



2022 – 2023

DEPARTMENT OF MUSIC STUDENT HANDBOOK

BETHUNE -COOKMAN UNIVERSITY

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[Bethune-Cookman University](http://www.bethune-cookman.edu)

[Department of Music Website](http://www.bethune-cookman.edu/music)



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DEPARTMENT OF MUSIC STUDENT HANDBOOK

PURPOSE OF HANDBOOK

This handbook provides information about Department of Music resources, curricula, policies, and procedures, and is intended to supplement the Bethune-Cookman University catalog. Students should consult both this handbook and the University catalog regularly to ensure timely progression through the Music curriculum.

The Department of Music reserves the right to adjust these policies at any time to better suit the needs of its students and to enhance its educational practices.

STUDENT RIGHTS AND RESPONSIBILITIES

All schools and colleges establish certain academic requirements, which must be met before a degree is granted. The regulations concern such things as curriculum and courses, majors and minors, and prescribed campus behavior. Advisors, directors and the academic dean will always help a student meet these requirements, but the student is responsible for fulfilling them. At the end of his/her course of study, the academic administration approves the conferring of degrees to qualified candidates. If the requirements have not been satisfied, the degree will be withheld pending adequate fulfillment. For this reason, it is important for each student to acquaint himself/herself with all regulations and remain currently informed throughout his/her college career.

DEPARTMENT OF MUSIC

Mission Statement

The mission of the Bethune-Cookman University Department of Music is to contribute to a vibrant artistic culture in the campus, local, and regional communities by maintaining a vigorous commitment to performance, music scholarship, and development of future music educators, practitioners, and arts advocates. In furtherance of our founder's Christian vision, we also maintain a commitment to serving diverse constituencies, seeking to ensure that academic and musical opportunities remain available for deserving students of all communities.

Approved December 2010

Bethune-Cookman University is accredited by the National Association of Schools of Music, [National Association of Schools of Music](#)

PROGRAM STUDENT LEARNING OUTCOMES (PSLO)

The development and enhancement of critical thinking skills are introduced throughout the music program. Following the completion of any major in Music, students will:

- Demonstrate the ability to prepare written presentations on a variety of academic musical subjects, and independently research, prepare, and present a professional-level thesis, recital, or technical project.
- Demonstrate technical proficiency upon their chosen instrument and demonstrate knowledge of the standard canon of literature for their chosen instrument.
- Demonstrate ability to apply music theory in analysis of instrumental and vocal music and demonstrate knowledge of the development of Western Music History.
- Perform a diverse body of musical literature, including non-Western, contemporary, and/or popular genres and styles for the University and surrounding community.

In addition, students majoring in Music Education will:

- Demonstrate mastery of the Florida Educator Accomplished Practices in simulated teaching environments, in early field experiences, and student teaching internship experiences.

In addition, students majoring in Music Recording Technology will:

- Demonstrate mastery of the use of relevant hardware and software pertinent to the recording process.

DEPARTMENT OF MUSIC FACULTY

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DEPARTMENT OF MUSIC FACILITIES

Department of Music Computer Labs

234, 235 Handfield

The Department of Music Computer Labs house the latest Apple computers, MIDI controllers, and music-based software. The lab is used for instruction and is open to student use.

Studio 119

118, 119 Robinson

Robinson 118 and 119 are equipped with a Pro Tools HD Native System and are capable of MIDI production, vocal production, and mixing.

Piano Laboratory

120 Robinson

Located in Robinson 120, the Piano Laboratory has digital pianos that are used for the Class Piano sequence.

Audio-Logic Sound Studios

Located at 418 Fremont Ave., Suite B, the Audio-Logic Recording Studio provides students with advanced music production and audio recording experiences in a real-world facility. The studio employs a Pro Tools HD System with a Control 24 Console, and is equipped with a full trap set, piano, and an extensive microphone cabinet. Only students enrolled in certain Recording Technology courses are granted access.

Practice Rooms

Practice rooms with and without pianos are available to Music Majors for daily practice. Students are expected to sign-up for use. A sheet is available in each practice room. At least one entrance will remain unlocked from before 8AM until 12PM Monday through Friday and from 8AM until 12PM on weekends. Availability during holidays and extended breaks may require individual permission.

Special Holdings

101 Robinson

The Department of Music houses two special holdings. *The Black Music Research Collection* contains books, scores, CDs and tapes concerning African American music. *The James Alvin Clark Jazz Collection* contains some rare LP recordings reflecting the history of jazz. Both are housed in Robinson 101.

Lounge

117 Robinson

Robinson 117 serves as a student lounge available to all students. Please be sure to guard your personal items and discard any trash in the appropriate places.

