota. All costs relating to the reception are the responsibility of the student. The student may also arrange his/her own reception.
7. Rules Pertaining to the use of MUB 120
   a. The locked Steinway piano is reserved for dress rehearsals and recital performances.
   b. Any housekeeping pertaining to MUB 120 is the responsibility of the student performer. Any items removed from the room (lecterns, music cabinets, etc.) must be returned following the performance. The extra grand piano is not to be removed from MUB 120.
   c. Receptions in MUB 120 are prohibited by School of Music policy. The courtyard area of the Music Building is an appropriate venue for receptions. In case of inclement weather, Room 145 can sometimes be used for receptions.

8. Recital Day Checklist
   a. Pick up recital programs in the School of Music office and an envelope containing the dated Recital Attendance Slips which will be distributed and collected by the student’s studio teacher. (This should be done by 4:00 p.m. on the day of the recital).
   b. Secure the key for the Steinway piano from the music office staff. (This should be done by the studio teacher by 4:00 p.m. on the day of the recital).
   c. Check with Lighting Technician to make sure he/she knows about the recital (if the Lighting Technician doesn’t show up to the rehearsal he/she does not know about the recital).
   d. Provide ushers to pass out programs and seat late arrivals. Late arrivals may be seated only between selections or groups of selections.

D. Ensemble Participation

1. List of Ensembles

   General Ensemble Policies: Ensembles are open to all students attending the University of Florida. Ensembles are also open to community college students through Dual-Enrollment (they must fill out the Transient Student Form from their school). Audition requirements vary by ensemble (see below). Students must be registered for an ensemble in order to participate in it.

   CHORAL ENSEMBLES

   Chamber Singers: Highly select chamber choir of 20-24 graduate and undergraduate singers, which performs a diverse and challenging repertoire ranging from Renaissance to Contemporary music. The Chamber Singers give concerts several times each semester on and off campus and have toured throughout the U.S. and in Europe. Whereas this group is comprised mostly of voice majors, it is open to all university students through competitive audition.
**Men’s Glee Club:** This group of 40-50 men performs music from the traditional glee club repertoire, as well as a broad spectrum of works from light classical to popular styles. It performs several times throughout the academic year. Comprised of students from across the UF campus, the Men’s Glee Club is open to all male students without an audition.

**Summer Chorus:** This large mixed ensemble rehearses each Monday evening during the Summer B term. It performs major choral works and is open to all students without an audition. Listed in the summer course catalog as MUN 1310 University Choir, interested students should simply register for the class to participate.

**University Choir:** Select large mixed choir of 50-70 singers that performs a variety of a cappella and accompanied works from the standard classical repertoire. This choir regularly tours in Florida and the U.S. and recently toured France. They also perform in conjunction with orchestras and are one of the main performing groups in the annual Sounds of the Season concerts each December. The University Choir is open to all UF students through audition.

**Women’s Chorale:** Large ensemble of 70-90 women that sings a wide variety of music including classical, popular, and Broadway styles. It performs several times throughout the academic year. Comprised of students from across the UF campus, the Women’s Chorale is open to all female students without an audition.

**INSTRUMENTAL ENSEMBLES**

**Concert Bands:** These groups meet during the Spring Semester and typically are made up of non-music majors from the Marching Band who are interested in continuing musical pursuits throughout the Spring Semester. The Concert Band is also open to music majors who wish to play in an ensemble on a secondary instrument. Two concerts are given during the Spring Semester. No audition is required.

**Jazz Band:** The School of Music’s jazz program is highlighted by three large jazz ensembles. Each year, the jazz band performs with legendary jazz artists and clinicians. These have included Joe Williams, Bill Watrous, Bobby Shew, Louie Bellson, Ernie Watts, and many others. The band has recorded three CDs including “Montreux Bound” recorded just before their performances at the 1998 Montreux Jazz Festival in Switzerland. Concerts are performed on and off campus and at state and regional conventions. Auditions are held the first week of school and the bands are open to all University of Florida and Santa Fe Community College students.

**Marching Band:** The Pride of the Sunshine begins rehearsals in the summer just prior to the start of the Fall Semester. The Director of Admissions or the Band Office provides applications for the summer mailing list which lists the Marching Band summer schedule. Dorms are available to students during Pre-season band practice. The band appears at all home games, travels to many away games, and always appears at bowl games. In the spring, upperclassmen have the opportunity to participate in the Basketball Pep Bands as well. An audition is required.

**Percussion Ensemble:** The Percussion Ensemble performs two on campus concerts every year, and tours throughout the state on a regular basis. The ensemble performs
marimba ensemble and pop-rock music as well as standard percussion ensemble literature. Audition and permission of instructor is required. Auditions take place during the first week of classes before Fall and Spring semester. E-mail kBroadw@nersp.nerdc.ufl.edu for more information.

**Steel Drum Ensemble:** The Steel Drum Ensemble performs two on campus concerts and several other performances throughout the school year. Students perform on instruments hand crafted by Ellie Mannette and Lloyd Gay. The ensemble is open to all students, but audition and permission of instructor is required. Auditions take place during the first week of classes before Fall and Spring semester. E-mail: kBroadw@nersp.nerdc.ufl.edu for more information.

**Symphonic Band:** This ensemble tours each Spring to places such as Washington D.C., New Orleans, Florida, and Georgia. The ensemble has recorded numerous CD's and has frequent guest artists, including conductor Eugene Corporon and the group Canadian Brass. Interested students should come to the first scheduled class meeting to sign up for an audition time. Auditions will be completed before the end of drop/add is over each Fall and Spring Semester. Auditions consist of two contrasting prepared movements or etudes, and sight-reading.

**Symphonic Wind Ensemble:** This ensemble performs advanced wind literature, tours, and regularly features guest artists. Auditions will be the first day of classes during the semester. Students will audition once for the Director of Bands, and he will place them in either Wind Ensemble or Symphonic Band. Audition requirements are the same as for Symphonic Band.

**University Orchestra:** The Orchestra is involved in a variety of performances including children's concerts and ballet productions at the Center for the Performing Arts (in conjunction with Dance Alive!). Auditions begin on the first day of the Fall and Spring semesters. Wind and percussion players who wish to play in orchestra, audition for the Orchestra Instructor and the Director of Bands on the first day of classes. String players audition for the Orchestra Conductor on the first day of classes. Auditions will be completed before the end of drop/add is over each Fall and Spring Semester. Auditions consist of a prepared excerpt or movement and all scales. Expect to be asked to sight-read as well.

