

UNIVERSITY OF FLORIDA
SCHOOL OF MUSIC
UNDERGRADUATE STUDENT HANDBOOK
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TABLE OF CONTENTS

SECTION I

OVERVIEW..... p.6-8

- A. Catalog Year p.6
- B. The School of Music Mission Statement p.6-7
- C. Undergraduate Degree Programs p.7-8

SECTION II

ACADEMIC ADVISING.....p.9-16

- A. Becoming a Music Major p.9
- B. Pre-professional Music Major p.9-10
- C. Professional Music Major p.10-13
 - 1. Comprehensive Musicianship Exam
 - 2. Secondary Piano
 - 3. Pre-professional Jury
 - 4. Ensemble Requirement
- D. Registering for Professional Level Courses p.13-14
- E. Portfolio p.14
- F. Mid-Point Guidance Conferences p.14
- G. Frequently Asked Questions about Universal Tracking p.14-16

SECTION III

BASIC REQUIREMENTS FOR ALL MUSIC MAJORS.....p.17-27

- A. Area Requirements p.17-19
 - 1. Music Performance Area
 - 2. Music Theory Area
 - 3. Music History and Literature Area
- B. Recital Attendance Policies (MUS 1010) p.19-20
- C. Recital Presentation Guidelines (Junior and Senior Recitals) p.21-25
- D. Ensemble Participation p.25-29
 - 1. List of Ensembles
 - 2. Policies on Student Ensemble Participation
 - a. Ensemble Requirements
 - b. Participation in Ensembles

SECTION IV

ADDITIONAL DEPARTMENTAL INFORMATION.....p.30-43

- A. Performer’s Certificate p.30
- B. Student Concerto Competition p.31-32
- C. Music Education Internships/Student Teaching p.32-33
- D. Scholarships, Financial Aid and Work Opportunities for Music Students p.33-35
 - Introduction
 - 1. Friends of Music
 - 2. School of Music Scholarship Program for Undergraduates
 - a. Friends of Music/Academic Affairs Scholarship
 - b. FOM/Out of State Tuition Waivers
 - c. Named FOM Scholarship Awards
 - d. Band Scholarships
 - 3. College Work Study Program (CWSP)
 - 4. School of Music Work Assistantships
 - 5. Registration Expectations for Friends of Music and Band Scholarship Students
 - a. Scholarship Probation
 - b. Revoking a Scholarship
 - c. Application Forms
- E. University Policies and the Music School p.35-38
 - 1. Policy on "Incomplete" Grades
 - 2. Grade Changes
 - 3. Gordon Rule (Communication-Computation Requirement)
 - 4. Petitions Process
 - 5. CLAST Examination
 - 6. Course Exemptions
- F. Graduating with Honors, High/Highest Honors p.38
- G. Music School Facilities p.39-43
 - 1. Classroom Use
 - 2. Computer Lab
 - 3. Keyboard Lab
 - 4. Practice Rooms
 - 5. Keys and Door Codes
 - 6. Concert, Recital, and Event Posters
 - 7. University Owned Instruments and Equipment
 - 8. Further School of Music Facilities and Equipment Policies
- H. Music Library p.43
 - 1. General
 - 2. Overdue Consequences
 - 3. Duplication of Materials
- I. Performance Convocation p.43-44

**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 Council of Representatives which meets regularly with the School of Music Associate 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 – Interdisciplinary Music

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

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

Entrepreneurship

Event Management

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 Theory, Music History/Ethnomusicology, and Jazz Studies.

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> and also at the undergraduate advising website at www.arts.ufl.edu/music/advising.

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 graduation as an addendum to the baccalaureate degree.

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 their audition. There are two classifications for music majors at the University of Florida: Preprofessional, and Professional.

Students who 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.

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. Music Theory and Aural Skills I-IV (MUT 1111/1241L, 1112/1242L, 2116/2246L, 2117/2247L)
2. Secondary Piano I-IV (MVK 1111, 1112, 2221, 2222) or pass the Piano Proficiency Exemption Exam
3. Performance Studio (MV_14 __, and/or MV_24 __) - 4 semesters
4. Ensemble (MUN __ __) – As required by your degree track
5. 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 and literature and music education courses.

Secondary piano work in keyboard harmonization is designed to reinforce the work being done in music 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.

Students should expect to use sight-singing during ensemble rehearsals. 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. Comprehensive Musicianship Exam (Theory 4 Final) 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. The Pre-Professional Jury (taken the last semester of MV_2_ _ _)
4. Ensemble semesters as required by the student's degree track.
5. Four semesters of Recital Attendance (MUS 1010) with a grade of "S".

A minimum grade of "C" is required in MUT 1111/1241L, 1112/1242L, 2116/2246L, and 2117/2247L in order to advance to the next theory course and to fulfill all music degree requirements. Each of these courses may be repeated only once.

1. The Comprehensive Musicianship Exam (CME): 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.

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 Comprehensive Musicianship Exam upon completion of the theory course work assigned for remediation.

The Comprehensive Musicianship Exam 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 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 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.

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, according to the following plan:

MUT 1001 Introduction Music Theory Rudiments-Fall Semester
MUT 1111/1241L Music Theory/Aural Skills I-Fall and Spring Semesters
MUT 1112/1242L Music Theory/Aural Skills II- Spring Semester and Summer B
MUT 2116/2246L Music Theory/Aural Skills III-Fall Semester
MUT 2117/2247L Music Theory/Aural Skills IV-Spring Semester

2. 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. 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. Current students can contact the piano area head to schedule a time to take the proficiency exam. This exam covers applied harmony at the keyboard, technique, and repertoire.