CARL S. SWISHER LIBRARY/LEARNING RESOURCE CENTER

The library has a comprehensive collection of resources available to support the Department of Music, which include print and non-print materials. To support the Music School, the Carl S. Swisher Library/Learning Resources Center has over 3,837 print books and ebooks on music, 265 journals, 8 databases, 643 scores, 161 pieces of media, and 89 juvenile books. The online resources are available from any computer housed on-campus and remote access is available through the Bethune-Cookman University Library's webpage. Since the online databases are subscription based, the library access system is controlled through the registration process. Library accounts are initiated at university registration. The extensive collection of databases and the off-campus access make the library resources extremely convenient and beneficial for our students enrolled in distance learning courses or those that are not able to physically visit the library, as they are able to access these resources from any location and at any time. In support of the Department of Music, the library has an electronic subscription to NAXOS (must be used on campus). Naxos Music Library [NML] is a large online classical music library. Currently, it offers streaming access to more than 67,470 CDs with more than 969,300 tracks, standard and rare repertoire. Over 800 new CDs are added to the NAXOS library every month. Several [Music Resource Guides](#) provides links to a range of Open Education Resources; music journals, websites, and print books.

The Carl S. Swisher Library/Learning Resources Center serves to support the teaching and service mission of the university. The building has over 39,340 total square feet and has a seating capacity of over 500. The Library/Learning Resources Center is open 96 hours per week during the school year.. The hours of operation during the school year are: Sunday: 3:00PM-12:00AM, Monday-Thursday: 7:30AM-12:00 AM, Friday: 7:30AM-9:00PM, and Saturday 9:00AM- 7:00PM.

The library is fully automated and uses OCLC's World Share system. The [Discovery Catalog](#) is available online and is accessible remotely.

The library provides orientations in the use of the print and electronic databases through the Library Instruction courses and on-line tutorials are also available. Users may also ask reference questions or chat with a librarian online by way of the library's website via the Ask-A-Librarian service.

If users are unable to find the materials needed in print format or through the online databases, the library offers an [Interlibrary Loan](#) service. Users can submit interlibrary loan requests in person or online and it can be retrieved from the library, delivered to their residential address, or e-mailed when electronic copies are available. There is no charge to the Interlibrary Loan patron for the borrowing of library materials.

The Mary McLeod Bethune Performing Arts Center

Our Performing Arts Center building is 100,000 square feet and is designed to meet the diverse cultural needs of all area residents and visitors. This \$23 million state-of-the-art Center provides a capacious setting for an array of cultural offerings from large Broadway musicals to full-scale operas and symphonies.

The Gertrude Hotchkiss Heyn Chapel

The chapel is available for music recitals and seats 450 persons. It was last renovated in 2012 and features state-of-the-art audio and lighting equipment. Please contact the Office of the Chaplaincy for reservations and follow the Department of Music's Solo Recital Policies in this handbook.

GENERAL INFORMATION

DEGREES IN MUSIC

The Bachelor of Arts in Music Recording Technology is a focused degree that, in addition to providing a strong musical foundation through required musicianship and performance courses, covers the fundamental aspects of audio, music production and music business to prepare students for a career in the music and audio industries. Some of the more specific topics covered include: digital audio, fundamentals of sound, microphone technique, music production, arranging, MIDI production, songwriting, music licensing, artist management, record label structure, audio for post production, live sound reinforcement, and sound design. Students can also complete coursework leading towards Pro Tools certification and have the opportunity to become a Pro Tools Certified Operator. Students graduate with a portfolio, clinical experience through an internship and are poised to enter the field professionally.

The Bachelor of Arts in Music offers students a liberal arts education with a concentration in music. Graduates of the program will have a comprehensive background in core musicianship and performance requirements in addition to a minor in an outside field suited to each student's career goals. Students will consult with an advisor to choose the minor and concentration in music that is most appropriate. This degree allows students to craft a degree that is suited to their needs while allowing them the flexibility to pursue a wide range of interests in order to craft an individualized educational experience. Upon completion of this degree students will be prepared for further training at the graduate level or other professional experiences.

The Bachelor of Arts in Music Education is offered through the School of Education in conjunction with the Department of Music. This degree provides professional training for students seeking to pursue a career as a public school music teacher. Required courses help students to develop musicianship, performance skills, and instructional strategies. Various field and clinical experiences, in addition to a solo senior recital, are major components of this degree. Students desiring a Bachelor of Arts in Music Education must satisfy all requirements of the Department of Music as well as those of the School of Education. Those requirements are listed under the School of Education portion of this catalog. Graduates from this degree program are certified to teach music K-12, vocal and instrumental in the state of Florida.

MUSIC CURRICULA

The required curriculum for each degree program may also be found in the University Catalog under which each student enters. Additional requirements may be added when approved by the University or by action of the Undergraduate Curriculum Committee. Changes may also occur as a result of state and federal legislative action.