**World Music Ensemble:** This group, popularly known as "Jacaré Brazil", performs traditional and contemporary Brazilian music locally and statewide under the direction of Dr. Larry Crook. Auditions are held each semester for percussion, voice, and winds with approval of instructor. Knowledge of Portuguese preferred, but not required (for voice).

**CHAMBER ENSEMBLES**

**Chamber Groups:** Chamber groups are open to any student who is currently in a studio. The student should talk to their professor concerning what kind of group they would like to be a part of; they vary each semester. Some possible ensembles include 4-hand Piano, Brass Quintet, Woodwind Quintet, Percussion Ensemble, Piano Trio and others as appropriate to the student's instrument.
2. Policies on Student Ensemble Participation

   a. Ensemble requirements

      1. **Curricular requirements.** Students enrolled in any undergraduate music major degree program must earn at least one (1) hour of ensemble credit each semester enrolled in studio. A maximum of four (4) semesters of ensemble credit (1 each per semester) may be transferred from other institutions for degree credit. Graduate students enrolled in studio will perform in ensembles as assigned by the studio teachers as appropriate to the degree program. Any exceptions must be approved by the performance studio teacher, the student’s academic advisor, and the appropriate ensemble director(s), all of whom will monitor and approve the students participation. Appropriate area heads and the School Assistant Director will be informed.

      2. **Limitations.** Students may not participate in more than two (2) ensembles in any one semester, except by permission of the studio teacher and the Academic Advisor, (who monitor the student’s participation). A student in academic difficulty may be required to limit his/her participation. Enrollment in the specified ensembles is required for participation.

   b. Participation in Ensembles

      1. Any student enrolled in studio [major, minors, and non-majors] must participate as assigned through auditions for the appropriate ensemble.

      Assignments are based on the following considerations:

         a. the educational needs of the student
         b. the needs of the ensemble [concert plans, instrumentation, and quality of the musician required].
         c. the performance studio teacher’s guidance

      2. All music scholarship students will participate in at least one ensemble per term, but may be required to participate further, subject to the student’s course load limitation. All Friends of Music scholarship students are required to remain enrolled in a University of Florida performance studio.

      3. All students enrolled in performance studio will participate in ensemble as follows:

         **Strings:** All strings students will enroll and participate in the University Symphonic Orchestra each semester. In addition, participation in chamber music ensembles will be required as follows:

         a. Students in the BM and BA performance degree tracks will earn two (2) credits in chamber music (double bass students will earn only one (1) credit.
         b. Students in all other music degree program tracks will earn one (1) credit in chamber music.
Winds/Percussion- All wind and percussion students will audition for either University Orchestra or Symphonic Band and Wind Ensemble each semester and perform as assigned by the ensemble director, which may include Jazz or other ensembles. Music education majors must earn at least one (1) semester credit in Marching Band. Performance majors playing orchestral instruments must earn at least two (2) credits in University Orchestra.

Voice- All voice students will audition for University Choir each semester and perform as assigned by the Director of Choral Activities.

Recorders and Historical Instruments- Students who are enrolled in recorder and historical instruments may satisfy ensemble requirements by performing in the Renaissance Ensemble. Music majors with a principal instrument in another area will follow the guidelines for that area.

Keyboard- All keyboard students will satisfy their ensemble requirements by participating in large ensembles and chamber ensembles, and by enrolling in Accompanying (MVK 3702) according to:

a. their interests and abilities, and

b. the requirements of their individual degree programs.

ALL Piano principals, regardless of degree program, must take Accompanying (MVK 3702) during their first two semesters of enrollment. This will count towards their ensemble requirement. Additional ensemble hours may be chosen from instrumental, choral, or chamber ensembles according to the specific degree program.

a. Students pursuing the BM performance track degree will earn two (2) credits in large ensembles, eight (8) credits in Accompanying, and two (2) in chamber ensembles. They will also accompany students in recitals as part of their degree program.

b. Students pursuing the BA performance track degree will earn two (2) credits in large ensembles and eight (8) credits in Accompanying.

c. Keyboard students pursuing the BM degree in music education will satisfy ensemble requirements as follows:

Students pursuing a choral emphasis will earn a minimum of four (4) credits in a large choral ensemble by auditioning for the University Choir and performing as assigned by the Director of Choral Activities.

Students pursuing an instrumental emphasis will earn a minimum of four (4) credits in a large instrumental ensemble by auditioning for the University Orchestra or Symphonic Band/Wind ensemble and performing as assigned by the ensemble director.

All keyboard students, regardless of applied emphasis, will earn four (4) credits in
Accompanying and one (1) credit in either vocal or instrumental chamber music.

d. Keyboard students pursuing a degree in organ performance or church music will earn a minimum of four (4) credits in a large choral ensemble by auditioning for the University Choir and performing as assigned by the Director of Choral Activities. In addition, students in these two degree programs will earn four (4) credits in Accompanying and two (2) credits in vocal or instrumental chamber music. (Music education majors earn one (1) credit in chamber music).

e. Keyboard students whose principal instrument is harpsichord will earn two (2) credits in large instrumental or choral ensembles, four (4) credits in Accompanying, and four (4) credits in instrumental or vocal chamber music. They will also perform continuo parts as appropriate.

4. If problems arise in balancing the above criteria, they will be resolved by the Assistant Director in consultation with the student, the appropriate conductors, the studio teacher, and the faculty advisor. Area Coordinators will be informed.

5. Auditions will be scheduled during Registration periods, prior to the end of drop/add, so that instruction may begin during the first week of classes. Information on School auditions will be sent to all entering University students as part of the Registrar’s mailings. It is the responsibility of the student to audition for the appropriate ensemble during this time period.
SECTION IV
ADDITIONAL DEPARTMENTAL INFORMATION

A. The Performer's Certificate

The Certificate in Music Performance is awarded to graduating seniors who are not in music performance degree tracks but who fulfill the required music performance components of the bachelor of music in music performance degree. These include performance studies (private lessons), ensemble participation, and two full recital presentations. It is understood that any future changes in the requirements of these components of the music performance curriculum will automatically pertain to the Certificate in Music Performance requirements. The certificate is awarded at the time of the graduation as an addendum to the baccalaureate degree.

Basic course requirements:

Performance Studies:
2000 level: 8 hours; 3000 level: 6 hours; 4000 level: 6 hours at the “Performance Major” level, the 2000 level jury; the Full Faculty Jury Examination for entrance into the 4000 level of study); junior and senior recital.

Ensemble Participation:
8 hours, earning at least 1 hour per semester (Pianists will normally earn 2 credits in large ensembles, 4 credits in Studio Accompanying (MVK 3702) and 2 credits in chamber ensemble).