3. Pre-Professional Jury (PPJ):

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.

The PPJ 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. It is 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.

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. 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.**

For each student taking the exam, a PPJ Report form will be completed to officially record the jury results. This form is maintained within the student's file in the School of Music Student Services Office.

Any student who fails this exam may repeat it once, at the end of the following semester of study. Students can only repeat PPJ one time. If the student does not pass the PPJ the second time, he or she will be required to change majors.

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. The audition will include a Comprehensive Musicianship Exam and a Pre-Professional Performance Jury. Students in the above category who do not successfully pass either the CME 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 CME 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.

4. 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.

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 and 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 Pre-Professional Jury. Other requirements include successfully completing 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 Comprehensive Musicianship Exam and the Pre-Professional 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 in Secondary Schools may be taken.
2. Music History and Literature: 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 Comprehensive Musicianship Exam, but they may not register for MV_ 3970: junior recital until they complete the CME.
4. Students who pass the Comprehensive Musicianship Jury may register for MUG (Conducting courses), and MUS (Projects and Problems courses) even if they have not passed the Pre-Professional 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 and Literature at the 4000 level.

Students must be classified at the Professional Level before they can take 4000 level work in Performance, Theory and Composition, 4000 level courses in Music Education, and 4000 level courses in Music History and 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 Advisors will have a e-portfolio for each student on file in his/her office.

The following information should be in the student's portfolio:

1. Data on completion of the 2000 Level Performance Jury
2. Jr. and Sr. Recital completion data (program signed by faculty committee)
3. Piano Placement Exemption forms
4. MUS 4905 forms (if this option is part of the student's program)
5. Audition results and Scholarship contract (if applicable)

F. Mid-Point Guidance Conferences

Music Composition Degree Track

In order to be accepted into the College of the Arts for a B.M. in Composition, the student needs to schedule a Mid-point Guidance Conference during his/her last semester of Pre-professional 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 and Composition area.
2. The student should request that the Undergraduate Academic Advisor to 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. 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 on-line via <http://www.student.ufl.edu>. This site allows a student to explore the requirements of different majors.

5. 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.

6. 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.

7. 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 or seek a different major.
- If the student is able to be on track within one semester, the advisor then can lift the HOLD and allow the student to register.

8. 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.

9. Will students who are on track receive any notification?

The students who are on track will receive their grades.

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

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

11. 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, they 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.

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

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

13. Are students allowed to change majors?

Yes, students can change majors with approval from prospective college.

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. 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.

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 their performance concentration.
2. Music majors doing performance study on a secondary instrument.
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 in some studios. 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 or Bachelor of Arts 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 their 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 their 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 their 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.

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

Entrance into Level IV is by the successful completion of the Junior Recital. 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.

<u>Freshman Year</u>	
<u>Fall</u>	<u>Spring</u>
MUT 1111/1241L	MUT 1112/1242L
<u>Sophomore Year</u>	
<u>Fall</u>	<u>Spring</u>
MUT 2116/2246L	MUT 2117/2247L

All in-coming freshmen should take the Undergraduate Theory and Secondary Piano Proficiency

Examinations. Transfer students should plan on taking the Theory and Piano Proficiency Examinations if they do not have the appropriate coursework from their current institution. See the statement on exemption of courses and credit-by-examination in the Undergraduate Catalogue. A minimum grade of "C" is required in MUT 1111/1241L, 1112/1242L, 2116/2246L, and 2117/2247L in order to advance to the next theory course and to fulfill all music degree requirements. 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 and Literature Area:

The following courses are required for all B.A., B.M., and B.M.E degree programs: MUH 3211, MUH 3212, MUH 3213 and one of the following courses in world music: MUH 2501, MUH 2530, or MUH 3541. A minimum grade of "C" is required in all of the above courses in order to fulfill all degrees in music. Each of these courses may be repeated only once. Students in the B.M. Combination with an Outside Field are allowed to take MUH 3211, 3212, 3213 sections without the writing requirement. All other majors must take the writing requirement sections as part of their degree requirements.

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.
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 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.

Ticket stubs, programs, etc., from outside events must be turned in within one week of the performance.

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 Graduate Assistant will distribute one attendance form to each student upon entrance to the performance venue. 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 UA 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 they have received their 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 assigned to monitor a specific recital will process the forms and an accurate record of attendance will be maintained. All questions concerning a student's recital attendance shall be directed to the appropriate faculty member, 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 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

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 should consist of 30-45 minutes of prepared music
Senior (4000) level recital should consist of 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 (Pre-Recital Jury) 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. Recital Scheduling Procedures

The School of Music uses designated recital times for all degree recitals. Time slots for recitals are available at 5:10 p.m. and 7:20 p.m. Monday thru Friday in MUB 101. Times of 6:15 p.m. and 8:20 p.m. are available for recitals in MUB 120 Tuesday through Thursday. MUB 101 recital times on Saturday and Sunday 12:50 p.m., 3:00 p.m., 5:10 p.m. and 7:20 p.m. Available recital times on Saturday and Sunday in MUB 120 are 1:55 p.m., 4:05 p.m., 6:15 p.m. and 8:20 p.m. Dress rehearsals are generally scheduled for the week before the recital. 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.

The student should consult with their applied teacher about possible dates and times.