Music Education Requirements

Music Education Majors must follow the Professional Education requirements established by the School of Education according to the State Department of Education Certification Standards. The program is also accredited through The Council for the Accreditation of Educator Preparation (CAEP).

This includes completing all requirements concerning the Florida Teacher Certification Exam (FTCE). Specific requirements regarding current curriculum, certification requirements and examinations may be obtained from the School of Education or the Coordinator of Music Education.

Please see your advisor for a degree specific tracking form showing curriculum requirements for your entering catalog year, or select the catalog for your entering year at

<http://catalog.cookman.edu/>

(the page defaults to the current year, use the dropdown menu to select the appropriate catalog – some requirements may be different depending on the year.)

All degree programs in music require completion the following core courses with a minimum grade of “C”:

Course Title	Course Codes	Credit Hours
Fundamentals of Musicianship	MUAL 100	1 hours
Class Piano I & II	MUN 111, 112	2 hours
Musicianship Skills I, II, III, IV	MU 251, 252, 353, 354	8 hours
Aural Skills I, II, III, IV	MUL 251, 252, 353, 354	4 hours
Music History & Culture I & II	MU 324, 325	6 hours
Senior Seminar in Music	MUS 499	1 hour
Applied Music Major	MU_ 210 (4X), MU_ 410 (2X)	6 hours
Ensemble (4 large & 3 small)	MU_ 110 (4X), MU_310 (3X)	7 hours
Performance Seminar	MU 290 (7X)	0 hours
	Total:	35 hours

Current suggested paths for electives as part of the Bachelor of Music:

Recording Technology	Performing	Theory	Industry
MU 135	MU_ 110, MU_ 310	MU 135	MU 335
MU 243	MU 335	MU 435	MU 338
MU 244	MU 435 or 437 or 439	MU 437	MU 431 or 432
MU 343	MU_ 410 (MUZ 410 opt.)	MU 438	MUB 464
MU 344	MU 438	MU 439	

All students could also consider MUB 464 Music Internship (6 credit hours). A variety of internship options are available that could be catered to the student’s career goals.

MUSIC CURRICULA

MINOR IN MUSIC

The music minor is intended to assist the student who has a talent for musical performance and study, but who does not intend to pursue a professional career in music. The minor may be added to any other campus degree program, and requires 19 hours of core music courses. Entrance into the minor program is subject to the same audition requirements as the music major. Students accepted as music minors must officially declare their minor through the Registrar's Office to receive applied music lessons.

Required courses for a Minor in Music

Fundamentals:	MUAL 100
Musicianship:	MU 251, 252
Aural Skills:	MUL 251, 252
Music History:	MU 324, 325
Ensemble:	MU_ 310 (for two semesters)
Applied Music:	MU_ 210 (for four semesters)
TOTAL	19 hours

Required courses for the Minor in Recording Technology (available to all students except those majoring in Music Recording Technology - No audition necessary)

Introduction to Songwriting:	MU 135
Advanced Computer Applications:	MU 233
Music Industry:	MU 237
Audio Fundamentals I & II:	MU 243 & 244
Music Production I & II:	MU 343 & 344
TOTAL	19 hours

DEPARTMENT OF MUSIC ENSEMBLES

All Ensembles are divided into either Small or Large Ensembles and receive one credit hour of credit for all music degree programs. All music majors must complete four semesters of large ensemble and three semesters of small ensemble. Students normally enroll in ensembles every semester until requirements are met. Students may continue to enroll in ensembles for 1 credit if degree plan allows or select variable option of 0 credit to satisfy scholarship requirements. The ensembles are intended to provide the following opportunities while satisfying PSLO 4:

1. To give students the opportunity to perform master works and contemporary selections.
2. To give students the experience of playing with like and mixed instruments in a small ensemble.
3. To enable students to utilize the acquired techniques from applied music in a small group setting.
4. To expose the student to a variety of standard and contemporary literature in a variety of styles including popular, traditional, and non-traditional in a small or large ensemble.

There are opportunities for performance on recitals and at special events. Students may have the opportunity to study the techniques of ensemble direction, such as conducting, marching band show design, and other procedures used in public school ensembles.

DEPARTMENT OF MUSIC ENSEMBLES

Large Ensembles (each repeatable up to 4 times for 1 credit hour and variable for 0 credit and elective beyond that)

Concert Chorale – MUC 110

University Chorus – MUT 110

Concert Band – MUA 110

University Band – MUU 110 (0 credit course will not satisfy large ensemble credit for music majors)

Symphonic Band – MUN 110

Marching Wildcats – MUB 110 (Fulfills Gen. Ed. Requirement and one ensemble requirement for music majors only)

Jazz Band – MUD 110

Small Ensembles (each repeatable up to 3 times for 1 credit hour and variable for 0 credit or elective beyond that)

Brass Ensembles – MUG 310 (Trumpet, Trombone, Tuba-Euphonium, Quintet)

Jazz Combo – MUO 310

Mixed Instrumentation – MUR 310

Opera Workshop & Musical Theatre Scenes – MUF 310

Percussion Ensemble – MUI 310

Woodwind Ensemble – MUH 310 (Flute, Clarinet, Saxophone)

Chamber Ensemble with Piano – MUQ 310

Contemporary Ensemble – MUT 310

Pep Band (MUP 110) is 0 credit and does not satisfy music major ensemble requirements.