Recital Presentations:
Two full recitals; to be presented in the junior and senior years.

Procedures:
1. Students must qualify at the “Performance Major” level at the 2000 level jury or, in the case of transfer students, upon admission into the 3000 level of study.

2. At the beginning of 3000 level study, qualified students will be invited to pursue the Certificate in Music Performance by their performance studies professor. A committee of three professors will be selected by the major professor and the student. Two of the professors, which includes the major professor, must be from the area faculty, and one must be from another performance area.

3. A full recital will be presented during the junior year with the committee’s approval of the program presented and with a pre-performance recital audition two or more complete weeks before the recital. During the week following the first recital, the committee will determine, in writing, whether or not the student may continue pursuit of the Certificate in Music Performance.
4. At the end of the junior year, the student must successfully pass a full faculty jury examination for entrance into the 4000 level of study.

5. A second full recital will be presented in the senior year. The repertoire performed will include 4000 level literature.

6. The Faculty Committee has the responsibility of assessing the quality of the student’s progress and determining if the student has successfully met the requirements for the Certificate in Music Performance. At the end of the student’s final semester before graduating, a recommendation from the committee will be submitted to the music faculty for final approval.

B. Student Concerto Program

1. Performance with the University Orchestra is one of the highest honors the School bestows on a student. The competition is designed to identify the best student soloists each year in order to provide them with the opportunity of performing with orchestra.

2. The Solo Concerto Competition is divided into two separate levels, undergraduate and graduate, and is open to all students who are music majors (including dual majors). Those students who have already won may not compete again at the same level. However, graduate students who have won as an undergraduate are eligible to audition with different repertoire. In the semester the competition takes place, an undergraduate must be registered for a minimum of 12 credits and a graduate student for 9 credits. In the semester of the performance, an undergraduate must be registered for 12 credits and a graduate student must be enrolled for a performance course at the 6000 or 7000 level (minimum).

3. Each person who plans to audition must be recommended by his/her studio teacher, using the Concerto Audition Application form. Undergraduate auditionees must have studied with their UF Performance instructor a minimum of one semester prior to the semester in which the audition takes place.

4. The composition the student wishes to perform must be approved by the Studio Teacher and submitted to the conductor by the beginning of the fourth week of classes. Teacher and conductor will consider length of composition, level of difficulty for the orchestra, availability of scores and any other matters that would be required for performance. The conductor will either approve or deny repertoire selections and report the decision to the Director of the School of Music by the beginning of the fifth week of classes. When the teacher and conductor have approved the work, and an application has been turned in to the music office, the final list of competitors will be prepared for the Concerto Adjudicators.

5. All auditions must be performed with accompaniment.

6. The decision to require or waive memorization will be left to each Studio teacher.
7. It is recommended that an instrumentalist prepare a complete concerto, a movement of a concerto, or some other concert piece; and that a singer prepare an aria or other suitable vocal music written with orchestral accompaniment. Musical works requiring more than one soloist (e.g., concerti grossi) are not permissible.

8. Once you have selected your music, the entire piece must be performed at the audition.

9. For each year’s competition, an Audition Committee of five off-campus adjudicators will be appointed by the Director of the Music School. The Director will be provided with a list of acceptable judges by each Performance Area Head no later than the end of the first week of classes in the Fall Semester. The Performance Area Heads will consult with their faculty members in compiling the list.

10. Students will be chosen on the basis of high performance standards, without regard to instrument or voice. The highest point earner in each category, undergraduate and graduate, will be selected as winner. No attempt will be made to “balance” the program with representation from various studios or instruments. A numerical point system will be used to rate the performers as follows:

   16-20 points: Comparable to the best undergraduate or graduate student performance based on a national scale.

   11-15 points: Comparable to the average undergraduate or graduate student performance on a national scale.

   6-10 points: Comparable to the below average undergraduate or graduate student performance on a national scale.

   1-5 points: Should not have auditioned.

11. No more than two students will be selected. Of the two winners, one should be classified as an undergraduate student and one classified as a graduate student. If no graduate auditionee is acceptable with an average of 16 or more points, a second undergraduate with the next highest score averaging 16 or more points should be chosen.

12. Limited time may be scheduled in the University Auditorium to prepare for the Concerto auditions. Students will be responsible for reserving rehearsal time. Usual UMA space reservation guidelines will apply.

13. One day after the Concerto auditions, the winner of the competition will be posted on the glass window in front of the Music Office. The Concerto Competition winner(s) will perform with the University Orchestra during the Spring Semester.

**Tentative Timetable**

**2001-2002**

The Student Concerto Program offers excellent learning opportunities for outstanding students. Timelines for this program are as follows:
As soon as possible after the start of the fall term, students will pick up Student Concerto Audition Application Forms in the Music Office.

**By September 1**, lists of acceptable judges to be provided to the Director by all performance area heads.

**By September 18**, approved applications to be submitted to conductor.

**By September 25**, approved applications to be submitted to Director.

**On October 31, 2001** (one week prior to Concerto Auditions) students sign up for dress-rehearsal time in the University Memorial Auditorium. Please arrange for a rehearsal time in the Music Office.

*Note: Auditions for 2001-2002 will be held from 1:00 - 6:00 p.m. on Tuesday (November 7) in University Memorial Auditorium, and are open to the public.*

One day after the Concerto Auditions the winners of the competition will be posted on the glass window in front of the Music Office. The Concerto Competition winner(s) will perform with the University Orchestra during the Spring Semester.

**C. Music Education Internships/Student Teaching**

Students are expected to be informed about the requirements and prerequisites specified by the College of Education. (See Undergraduate Catalog). Two semesters prior to the semester in which the student plans to student teach he/she must be approved by the Music School's Undergraduate Academic Advisor to enroll in EDG 4203 (Elementary and Secondary Curriculum).

Students should consult the Coordinator of Music Education at least one semester in advance of the semester in which they wish to do their student teaching. The Coordinator's written approval is required before enrolling in MUE 4940 (Student Teaching in Music) and MUE 4140 (Administration of Music Education).

Students must make application for student teaching at the Office of Extended Services (Room 150, Norman Hall). Applications for the Fall Semester may be picked up after February 1 and must be received no later than April 1. Applications for the Spring Semester may be picked up after April 15 and must be received no later than September 15.

Often, one or both of the student teaching placements will be beyond the Gainesville area in Orange, Duval, and Hillsborough Counties. Upon learning the location of their placements, student teachers should make plans for housing in the area of their placements.

The School of Music requires that a student have completed all course work and recital prior to the student teaching experience. Any exceptions to this requirement must be approved in writing by the Coordinator of Music Education.