Once they have arrived at some possibilities, the student should contact Trent Weller (in person or by appointment or via Zoom) to check date, time, and venue availability on the following schedule:

- Graduate Students: Starting the week of Labor Day 9/5 – 9/7 (DMA students only on Tuesday 9/5)
- Seniors: Starting the week of 9/11 – 9/15
- Juniors: Starting the week of 9/18 – 9/22

These times are for scheduling recitals for the entire academic year (i.e., both the Fall and Spring semesters.)

- ALL junior recitals (except Keyboard and Percussion) will be scheduled in room 120, at least initially*

Once the student has identified a time, Trent will *tentatively* hold **one** recital slot while the student completes the Degree Recital Request Form (available on the SOM Logistics Canvas page).

The student should then obtain the appropriate signatures on the form and return it to Trent within the next week. (The student should not submit the form until *after* they have met with Trent to hold a date.)

Once the signed form is received and the date is verified, the recital will be added to the SoM Events Calendar. Until the recital appears on the calendar, the slot is not confirmed.

ALL students who will be giving a degree recital in the 2023-2024 Academic Year should have a date and time reserved for their recital(s) by end-of-day on Thursday, October 5th.

All recitals must be completed by the evening of the last day of classes in a given semester (no concerts or recitals may take place during Reading Days or Final Exam Week).

*Beginning October 9th, students for whom their Junior Recital is their terminal recital in their degree program may *attempt* to change their recital venue to room 101. This will depend on the availability of a remaining *open* recital slot that will work for the student.

4. Recital Preparation Procedures

- A Junior (3000) level recital should consist of a minimum of 30 minutes of prepared music
- A Senior (4000) level recital should consist of a minimum of 45 minutes of prepared music
- Any needs for special equipment or instruments (projection, audio playback, harpsicord, etc.) should be communicated to Trent or Masa in the SoM Logistics Office as soon as the student knows they will have need (or will potentially have need) of the special equipment on their recital.
- Students will schedule their Pre-Recital Jury with their applied instructor *at least* 2 weeks before their recital date (3 weeks is better to allow for on-time program submittals).
- Most pre-recital juries take place in a faculty studio, so there is no need to schedule space. However, if there are special circumstances that require a larger space (special equipment, ensemble accompaniment, etc.), the student can submit a Room Reservation Request form on the SoM Logistics Canvas page. (Passing periods between classes CANNOT be reserved for pre-recital juries).
- Students may schedule their dress rehearsal at any point after confirming their recital date.
- Students with spring recitals should wait until they know their schedule for that semester.
- Dress rehearsals should be scheduled as soon as reasonably possible as the availability of time slots diminishes quickly as the semester progresses.
- Dress rehearsals generally take place within a week or so of the scheduled recital date. They should not take place more than 2 weeks in advance of the recital.
- Dress rehearsals may not be scheduled in standard recital slots, so the student should plan for morning/early afternoon on weekdays (aligned with UF periods) or in the morning on weekends.

5. Recital Programs

At least two weeks prior to the recital date, students should submit all program materials to Trent Weller.

- The program must be submitted using the SoM Program Template, which may be found on the SoM Logistics Canvas page.
- The student's applied instructor should approve these materials before they are submitted.
- If the program is submitted on-time before the 2-week deadline, the program will be forwarded for final formatting and printing.

- Programs received *after* the 2-week deadline will not be accepted for printing and the student will be responsible for providing their own programs.
- Program copy must be submitted in the correct MS Word template as an e-mail attachment. Translations must be already formatted on 8.5" x 11" stock, separate from the program. These will be printed exactly as they are submitted by the student.
- The time, date, and place of the event, along with the name of the faculty member responsible and the degree/major the student is seeking must be filled in correctly on the template.
- All programs, including translations, must be approved by the person responsible for the event and approved by the appropriate faculty member before submission to the program editor. The program editor is not responsible for editing the content of programs once they are submitted, and no changes will be made once the student approves the final draft of the program for printing.

A limited number of programs will be printed for patrons who still wish to have a paper copy and for archiving purposes. A QR code linked to an electronic copy of the program will be provided along with the paper programs for posting outside the venue at the time of the recital.

Programs and QR codes must be picked up from the main SoM office in MUB130 by 3pm on the afternoon of the recital at the latest. For weekend recitals, the programs must be picked up by 3pm on the Friday before the recital.

6. Poster Policy

- Ensemble concert, guest recital/lecture, and school-wide event posters should be no more than 11" x 17" and should use portrait orientation ONLY
- Student recital and student organization event posters should be no more than 8.5" x 11" but may use portrait OR landscape orientation
- Posters should be posted in the MUB no more than 14 days before the concert, recital, or event
- Posters should be removed no more than 2 business days after the concert, recital, or event
- Posters may be displayed on brick and concrete walls within the hallways, but be sure they can be reached safely to remove them afterwards
- Posters may be displayed on the bulletin board in the 1st floor hallway across from room 142
- Posters may be displayed on the bulletin boards across from the elevator on the 2nd and 3rd floors
- The MUB 101 Events bulletin board outside of MUB 101 is for upcoming events in 101 only
- Posters should not be displayed on area-specific bulletin boards unless related to that area and only with approval from a faculty member of that area
- The sandwich board by the elevator is for School of Music announcements and information only. Posters should not be displayed on the sandwich board
- Posters should not be displayed on any glass surfaces in the MUB

- Posters should not be displayed on any doors as this creates a potential hazard if someone is reading the poster and the door opens quickly
- Posters should not be displayed inside the restrooms
- Posters should not be displayed in the elevator
- **Posters not in compliance with the policies stated here will be removed**

Electronic versions of posters may be added to the display screens in the front office. To have a poster added to the displays, an electronic version of the poster in JPEG or PDF format should be emailed to tweller@ufl.edu or menemoto@ufl.edu at least 3 weeks before the date of the event.