Because student teaching is a full-time commitment, student teachers may not register for any other course except the companion seminar MUE 4140, or be employed on weekdays
during the period of their student teaching placements.

Please be reminded that any person who has been convicted of a felony cannot be certified to teach in this state and many others. If such an incident should ever happen with any of the majors in music education, they will be advised out of the teaching profession.

D. Scholarships, Financial Aid and Work Opportunities for Music Students

Introduction

A wide variety of scholarships are available for incoming and resident undergraduate and graduate music students. Undergraduate scholarships are primarily, but not exclusively restricted to music majors. Out-of-state tuition waivers for undergraduate students are also available. Graduate scholarships are reserved for students pursuing graduate degrees in music only. Scholarships and tuition waivers are awarded on the basis of musical performance, academic excellence and needs of the School of Music. College Work Study opportunities are also available.

Friends of Music

On April 2, 1974, the Friends of Music held its first meeting, fulfilling a dream of Frances Reitz, wife of former University of Florida President J. Wayne Reitz, and Dr. Donald E. McGlothlin, then Chairman of the Music Department and now Dean of the College of Fine Arts. The primary goal of the Friends of Music was to establish a scholarship fund for talented and deserving music students. Since 1974, the Friends of Music endowment has grown to over $1,000,000, and more than 2,000 students have been named as Friends of Music Scholars. Some have also been recipients of one of the named and endowed awards, given by the Friends of Music and the School of Music each year.

Scholarship students represent many communities throughout Florida and the United States, as well as several foreign countries. Many go on to music careers in teaching, performing, conducting, and composing, extending their influence throughout the nation. Others pursue professional interests outside the field of music, while remaining actively involved in musical activities in their local communities.

1. School of Music Scholarship Program for Undergraduates

1. Friends of Music/Academic Affairs Scholarships are available for incoming freshman and transfer students who reside in the state of Florida, and who demonstrate the greatest potential for musical and academic success toward an undergraduate degree in music. A variety of criteria are considered, including the performance audition, high school or community college GPA, SAT/ACT scores, and the results of musical aptitude and music theory placement exams. Most of these scholarships are awarded to students who audition in person at one of the three scheduled entrance audition dates in the spring. Students who are unable to audition at those times, however, can submit audition tapes for consideration, with the understanding that scholarship awards will be contingent upon their satisfactory performance on the musical aptitude and music theory placement exams, taken during the summer preceding admission, or during the first week of the fall term. Scholarship awards vary from $200 to $1500 each year and are renewable for up to eight semesters. Minimum criteria for maintaining these scholarships are reflected in the statement below, which is included in the scholarship contract:
I understand that I will be expected to participate in the music ensemble program as specified in the School of Music Ensembles Participation document. I also understand that the continuation of this award for succeeding years will be subject to: (1) my continuing enrollment as a full-time undergraduate student; (2) my maintaining normal progress toward a music degree (B or better in performance studies and C or better in all required music classes); (3) my successful completion of all curricular obligations each semester, including those pertaining to enrollment in MUS 1010 Recital Attendance; (4) my demonstrating a positive and constructive attitude toward School goals and the music ensembles program; (5) the availability of funds; and (6) any other special requirements noted in my scholarship award materials.

In certain special situations, non-music major students maybe considered for one of these scholarships, based on the needs of the performing ensembles and the results of the student’s performance audition.

2. **Friends of Music/Out of State Tuition Waivers** are available to incoming freshman or transfer students who reside outside the state of Florida, and who meet the same criteria as that required of in-state students. Waivers cover the out-of-state tuition for between twelve and sixteen credits each semester, based on the availability of funding. Students must pay the out-of-state tuition for credits taken in excess of those covered by the waiver.

3. **Named Friends of Music Scholarship Awards** are given each year by School of Music faculty. Award recipients are selected during the spring term, and are recognized at the Annual School of Music Awards Convocation in April. The amount of the awards, as well as the criteria for selection vary, as noted below.

   * A. Didier Graeffe Scholarship: Awarded annually to one undergraduate music major in the School of Music, who to the satisfaction of the Theory/Composition faculty, demonstrates financial need. Preference is given to minority students. Students studying composition are given first consideration. In the event that there is no qualified recipient in a given year, the award need not be given. Recipients should, whenever possible, perform at least one of Didier Graeffe’s compositions during the year for which the scholarship is given. The amount of the award varies each year, based on the amount of interest earned on the endowment principal, and is given in addition to any scholarship the student may already hold.

   * Edith Pitts Memorial Scholarship: Awarded to an undergraduate music major with at least one full academic year of residence remaining to finish the degree. Eligible students will have a 3.0 GPA, will be outstanding performers and leaders in the School of Music, and will demonstrate high personal qualities. Students are chosen by the vote of the full music faculty. The amount of the award is $650, given in addition to any scholarship the student may already hold.

   * Theodore Presser Scholarship: Awarded each year by the Presser Foundation to an undergraduate rising senior music major. The student is chosen by the vote of the full music faculty, based on excellence and merit. The amount of the award is $2600, given in addition to any scholarship the student may already hold.

   * Dorothy Reaves String Scholarship: Awarded each year to an outstanding music major in the area of strings, based on nomination by the strings performance faculty and
the vote of the full music faculty. Eligible students will demonstrate good academic standing, excellence in performance and/or string music education, leadership in performing organizations, and a record of service to the community and University. The amount of the award is $500, given in addition to any scholarship the student may already hold.

* Frances Millikan Reitz Scholarship: Funded by the University Women's Club, this scholarship is awarded annually to the most outstanding music major. The eligible student must have a 3.5+ GPA, and must have demonstrated excellence in performance, promise for further development, and musical service to the University and/or the community. The amount of the award is $1,000, given in addition to any scholarship the student may already hold.

* E. E. Larsen Scholarships for Strings and Orchestra: Awarded each year to one or more string students holding leadership positions in the University Orchestra. Students are selected by the area Head for Strings and the Director of the Orchestra. Amount of the award ranges from $250 to $500. Students can receive this award for more than one year. The award is given in addition to any scholarship the student may already hold.

4. **Band Scholarships:** are given each year for performance in the Symphonic Band or the Wind Ensemble. Eligible students are required to audition. An ensemble grade of B or better is required for the scholarship to be renewed each semester. Students receiving band scholarships are required to perform at all scheduled events and rehearsals throughout the year. Interested students should apply directly to the Director of Bands.

5. **Mark Stoughton Band Scholarship:** Awarded each year to one band student, based on scholarship, performance, and service to the band. Recipients are selected by the Band faculty. The amount of the award is between $200 and $300, variable each year, and is given in addition to any scholarship the student may already hold.

**College Work Study Program (CWSP)**

There are a variety of work opportunities available to students in the School of Music through the College Work Study Program. Students work for the School of Music as needed. Eligibility for CWSP awards is determined by the Office of Student Financial Affairs. Students must (a) demonstrate financial need as assessed on the College Scholarship Service Financial Aid Form (FAF); (b) maintain at least a 2.0 GPA; and (c) be enrolled for at least six credits. The amount of the award is governed by the prevailing hourly wage. Interested students should apply to the School of Music and to the Student Financial affairs Officer.

**School of Music Work Assistantships**

A limited number of School of Music work assistantships are available to students who do not qualify for the CWSP program. Interested students should apply directly to the School of Music Office Manager. The amount of the award is governed by the prevailing hourly wage.

2. **Registration Expectations for Friends of Music and Band Scholarship Students**

At the beginning of each semester, the Undergraduate Academic Advisor will evaluate
and ensure that every scholarship student is registered for the required music classes and ensembles. Music majors who are on scholarship must be, without exception, registered for the following:

- MUT ___ Rudiments or Theory 1-4, until sequence is complete
- MVK ___ Secondary piano skills 1-4, unless satisfied through performance on the piano proficiency exam
- MV(____) Studio lessons; until degree requirements are met
- MUN ___ Ensemble(s), as required by specific degree program and/or scholarship contract
- MUS 1010 Recital Attendance, until degree requirements are met

Students who are not registered for everything that is required will receive a letter and/or telephone call immediately after the last day of the ADD period, and will be advised to remedy the problem. If the problem is not resolved within the time frame stipulated by the School Director, the student will receive a letter indicating that the scholarship has been revoked.

3. Scholarship Probation

At the end of each term, the Undergraduate Academic Advisor will identify all scholarship students who have received a "C" or below in music performance courses and a "D" or below in academic courses, or who are not meeting any of the other terms of their scholarship contract. These students will be placed on scholarship probation, and will be so notified in writing by the School Director. Students on scholarship probation must correct their deficiencies during the following semester of enrollment in order to retain their scholarship. Students are allowed only one semester of scholarship probation.

4. Revoking A Scholarship

Students on scholarship probation who do not correct deficiencies during the following semester of enrollment, or who are placed on scholarship probation for a second time, will have their scholarship revoked, and will be so notified in writing by the School Director. Students whose scholarship are revoked may submit an appeals to the Undergraduate Student Appeals Committee, in accordance with department guidelines governing student appeals, if there are extenuating circumstances that need to be considered. (See Appeals Process)

5. Application Forms

Music scholarship application forms and additional information may be obtained from the Director of Music Admissions.

For information on financial aid available through University Bands, students should apply directly to the Director of Bands, School of Music.

For School of Music work-study jobs apply to the School of Music.

Where need is a factor, the student should apply directly to the University of Florida Office of Student Financial Aid, Criser Hall.

Note: The annual application should be made between November 1 and February 28.
E. University Policies and the Music School

1. Policy on "Incomplete" Grades:

   Only illness and real emergencies are valid reasons for Incomplete ("I") grades. Complications which occur as a result of getting "I's" are:

   a. The teacher concerned may be gone by the time the student is ready to make up the "I".

   b. In music courses, the student may not register for the next course in a sequence, including performance study, until the "I" is removed.

   c. "I" grades become punitive in regard to your grade-point-average after one semester.

   The student should plan in advance to get the "I's" removed before the end of the drop/add period for the next semester. This is the only way the department will allow the student to continue in a course sequence.

2. Grade Changes

   By policy of the College of Fine Arts, after grades have been turned in, grades are not changed except in the case of instructor error.

3. Gordon Rule (Communication - Computation Requirement)

   The State Board of Education requires completion of course work in communication and computation prior to earning 60 credit hours. The requirement includes 12 semester hours of coursework in which the student is required to demonstrate writing skills and six hours of mathematics coursework at the level of college algebra or higher. Three (3) hours of the mathematics requirement may be fulfilled by approved courses in Statistics or Computer and Information Sciences.

   Specific courses to meet the requirement are part of the authorized courses for General Education. The mechanics are:

   1. Students are reminded throughout their sophomore year that the requirement must be completed. Music History (MUH 3211 & 3212) are both Gordon Rule courses required in all music degree tracks. If the student plans to complete these courses during his/her Junior/Senior year, as is recommended, he/she needs to go to the Registrar and fill out a petition.

   2. If the student has not completed the requirement by the time he/she earns 60 hours, the student may petition the College of Fine Arts Petitions Committee to continue one more term and complete the requirements during that term.
Certain music courses have been approved as meeting the requirements of the Gordon Rule. Once this approval has occurred, the faculty member is held responsible for seeing that students write a minimum of 6,000 words. Passing a Gordon Rule course means that the faculty member will be grading the student’s work not only on content but on format, grammar and spelling. Once the student completes the requirements for the course, he/she automatically completes the Gordon Rule. The Registrar monitors and tabulates the number of courses a student has taken which qualifies for inclusion as a Gordon Rule course. See UF Undergraduate catalog for further information.

4. Petitions Process

The following School of Music policies may be appealed at the School level when extenuating circumstances warrant such a petition:

a. Recital Attendance Requirement
b. Enrollment in a course for the third time
c. Ensemble requirement attached to studio enrollment

School policies which are not appealable at the School of Music level include:

1. change of grades
2. change of degree requirements
3. waiver of pre-requisite courses or taking courses out of sequence

The Petitions procedure

1. Student picks up petition form from the Academic Advisor and completes the top portion, returning the form to the Academic Advisor.

2. Academic Advisor completes the second part of the form (indicating GPA, hours earned, DOM grade history) and forwards the form to the chair of the Undergraduate Petitions Committee (UGPC).

3. The UGPC meets to make a decision on the petition and returns the form indicating this decision to the Academic Advisor.

4. Academic Advisor will notify the student in writing as to the outcome of their petition.

All withdrawals made after the scheduled drop/add period must be petitioned through the College of Fine Arts Petition Committee which meets weekly throughout the semester. Students may pick up a College of Fine Arts Petition form from the Academic Advisor.