Any questions regarding posters should be directed to the Facilities Operations Specialist, Trent Weller, at tweller@ufl.edu

7. Recital Recording

All student recitals are required to be recorded for accreditation purposes. It is the responsibility of each student to make sure their recital is recorded. An audio recording will suffice; video recording is optional.

The School of Music will provide recording equipment and instruction for the use of the equipment at no charge for all properly scheduled student recitals. All recordings made using School of Music recording equipment will be shared with the student(s) and their studio professor via Dropbox as soon as it is possible for the SoM Logistics Office to process and archive the recordings. The student(s) and studio professor may download a copy from there.

Third-Party Recital Recording: Students may opt to have their recitals recorded using a third party. The student must notify the SoM Logistics Office at least 2 weeks before the date of the recital that they will be using a third-party. The student will be responsible for any and all arrangements with that third party, including any financial compensation that may be involved for the third-party services. **In the case of third-party recordings, the student is required to provide a copy of the recital recording to the SoM Logistics Office within 5 business days of the date of the recital.** This copy MUST be in a format that can be downloaded and transferred to the SoM Recording Archive (no links to YouTube videos or other similar sites). Dropbox or GoogleDrive links work very well.

MediaSite: The School of Music has a MediaSite page for posting recordings of our recitals and ensemble performances. Recital recordings will be uploaded to the MediaSite page and a link will be sent to the student(s) and studio professor. The MediaSite link is for sharing. Viewers will not be able to download a copy from MediaSite. Anyone viewing through MediaSite will be able to access a copy of the performance program by clicking the “I” information icon at the bottom of the screen. If the student(s) or studio professor wish to share the performance via any social media, the MediaSite link must be used instead of using the copy downloaded from Dropbox. It is the only platform where all parties will be covered under UF’s copyright agreements.

8. Recital Venues

- The School of Music does not provide stage or recording crew, so studios should arrange this amongst themselves for student recitals.
- Recital attendance is automatically set up for student recitals; the student giving the recital does not have to make any arrangements for this.
- A day or two before a scheduled recital, Trent or Masa will send the student and their applied teacher an email with instructions for accessing the recital venue on the day of their recital.
- Under no circumstances are food or drink permitted in the recital venues (including the 101 backstage area) other than water in a sealed container for the performer(s) in the green room area. The water should be nowhere near any pianos or electronic equipment at any time.
- The entire venue should be free of trash (including extra programs), equipment borrowed from other spaces, etc. at the conclusion of the recital.
- Student recitals are generally scheduled in 2 period blocks. The period before the student's recital start time is scheduled for set-up.
 - Multiple recitals are often scheduled back-to-back on the same day. The passing period between the end of one recital and the beginning of the set-up period for the next recital belongs to the recital that has just ended. The next student's set-up and recital block begins *after* the passing period.
 - Students should be respectful of any recitals that may follow their own and take care to reset and clear the venue before the set-up time for the next recital begins, including returning all equipment to its proper and marked location.
 - If there is not a recital scheduled immediately after, or if the student's recital is the last recital of the day, the student should turn off all the lights and make sure all doors are locked and securely latched.

8. 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.

9. Rules Pertaining to the use of MUB 101

- a. The 7-foot Steinway piano is reserved for dress rehearsals and recital performances. The 9-foot Steinway piano is restricted to use by faculty and guest artists or by special permission.
- b. Any housekeeping pertaining to MUB 101 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 101.

- c. Receptions in MUB 101 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.

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 Non-Degree (they must fill out the Transient Student Form from their school). Audition requirements vary by ensemble. Students must be registered for an ensemble in order to participate in it.*

CHORAL ENSEMBLES

Chamber Singers: Highly select chamber choir of 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., Europe, and South America. 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 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.

University Concert Choir: Select large mixed choir performs a variety of a cappella and accompanied works from the standard classical repertoire. This choir regularly tours in Florida, the U.S., Europe, and South America. They also perform in conjunction with professional orchestras and are one of the main performing groups in the annual Sounds of the Season concert each December. The University Choir is open to all UF students through audition.

Women's Chorale: A large ensemble 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 a Big Band and Combos. 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 College students.

Marching Band: The Pride of the Sunshine begins rehearsals in the summer just prior to the start of the Fall Semester. 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 and Volleyball 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.

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.

Symphonic Band: This ensemble has toured throughout Florida, and to places such as Washington D.C., New Orleans, Georgia, and South Carolina. 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 for the Fall semester, and during the last week of classes for the Spring Semester. Audition materials will be decided by the studio professors.

Wind Symphony: This ensemble performs advanced wind literature, tours, and regularly features guest artists. Students will audition for either the studio professor, or with a group of faculty members in the same area. Audition days 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 are decided from ensemble auditions with studio professors, during drop/add week in the Fall semester (for Fall placement) and the final week of classes (for Spring placement). String players audition for chair placement with their studio professors. 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 Ensembles: The School of Music offers a wide variety of World Music Ensembles. Please consult the Schedule of Courses for the instructor on record for audition requirements.

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 participation. Appropriate area heads and the School Director will be informed.