5. CLAST Examination

The State of Florida has developed a test of college-level communication and computation skills. The test is called the College Level Academic Skills Test (CLAST). It is designed to test the communication and computational skills that are judged by state university
and community college faculty to be generally associated with successful performance and progression through the baccalaureate level. The rules of the test as required by Florida statues are:

The CLAST is administered three times a year to university students as well as to community college students who are completing either Associate of Arts degree programs or Associate of Science degree programs and are seeking admission to upper division programs in state universities in Florida. Students who do not satisfactorily complete the test will not be awarded the Associate of Arts nor will they be admitted to upper division status in state universities in Florida. The CLAST requirements also apply to students transferring to state universities in Florida from private colleges in Florida and from out-of-state colleges. Students must satisfactorily complete the CLAST before they will be accepted into the College of Fine Arts.

6. Course Exemptions

A student may be exempted from taking a music course whenever the student indicates by examination or audition that he/she has mastered the content of the course.

Appropriate examinations and procedures are established and administered by the appropriate faculty member(s) on a "case-by-case" basis. To initiate the process of course exemption see the Undergraduate Academic Advisor.

Courses most likely to be exempted by students are Piano Skills, Instrumental Skills, and Voice Skills. However, exemptions are not limited to these courses.

F. Graduating with Honors, High Honors, and Highest Honors

Music majors will be considered for HONORS upon earning a minimum 3.4 academic average. The average will be calculated on all work attempted while the student is classified 3FA and above.

To be recommended for HIGH or HIGHEST HONORS, in addition to earning a 3.75 academic average on all work attempted while classified 3FA or above, a student in music education, music history/literature, performance, theory/composition, or curriculum in combination with outside field is expected to successfully complete an independent creative or research project under the guidance of faculty in his or her respective area. Based on the quality of performance or project completed, the area faculty may recommend the student to the department faculty for high or highest honors. **Students in music education curriculum must complete this project prior to Student Teaching.**

Please see the Undergraduate Academic Advisor and University Catalog for further information.

G. Music School Facilities

1. Classrooms

Classrooms are used primarily for general instructional purposes. However, classrooms may also be available as rehearsal space for small ensembles and for special functions associated with the School of Music. To request the use of a classroom students must fill out
an Application for Room Reservation and have the application signed by their studio teacher. The signed application is then submitted to the main office for approval. Students are not permitted to use classrooms for special purposes without school approval. Once approved, the students are expected to adhere to the following department guidelines for classroom use:

- All rooms have a normal set-up which is posted in each classroom. Rooms should be restored to the posted condition immediately following each rehearsal or class period.

- Students are expected to lock all doors, including the A/V cabinet, and turn off the lights when leaving.

- Any problems with the rooms, such as burned out lights, damaged furniture, broken A/V equipment, or custodial problems, should be reported to the main office by completing an Incident Report Form. The forms are located next to the faculty mailboxes in the main office.

2. Computer Lab

The computer lab is located in room 147. Lab hours are posted on the door and vary each semester. Students are encouraged to use the lab for electronic music courses, theory tutorials, hypercard programming and computer assisted instructional programs. CD-ROM materials are available for use in music history/literature courses.

3. Electronic Keyboard Lab

The Electronic Keyboard Lab is located in room 143 and consists of 16 keyboards linked by a master control center. The control center allows for group instruction, individual instruction, and duet and ensemble instruction. There are also several other keyboards available for individual practice. Because of the sensitive nature of electronic equipment the following rules apply:

1. **NO FOOD OR DRINKS** in the lab.
2. No smoking.
3. Keep texts either on the music rack or on the floor under the piano. Please do not use the pianos as desks!
4. No instruments are to be moved for any reason.
5. Come to class with clean hands.
6. Do not abuse the headsets; they are fragile.
7. At the end of class, place the headset on top of the piano.
8. Please **DO NOT CLOSE LIDS ON KEYBOARD**.

4. Practice Room Keys/Rooms

Practice rooms are available for use by students who are enrolled in studio. Eligible students may sign up for two hours of practice per day. After all students have signed up (with seniors and juniors signing up first), additional time may be requested based on availability. Practice room assignments and schedules will be handled in room 103 during the second week of each semester. Students are encouraged to come early because room assignments are allocated on a "first-come-first-served" basis. Students assigned to a practice room have the right to ask someone to leave the room during the assigned student’s scheduled practice time.
This right is forfeited if the student arrives more than ten minutes late.

Proof of registration and a UF ID will be required to receive a practice room key. Students will be required to sign for the key. If the key is lost, the student will be expected to pay for a replacement key. If the key is lost a second time the student will be denied further use of the practice rooms.

The following rules apply to practice room use:

1. Food and drinks are not permitted in the practice rooms.
2. Smoking is not permitted in the practice rooms.
3. Practice room keys are not to be shared. DO NOT unlock practice rooms for other people.
4. Doors must be locked when leaving.
5. Students must vacate the room if the assigned occupant arrives on time.
6. Each semester, all UF property issued to students must be returned before the Wednesday of exam week. Failure to do so will result in the student’s records being flagged.

Practice Room assignment are as follows:

Piano    334, 336, 342, 344, 348
String/Voice    319, 321, 325, 329, 331, 333, 335, 341
Brass/Woodwind 310, 312, 314, 316, 320, 324, 330
Organ    337, 338
Percussion  315, 317

Students enrolled in other music courses, but who are not registered for studio, may practice in Room 318.

5. University Owned Instruments and Equipment

Instruments and equipment are available to students registered in skills classes and music ensembles. Proof of registration and a UF ID will be required to check out any UF property. Students will be required to sign for the property and will be responsible for the property while in their care. The student will be expected to pay for any loss or damage to the property which may occur while in the student’s possession.

All UF property issued to students must be returned the Wednesday of exam week each semester. Failure to do so will result in the student’s records being flagged.

H. Music Library

1. General

The Music Library is located on the second floor of the Music Building, Room 231. It has an area of approximately 6,400 square feet with reader seating for 50 and listening stations for 32. The hours for the library are posted on the Music Library door and are available online through the home page at http://www.uflib.ufl.edu.
The Music Library is operated as a branch within the George A. Smathers Library System. The staff consists of one full-time librarian, two technical assistants, and student workers. The Library Committee for the School of Music serves as liaison between the department and the Smathers Libraries.

There are more than 35,000 cataloged titles including books, scores, collected works of composers, song books in series, and periodicals. In addition, there are sound recordings, including compact discs, laser discs, LPs, cassettes, and videos. The collection of sound recordings is non-circulating. Inquire at the circulation desk if items are needed for in-class presentations.

2. **Overdue Consequences**

There are penalties, including fines and loss of borrowing privileges, for overdue materials. Please see the George A. Smathers Libraries circulation information handout for details.

3. **Duplication of Materials**

There is a commercial photocopier for patron use. It is a card/coin-operated machine. Copy cards may be purchased at the following libraries: Architecture and Fine Arts, West, Marston Science, and Education.

Please note that there is no recording equipment available in the Music Library.

LIBRARY PATRONS ARE EXPECTED TO SUPPORT THE COPYRIGHT LAW BY REFRAINING FROM ANY KIND OF VISUAL OR AURAL COPYING WHICH VIOLATES ITS TENANTS.

I. School of Music Special Events

1. **Friday Afternoons**

The School of Music provides a diverse array of musical events on Friday Afternoons from 12:50-1:40 p.m. Students can count their attendance at these events toward the MUS 1010 Recital Credit requirement.

Each semester the following types of programs are scheduled:

- student recitals (about 6)
- student orientation(s) and/or an awards assembly
- a special event sponsored by each of the areas (theory, musicology and music education)
- special presentations by visiting artists

The schedule of events that count toward Recital Attendance is published each semester. Friday afternoons are included in this schedule.

2. **President’s Visiting Artist Series**

With funding from the Office of the President, this program brings composers, scholars,
and performers to campus to meet with students in master classes, lectures and seminars.
SECTION V
STUDENT ORGANIZATIONS

A. School and College Leadership Groups

1. School of Music Student Advisory Committee

The Student Advisory Committee meets once a month with the School of Music Director. The group serves as a forum for communication with the Director on matters related to students. The Director communicates student concerns to faculty as appropriate. In the past, the group has made recommendations concerning the revision of the student handbook. Their input has also led to some important changes in the way student recitals are scheduled.

Four members of the Student Advisory Committee, one from each level (freshman, sophomore, junior, senior), are elected by their peers. The election takes place in the freshman year. The elected representative continues to serve until they graduate, provided they are willing and that they are serving their constituency in a satisfactory manner. An additional three undergraduates are appointed, one from each major ensemble.

2. Fine Arts College Council

A description of the Fine Arts College Council (FACC) is found on p. 141 of the University of Florida Undergraduate Catalog (1997-98), under Student Organizations. The Preamble from the Constitution and the objectives of the group are as follows:

Preamble from the Constitution

We, the members of the Fine Arts College Council, recognizing the rich academic diversity latent in our College, and further realizing that a formal, democratic, and multi-disciplinary association of concerned students may be a creative means of comprehending and contributing to both our growth as effective persons and to the growth of the College, do hereby design and adopt the following constitution.

OBJECTIVES

- To encourage and promote fellowship, cooperation, and solidarity between students of the College of Fine Arts, hereinafter referred to as CFA.
- To collectively represent the students of CFA in all matters relative to the curriculum, the faculty, and the administration of the CFA.
- To collectively represent the students of the CFA to other campus organizations, their agents and the community.
- To encourage, originate and implement projects and processes of interest and value to the students of the CFA.

The faculty and administration of the School of Music encourage music students to participate in the Fine Arts College Council. The projects supported by the FACC are funded by Student Government. Funding is based on the number of majors in the CFA. Meeting times are posted in the music building. The FACC normally meets in the Dean's Conference Room 101 FAA. All interested students are invited to attend. Officers are usually elected in April from
those who consistently participate. There is an attempt to support projects for non-funded
groups. The Council strives to allocate resources fairly between the departments of Art, Music
and Theater. Some of the past projects have included support of a Speaker's Bureau,
Renaissance Ensemble, Script Library, Phi Mu Alpha, Jazz Combo, Chamber Singers, and
equipment needs for the School of Art.

Other events and activities sponsored by the Fine Arts College Council are Brown-bag
lunches with the Deans, Teacher of the Year Awards for each department, Student of the Year
Award for each department, Inter-school lecture/performance series, Fine Arts College Awards
Convocation, Resumé and Career Opportunity Workshops, UF Homecoming Exhibits and
Performances, Gator Expo Exhibits, as well as others.

Copies of the complete FACC constitution are available in the Fine Arts College office,
101 FAA.

B. Student Music Organizations

1. American Guild of Organists--Guild Student Group

Students may become members of the Gainesville Chapter of the American Guild of
Organists and be an active part of the world's largest professional association serving the organ
and choral music fields. University student members meet weekly for studio class at the
magnificent Anderson Memorial Organ in the University Auditorium, and often participate in the
Young Artist Playing Competitions sponsored by the Guild. Whether active as performers or
simply as enthusiastic listeners, AGO members throughout the country give freely of their time,
talent and resources to further the cause of excellence in the art of the organ and of choral
singing. With their biennial national conventions with regional meetings in alternate years, their
extensive local chapter programming, and especially their international magazine The
American Organist, the activities of the AGO combine to form an extensive professional
network of information and support for those who love the music of the King of Instruments.

2. Collegiate Music Educators National Conference--
University of Florida Student Chapter

The Florida Collegiate Music Educator's National Conference (FCMEA) is open to all
students interested in music education. Music teachers in the area are often invited to speak at
special events planned by the local CMENC Chapter.

Dues in the organization include a subscription to the Music Educators Journal and
Teaching Music. Each year the local chapter sponsors fund-raisers that enable members to
attend the Florida Music Educators Association (FMEA) state meeting in

Tampa and the Music Education National Conference (MENC) meetings at a reduced rate. Active
involvement in CMENC helps students develop a professional network with music
teachers in Florida and across the nation. Students who become active in the state chapter
have the opportunity to develop friendships with other students preparing to become music
teachers. The president of the State Chapter serves on the FMEA Executive Board.

3. Kappa Kappa Psi, Alpha Eta Chapter--
Honorary Fraternity for Bandsmen
Kappa Kappa Psi is a honorary fraternity committed to providing service to the University Band Program. The brotherhood consists of about thirty students with diverse cultural backgrounds, academic disciplines, and campus involvement. The fraternity stresses a high commitment to academic performance and fraternity involvement, and have thus been honored as one of the Top Ten Chapters in the nation.

As a student becomes more involved in the fraternity, he will acquire skills of service, communication, and leadership that will prove invaluable well past graduation. In addition, he may gain numerous friends and mentors to last a lifetime.

4. Phi Mu Alpha Sinfonia, Eta Omega Chapter--
Professional Honorary Music Fraternity

Phi Mu Alpha Sinfonia is the nation's largest professional music fraternity. It is a group comprised of men who are interested in the composition, performance, research, and teaching of the best in music. Phi Mu Alpha was formed in 1898 at the New England Conservatory of Music and has grown to span the Nation. The national fraternity has included distinguished musicians such as Leonard Bernstein, Count Basie, and Aaron Copland. The chapter at the University of Florida was formed in 1958 and has been an active force in the School of Music ever since. This chapter has initiated many of the male faculty of the University as honorary members, and enjoys the association of many other members of the faculty who were themselves initiated in college. In November 1994, the UF chapter initiated President John Lombardi as an honorary member.