2. Limitations. Students may be enrolled in a maximum of TWO ensembles per semester, one of which being a "major" ensemble (Orchestra, Symphonic Band, University Choir, Wind Symphony) assigned by their applied discipline. Additional ensembles must be approved by the studio professor. 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.

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 is optional for string students.

Winds/Percussion- All wind and percussion students will audition for either University Orchestra, Symphonic Band, or Wind Ensemble each semester and perform as assigned. Instrumental Music education majors must earn at least one (1) semester credit in Marching Band.

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

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 their interests, abilities, and the requirements of their individual degree programs.

ALL Keyboard 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 Bachelor of Music or Bachelor of Music in Music Education track degree will earn four (4) credits in Accompanying, and four (4) in chamber and/or large ensembles. They will also accompany students in recitals as part of their degree program.
- b. Students pursuing the Bachelor of Arts in Music track degree will earn two (2) credits in large ensembles and four (4) credits in Accompanying.

SECTION IV**ADDITIONAL DEPARTMENTAL INFORMATION****A. Performer's Certificate****Basic course requirements:****Performance Studies:**

2000 level: 8 hours; 3000 level: 6 hours; 4000 level: 6 hours at the "Performance Major" level, the Pre-Professional Jury; the Area 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 Junior Recital 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.

B. Student Concerto Competition

1. A concerto performance with one of the School of Music's major ensembles 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 such an opportunity.
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 student who plans to audition must be recommended by their studio teacher, using the Concerto Competition Application form. **Undergraduate students must have studied with their UF Performance instructor a minimum of one semester prior to the semester in which the audition takes place.**
4. It is recommended that an instrumentalist prepare a work or a select movement(s) from a work with orchestra/wind ensemble accompaniment; and that a vocalist prepare an aria(s) or other suitable vocal music with orchestra/wind ensemble accompaniment. **The duration of the chosen competition repertoire must be at least 7 minutes in duration and must not exceed 20 minutes in duration.** Duo concertos are permitted and must meet the time maximum and minimum durations above. Students entering as a duo will not be permitted to enter individually. Submitted works should not exceed 20 minutes, although longer works **may** be considered at the discretion of the ensemble director.
5. All submissions must be **preapproved** by the ensemble director for which the piece is composed (orchestra/wind symphony). Students must have approval from their studio teacher for the chosen repertoire and must submit the application to the appropriate conductor by the posted date. Studio teacher and ensemble director will consider length of composition, level of difficulty for the ensemble, availability of scores, and any other matters that would be required for performance. The ensemble director will either approve or deny repertoire selections and report the decision to the School of Music's Director of Operations.
6. When the teacher and conductor have approved the repertoire, and a completed application has been submitted by the deadline, **the student will be required to participate in a preliminary competition round held by their applied area.** The purpose of the preliminary round for each area is to determine high caliber finalists to send forth to the final round of the concerto competition. The date of the preliminary competition round will be determined by the individual applied area and shared with all students in their area that have approved applications for the competition. Applied areas will determine the guidelines of their preliminary round and will communicate those procedures with their students in a timely manner. For the 2023/2024 final round of the concerto competition, the following number of finalists, determined by a set percentage of overall area enrollment, may be sent forth to the School of Music Director of Operations no later than 10 days before the final round competition date.

- **Brass Area:** up to 6 finalists
- **Piano Area:** up to 3 finalists
- **Percussion Area:** up to 3 finalists
- **Strings Area:** up to 4 finalists
- **Voice Area:** up to 4 finalists
- **Woodwind Area:** up to 5 finalists

Finalists sent from each area may include a mixture of both undergraduate and graduate students; however, there may be instances where an area decides to recommend only undergraduate students or graduate students to be sent to the final round of the concerto competition.

7. The list of competitors for the final round will be prepared for the adjudicators. Final round competition performance order will be random (not based on orchestra score order) within undergraduate and graduate categories.
8. All students competing in the preliminary and final rounds must perform with accompaniment.
9. The decision to require or waive memorization will be determined by each studio teacher.
10. Once the student has selected their music, it must be prepared in its entirety for the preliminary and final competition rounds. When the total number and length of submissions exceeds a reasonable time to hold the final competition round in one day, it may be necessary to establish a time limit for each contestant.
11. For each year's final competition round, an Audition Committee of off-campus adjudicators will be appointed by the Director of the School of Music. The Performance Area Heads will consult with their faculty members in compiling a recommended list of qualified adjudicators.
12. During the final round of the competition, judges will utilize a 20-point scale to rate performers as they hear them, for their own use. At the conclusion of the competition, each judge will consult their scores and prepare a ranked list of top five performers in each category (graduate and undergraduate) to be submitted to the proctor. The proctor will collate and tally the scores. A performer's official score will be based on their assigned rank.
 - 1st place – 5 points
 - 2nd place – 4 points
 - 3rd place – 3 points
 - 4th place – 2 points
 - 5th place – 1 point
 - 6th place and below – zero points

The highest scoring graduate and undergraduate students will be named the winners.

13. **One** winner for the graduate division and **one** winner for the undergraduate division will be chosen. Winners will perform on a subsequent ensemble concert program, as deemed appropriate by ensemble directors.

14. Judges will not confer about contestants during the competition or during score tabulation. Upon review of the results, the proctor may consult the judges to resolve tie scores.

15. Limited rehearsal time, based on the number of students participating in the final round of the competition, may be scheduled to prepare for the competition. Students are responsible for reserving rehearsal time in the Music Office on a first come, first serve basis according to the schedule in the Concerto Competition Announcement.

16. The competition winners will be emailed to the music student and faculty listservs. They will also be posted in the Music Office.

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). At least one semester 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. 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.

1. 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 former-Dean of the College of the 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.

2. School of Music Scholarship Program for Undergraduates

a. **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 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 Ensemble Participation Requirements document. I also understand that the continuation of this award for succeeding years will be subject to: (1) my enrollment as a full-time undergraduate music major. (2) my maintaining normal progress toward a music degree (maintaining grades of B or better in performance studies and C or better in all music and academic classes), (3) my

successful completion of all curricula obligations each semester, including those pertaining to enrollment in MUS 1010 Recital Attendance, (4) my demonstrating a positive and constructive attitude toward departmental goals and the music ensemble program, (5) the availability of funds, (6) and any other special conditions as noted in my scholarship award materials.

b. 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.

c. Named 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.

d. 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.

3. 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 at jobs.ufl.edu.

4. 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.

5. 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/Aural Skills 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 immediately after the last day of the ADD period, and will be advised to remedy the problem. The student's scholarship will then be placed on hold until the student is in all required music courses. If the problem is not resolved within the time frame stipulated by the Director of Music Admissions, the student will receive a letter indicating that the scholarship has been revoked.

a. Scholarship Probation

At the end of each term, the Undergraduate Academic Advisor will identify all scholarship students who have not achieved a "B" or better in music performance courses and a "C" or better in music and 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 Director of Music Admissions. Once placed on probation, the student's scholarship will be revoked upon any further deficiencies.

b. 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 Director of Music Admissions. Students whose scholarship are revoked may submit an appeal 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)

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 the 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, 3213) are Gordon Rule courses required in all music degree tracks excluding the B.M. Music in Combination with an Outside Field.
2. If the student has not completed the requirement by the time he/she earns 60 hours, the student may petition the College of the 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 **Writing** and Math Requirement (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 **Writing** and Math Requirement 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 **Writing** and Math Requirement. The Registrar monitors and tabulates the number of courses a student has taken which qualifies for inclusion as a Writing and Math Requirement course. See UF Undergraduate catalog for further information.

4. **Petitions Process**

School of Music Petitions Procedure

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

1. Recital Attendance Requirement
2. Enrollment in a course for the third time
3. 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

Students must provide a letter explaining the extenuating circumstances and submit it to the Undergraduate Advisor for Appeals Committee review. Students will be notified by the UG advisor once the committee makes the decision.

The College of the Arts 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, SOM 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 as to the outcome of their petition.

All drops/withdrawals made after the published deadline must be petitioned through the College of the Arts Petition Committee which meets weekly throughout the semester. Students may pick up a College of the 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 statutes are:

The CLAST is administered three times a year (paper/pen version) 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. Current UF student may take a computerized version of the test every 30 days until all parts are completed (fee applies, check 1012 Turlington Hall for registration) after taking it paper/pen at least once. 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 the Arts. **MUSIC EDUCATION MAJORS MUST TAKE AND PASS ALL SECTIONS OF THE CLAST TEST, NO EXEMPTIONS ARE ACCEPTED.**

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/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 grade point average (High Honors) or 3.90 grade point average (Highest Honors) 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 an outside field is expected to successfully complete an independent creative or research project under the guidance of a full-time faculty member in the School of Music. Based on the quality of performance or project completed, as evaluated by the faculty member working with the student, the area faculty may recommend the student to the School of Music faculty as a whole for high or highest honors. **Students in the music education curriculum must complete this project prior to Student Teaching.** It is required that students enroll under a Projects and Problems course.

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

G. Music School Facilities

1. Classroom Use

Classrooms are for scheduled classes and general instructional purposes. However, with prior approval, 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, a Classroom Reservation Request form should be submitted through the SoM Logistics Canvas page. The request will be reviewed and if it can be accommodated, a confirmation will be sent along with an access code via email. **Classrooms may not be used without a confirmed reservation from the SoM Logistics Office.*** Room requests should be submitted at least two business days before the requested date of use.

*Unassigned time slots on the posted weekly room schedules do not indicate that the room is available and are not an invitation to use the room. Anyone found

using a room without reserving it will be asked to leave immediately and may have their future access restricted.

All users of the classrooms are required to adhere to the following policies. Failure to do so may result in the denial of future reservation requests.

- No food or drink is allowed in the classroom. The sole exception is water in a sealable container; liquids of any kind should NEVER be on or near the piano(s) or any of the electronics.
- All rooms have a normal set-up, which is posted in each classroom. Rooms should be restored to the posted condition immediately following each class or rehearsal. This includes returning all music stands to their stand racks and moving all chairs/desks to their default positions.
- All A/V equipment should be off and the audio cabinet locked before leaving the room.
- Lights should be turned off and the doors should be securely closed when leaving the room.
- Any problems with the rooms, including burned out lights, temperature issues, damaged furniture, broken or malfunctioning A/V equipment, etc., should be immediately reported either in person to the SoM Logistics Office (MUB 104A) or a Maintenance Request Form should be completed via the SoM Logistics Canvas page.

2. Computer Lab

The computer lab is located in MUB147. Lab hours are posted on the door and vary each semester. Students are encouraged to use the lab for electronic music courses, theory tutorials, programming and computer assisted instructional programs.

3. Keyboard Lab

The Keyboard Lab is located in MUB143 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.