If you have a love of music in any form -- if you can get into Mahler, swing with Ellington, rock with Primus, groove with Coolio -- we of Phi Mu Alpha would love to meet you and welcome you into our brotherhood of musicians.

5. Sigma Alpha Iota, Delta Gamma Chapter--
Honorary Professional Fraternity for Women

Sigma Alpha Iota is an international music fraternity for women whose goal is to promote the highest standards of musical training and achievement among women musicians, and to further musical interest nationally and internationally. The fraternity also aims to aid, inspire, and direct its members in musicianship, citizenship, and friendly and unselfish sisterhood. Sigma Alpha Iota encourages and strives for the best in music performance, scholarship, and creativity.

The Delta Gamma chapter of Sigma Alpha Iota was founded in 1962, and is open to music majors and non-majors. Requirements for eligibility include some form of college credit or a 2.5 GPA from the previous semester, and credit or current enrollment in at least one hour of music at the University of Florida. All prospective pledges are encouraged to attend rush functions which occur bi-annually at the beginning of every Fall and Spring Semester.

6. Society of Pi Kappa Lambda, Gamma Zeta Chapter--
National Music Honor Society

The Society of Pi Kappa Lambda is a national music honor society. Membership is based on high academic achievement and excellence in musicianship. Juniors, seniors, and graduate students are eligible for consideration. Nominees are chosen by a Faculty Committee
7. **Society of Student Composers**

The Society of Composers Student Chapter at the University of Florida was founded in 1992. The national parent organization, Society of Composers, has among its members many of the finest composers of the present day. Student members have the opportunity to attend regional and national conferences and interact with composers of all styles and ages. The UF Chapter meets monthly to discuss all types of contemporary music and other matters of interest and relevance to its members. In addition, the student chapter presents a concert of members’ works at the end of each Spring Semester.

8. **Tau Beta Sigma, Beta Xi Chapter--
Honorary Sorority for Band Women**

Tau Beta Sigma is a National Honorary Sorority for college bandswomen. Our sisters work hard planning service projects, concert receptions, and social events, which help promote and serve the band in a variety of ways. In this diverse sisterhood, one can find future journalists, economists, teachers, and doctors, that work together to promote two things--sisterhood and music.

Sisters share many good times and memories while serving the band and strengthening our sisterhood. In order to meet new students and share our organization we host many different rush functions during pre-season and the first weeks of school. Regardless of your field of study, you can find someone who shares your interests.

C. **PARTNERSHIPS WITH MUSIC - Student Organization Constitution**

**Article I- Purpose Statement**- The purpose of this student organization is to promote music events, to promote integration of music with other disciplines, and to serve as a link between community arts organizations and the University of Florida Student Body. Music is defined as traditional and avant-garde art music, jazz, and ethnic (folk) styles. Quality, educational value, and UF student involvement will be the criteria in planning our activities. This organization is intended to assist other existing fine arts organizations and provide an opportunity for UF students to discuss music.

**Article II- Membership**- Membership in this student organization is free and open to all interested UF students. Any student who attends a meeting shall have full voting rights on event planning. All UF students are eligible to participate in organization events. All UF faculty, staff, and student spouses are eligible for associate membership in which they can participate in all events but cannot vote or hold office.

**Article III- Nondiscrimination Statement**- In all of its activities, Partnerships With Music will not discriminate on the basis of race, creed, color, sex, age, national origin, disability, or sexual orientation.

**Article IV- Meetings**- There shall be monthly meetings during the fall and spring semesters. Meetings can be more or less frequent if authorized by a simple majority of the members. There must be at least two meetings during a semester. Partnerships With Music can be inactive during the summer semesters if approved by a simple majority of the members.
**Article V- Finance**- There is no cost to participate in this student organization.

**Article VI- Officers.**- The officers of the organization are the President, Vice President, Secretary/Treasurer and Faculty Advisor. These officers shall make up the executive council which may assume any duty prescribed in the by-laws.

**Section 1.- President.**- The President shall be the chief executive officer of the organization. The President shall chair all meetings, act as liaison between the organization and related community organizations, act as liaison between the organization and University faculty, and carry out the directives of the organization membership.

**Section 2.- Vice President.**- The President shall assist the President in all executive matters and shall carry out any duty assigned by the President. The Vice President shall assume the Presidency in the absence of the President.

**Section 3.- Secretary/Treasurer.**- The Secretary/Treasurer shall keep minutes of all organization meetings and shall tend to all correspondence of the organization on the directive of the President. The Secretary/Treasurer shall also serve as the liaison between the organization and the Fine Arts College Council and keep an accurate balance of all organization funds. The position may be split into Secretary and Treasurer in the future upon the authorization of the executive council.

**Section 4.- Faculty Advisor.**- The Faculty Advisor will be a part of the executive council and serves to guide the officers. The advisor cannot vote but does have the power to make formal recommendations. The Advisor has the right to deactivate this student organization if it is in violation of this constitution.

**ARTICLE VII - Elections.**- Officers and Faculty Advisor shall be elected in April of each year by the electors of the organization and shall serve a term of one year. Any student who has attended more than one meeting per semester shall be considered an elector.

**Section 1 - Officers.**- The officers shall be elected in April of each year by the electors of the organization and shall serve for a term of one year. In the case of vacancies, the chair shall announce the vacancy and shall carry out a replacement election at the next meeting. Any student who has attended more than one meeting per semester shall be eligible to run for office.

**Section 2 - Faculty Advisor.**- The Faculty Advisor shall be selected from the School of Music Faculty. The one-year term can be renewed. Any member can nominate a faculty member but approval is subject to a two-thirds vote by the general membership.

**ARTICLE VIII - Committees.**- The officers may create committees as needed to carry out business with the approval of the general membership.

**ARTICLE IX - Statement of Rules.**- This organization will adhere to the Student Guide and other laws, rules, and regulations which govern the University of Florida, and its students. Hazing, as defined by Florida law and the University of Florida, is prohibited.
ARTICLE X - By-laws.- This organization may adopt or amend by-laws based on a simple majority vote of the membership.

ARTICLE XI - Amendments.- Any member may propose an amendment which will be discussed in an officers’ meeting with the Faculty Advisor present. Presentation and recommendation will be made at the next general meeting with a two-thirds vote needed for approval.
SECTION VI:
BE YOUR OWN ADVISOR
SECTION VII: BUILDING MAPS