4. Practice Room Use Policy

Practice rooms are available for use by students who are enrolled as a Major, Minor, or Graduate Student in a School of Music degree track or by non-music students enrolled in one of the School of Music ensembles other than Marching Band. Keys and codes may be obtained from the School of Music Logistics Office as soon as the dorms open in the fall semester. Further information on accessing practice rooms may found on the SoM Logistics Canvas page.

The following rules apply to practice room use:

1. No food or drink in the practice room. The only exception is water in a closed container that is NOT placed on the pianos!
2. No smoking/tobacco/vaping in the practice room (or in the building or at UF).
3. Practice room codes/keys are not to be shared. DO NOT provide others access to practice rooms.

4. Turn off lights, fan/VAE (in Wenger units), and secure the door when leaving.
5. No practicing or warming up in hallways. All warming up and practicing must take place in the practice room with the doors closed.
6. Keys (piano/percussion/organ/carillon) must be returned at any time you are not actually enrolled in SoM classes. This includes summer breaks, graduation, or withdrawal from SoM courses or the University for any reason. All keys are due back at the end of the spring semester **NO LATER** than the Tuesday (4pm) of exam week.
7. **THE PRACTICE ROOM IS FOR PRACTICE ONLY. IT IS NOT A PLACE TO STUDY, DO HOMEWORK, OR REST.**

If a piano is present in the room:

8. Grand piano rooms are for piano studio students only.
9. **NOTHING** is to rest on the piano other than music and your hands.
10. **DO NOT USE CLEANING/SANITIZING PRODUCTS ON ANY PART OF THE PIANO.**

Failure to adhere to rules set forth here will result the forfeiture of practice room codes/keys and restriction from practice room use.

5. Keys and Door Codes

The School of Music Logistics Office issues all keys and codes for all student and faculty needs. The SoM Logistics Office is located in MUB 104A.

- The keys are University of Florida and School of Music property.
- You are completely responsible for any keys checked out to you and their usage.
- Keys checked out to you are not to be shared, loaned, or transferred to anyone for any reason.
- Keys are not to be altered, modified, or copied for any reason.
- **ALL** keys issued to students are due back to the SoM Logistics Office no later than the Tuesday of exam week in the spring semester. This applies to **ALL** students, undergraduate or graduate, even if they will be staying to take summer courses. If a student takes summer courses, they may request to have their keys reissued, but they must visit the SoM Logistics Office *in person* before the deadline.
- Students must return their keys ***immediately*** if they are no longer enrolled in a School of Music course for any reason. This includes (but is not limited to) fall or summer graduation, withdrawal from classes, or (for non-SOM students in ensembles) not continuing with an ensemble from one semester to the next. The SoM Logistics Office should be notified immediately if a student is separating from the SoM for any reason so they may follow up regarding any SoM property the student may have.
- Keys are **NOT** to be given to other students or to faculty to return to the SoM Logistics Office. The person to whom the key was checked out should return the key directly. If the key is passed off to a third party and is lost or damaged, the person to whom the key was originally issued will still be held financially responsible.
- If a key is lost, there is a \$40 replacement fee for each key.
- Violation of these policies may result in forfeiture of the right to further use of University of Florida property of any kind and the responsible party may be held responsible for any charges

or damages stemming from misuse, including the cost of lock rekeying or replacement if deemed necessary.

6. Concert, Recital, and Event Posters

- Ensemble concert, guest recital/lecture, and school-wide event posters should be no more than 11" x 17" and should use portrait orientation
- Student recital and student organization event posters should be no more than 8.5" x 11" and should use portrait orientation
- Posters should be posted in the MUB no more than 14 days before the concert, recital, or event
- Posters should be removed no more than 2 business days after the concert, recital, or event
- Posters may be displayed on brick and concrete walls within the hallways
- Posters may be displayed on the bulletin board in the 1st floor hallway across from room 142
- Posters may be displayed on the bulletin boards across from the elevator on the 2nd and 3rd floors
- The MUB 101 Events bulletin board outside of MUB 101 is for upcoming events in 101 only
- Posters should not be displayed on area-specific bulletin boards unless related to that area and only with approval from a faculty member of that area
- The sandwich board by the elevator is for School of Music announcements and information only. Posters should not be displayed on the sandwich board
- Posters should not be displayed on any glass surfaces in the MUB
- Posters should not be displayed on any doors as this creates a potential hazard if someone is reading the poster and the door opens quickly
- Posters should not be displayed inside the restrooms
- Posters should not be displayed in the elevator
- Electronic versions of posters may be added to the display screens in the front office. To have a poster added to the displays, an electronic version of the poster in JPEG or PDF format should be emailed to tweller@ufl.edu or menemoto@ufl.edu at least 3 weeks before the date of the event.
- Any questions regarding posters should be directed to the Facilities Operations Specialist, Trent Weller, at tweller@ufl.edu

7. University Owned Instruments and Equipment

- School instruments may be issued to music majors and minors or to students *currently enrolled* in a School of Music performance ensemble. School instruments fall into three categories: Applied Studio-specific instruments, General Inventory instruments, and Marching/Athletic Band instruments.
 - Applied Studio-specific instruments are instruments belonging to the various instrumental performance teaching studios within the School of Music. These instruments may only be assigned for use by the professor of the studio in question and will be issued through the SoM Logistics Office.
 - General Inventory instruments are under the control of the SoM Logistics Office. They may be assigned and issued as needed, depending on availability.

- Marching/Athletic Band instruments are under the control of and are issued through the Band Area in Steinbrenner Band Hall.
- There is no additional charge for the use of school instruments, but the student must be enrolled in the course where use of the instrument is needed.
- The use of a school instrument cannot be guaranteed. School instruments may be provided whenever possible, but inventory is limited and demand can exceed availability.
- School instruments are not to be shared. They are only for use by the student to which they are assigned.
- School instruments are to remain in the building to which they are assigned when not in use and are not to leave the environs of the School of Music (Music Building, Steinbrenner Hall, University Auditorium) at any point. The only exception is for school-sponsored rehearsals or performances which take place outside of the School of Music.
- In most cases, school instruments will be assigned to a specific instrument locker. School instruments must be kept in their assigned locker at all times that they are not in use.
- School instruments are not to be altered in any way. This includes the instrument's case.
- The student is responsible for any instrument issued to them and reasonable care should be taken at all times. Students may be charged repair or replacement costs if an instrument is damaged or lost due to misuse or negligence on the student's part.
- The return of school instruments may be required at any time.
- Instruments must be returned immediately if the student withdraws from the class or ensemble for which the instrument was issued.
- All instruments must be returned at the end of each semester by the date listed below unless specific permission is granted by the area which assigned the instrument (see 1, 2, and 3 above). Students who do not return instruments on time will have a hold placed on their records.
 - Music major/minor/grad student due date: By 5pm on the Tuesday of exam week for that semester
 - Ensemble-only participants due date: By 5pm on the last day of classes for that semester
- Instruments from categories 1 and 2 are NOT to be given to other students or to faculty to return to the SoM Logistics Office. The person to whom the instrument was checked out should return the instrument directly. If the instrument is passed off to a third party and is lost or damaged, the person to whom the instrument was originally issued will still be held financially responsible.

7. School of Music Facilities, Equipment, and Security

- University and School of Music equipment, classrooms, and any other university property are for SoM employees and current students. Friends and former students are not permitted to borrow or otherwise use university property. Students are not permitted to take home any SoM property without specifically requested approval.
- Use of any School of Music facilities outside of normally scheduled class times **MUST** be reserved and approved through the SoM Logistics Office. (See SoM Logistics Canvas Page)
- Use of any School of Music equipment outside of regular class use **MUST** be requested and approved through the SoM Logistics Office. (See SoM Logistics Canvas Page)

- Faculty or students who observe a need for repairs or maintenance work to equipment or the facilities should notify the SoM Logistics office (MUB 104A) in person or should submit a Maintenance Request Form via the SoM Logistics Canvas page.
- The use of faculty and staff offices, telephones and other equipment is restricted to faculty and staff and should not be used by students without specific permission.
- The Music Building is generally open between 7am and 10pm Monday through Friday and locked all day on weekends and holidays. School of Music students normally have 24/7 access through the keypad entrance on the south side of the building using their personal access code. Faculty have 24/7 access through use of either their door code or may also have a key issued to them for the exterior doors. Campus Security should generally lock the building between 10pm and 11pm each weeknight in order to provide a secure environment for SOM students to use the facilities after hours and on weekends. If the exterior doors are ever observed to be unlocked after hours, University Police should be informed to request the doors be locked at 392-5447 (non-emergency). An email should also be sent to the Facilities Operation Manager at tweller@ufl.edu so that he may follow-up with Campus Security. ****At no time should doors to the building or to any rooms in the building be propped open for any reason****
- Students are not permitted to give applied lessons of any kind anywhere in the School of Music or in any UF facilities unless it is specifically *required* as part of a course in which the student is currently registered.
- All crimes must be officially reported to the University Police. Lost or stolen UF property or equipment must be officially reported to the University Police, the School Director, and the Facilities Operations Manager.

H. Music Library

The AFA Library is located on the 2nd floor of Fine Arts A. More information about the AFA library may be found at <http://cms.uflib.ufl.edu/afa/Index.aspx> and at <http://guides.uflib.ufl.edu/music>.

I. Performance Convocation

The School of Music provides a diverse array of musical events on Friday's 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

SECTION V

STUDENT ORGANIZATIONS

A. School and College Leadership Groups

1. School of Music Student Council of Representatives

The Student Council of Representatives serves as a forum for communication with the Associate Director on matters related to students. The Associate Director communicates student concerns to faculty as appropriate. In the past, the group has made recommendations concerning the revision of the student handbook. Student input has also led to some important changes in the way student recitals are scheduled. Elections are held at the beginning of each Fall semester.

2. College of the Arts Council

The College of the Arts Council convene annually to share their expertise, help the college strategize development plans with college leadership, and discuss how we can achieve the goals of both the College and University as we look to achieving the University's aspiration of becoming the premier university the state, nation and world look to for leadership.

B. Student Music Organizations

1. National Association for Music Education--University of Florida Student Chapter

The National Association for Music Education (NAfME) 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 network with other students preparing to become music teachers. The president of the State Chapter serves on the FMEA Executive Board.

2. Kappa Kappa Psi, Alpha Eta Chapter

Kappa Kappa Psi is an 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.

3. Sigma Alpha Iota, Delta Gamma Chapter

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.

4. Student Chapter of The Society of Student Composers, Inc.

The Student Chapter of The Society of Composers, Inc. 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.

5. Tau Beta Sigma, Beta Xi Chapter

Tau Beta Sigma is a National Honorary Sorority for college bands women. 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.