Auditions for Symphonic, Concert, and University Bands will be held usually in late October. Auditions for all Choral Ensembles occur at the beginning of each semester and late Spring.

Students will be called to audition by section or other orderly manner decided upon prior to audition dates. The audition committee will consist of members of the Band Staff and other faculty members as needed. Students will be expected to demonstrate:

- Scales/rudiments appropriate to the instrument,
- A prepared excerpt supplied in advance, (Applied faculty members may be consulted to supply the excerpt from standard literature.)
- Possible sight-reading
- Sight-singing/Vocalization

Results will be posted with sufficient time to communicate any scheduling adjustments necessary. The Department Chair or Band/Choral Office will forward any changes to the Registrar as one list.

Adjustments after this point will take place only under exceptional circumstances. Attendance Policy: Attendance at rehearsal is mandatory with the only acceptable excuses being illness or an emergency circumstance. Members are required to prepare individual parts outside of the full rehearsal. Sectional rehearsals may be called, although not required in terms of scheduled times. Attendance is expected at all called rehearsals. Each unexcused absence will automatically lower the starting grade by one-half letter. Therefore, seven or more unexcused absences will result in a failing grade for the semester.

DEPARTMENTAL MUSIC ORGANIZATIONS

Various professional organizations associated with music and music education provide opportunities for students to gain pre-professional training and increased awareness in their chosen field.

1. **National Association for Music Education ([NAfME](#))**

The National Association for Music Education Collegiate is the professional organization for students interested in music education or the teaching of music. It is affiliated with the National Association for Music Education and NAfME Collegiate, part of the Florida Music Educators Association ([FMEA](#)). Members participate in local chapter meetings as well as state and national conventions and workshops. Many types of activities are undertaken. Information about the organization can be obtained from chapter members or chapter advisors.

2. **Student Advisory Committee**

The Student Advisory Committee (SAC) serves as the voice of the student body and liaison to the faculty and the chair. The group provides service and support to the student body in the Department of Music.

3. **Livewire Executive Board** - Livewire is a student-organized and student-run performance showcase of Bethune-Cookman student talent.

4. **Tau Beta Sigma National Honorary Band Sorority, Theta Rho chapter ([TBS](#))**

Open to all band students who meet the required academic and performance standards and who exhibit desirable personal qualities.
(See music office for further details).

5. **Sigma Alpha Iota, Theta Xi chapter ([SAI](#))**

6. **Phi Mu Alpha Sinfonia, Pi Gamma chapter ([ΦMA](#)) - inactive**

Open to all music students who meet the required academic and performance standards and who exhibit desirable personal qualities. (See music office for further details).

7. **Pi Kappa Lambda Music Honor Society, Lambda Gamma chapter ([PKL](#))**

Membership by faculty invitation to students meeting the highest musical and academic qualifications. Pi Kappa Lambda is the only honor society in the United States for music and the Lambda Gamma chapter was established in February 2020.

COMMUNITY INVOLVEMENT

Music Outreach Program - The mission of the Music Outreach Program is to establish musical interaction between B-CU students/faculty and the area public schools through musical workshops/presentations. The Music Outreach Program offers a unique opportunity for B-CU music majors to exchange music ideas and share their experiences with younger students, serve as role models, and expose the public school students to stimulating artistic experiences which include a diverse body of classical/jazz repertoire and instruments.

Community Performance Series – The Mary McLeod Bethune Performing Arts Center is proud to present a series of concerts featuring B-CU's own faculty and outside performing guest artists, which are free and open to the public. The concert series reflects the Department of Music's mission to provide our students with a vibrant artistic culture on campus, as well as the University's mission to promote civic engagement within the community at large.

Cultural Events - Many cultural opportunities are available at Bethune-Cookman University and in the Daytona Beach Area. The Department of Music provides a regular schedule of events. As part of several off-campus concert opportunities, the Department of Music has formed a partnership with the Daytona Beach Symphony Society and other organizations to provide concert tickets for B-CU students and faculty to their concert series. Students are encouraged to take advantage of as many cultural events as possible.

Annual Music Education Symposium - Since 2016, the goal of this event is to bring informative, educational and practical workshops/clinics to students, led by experienced Florida area educators from a variety of public school settings (elementary, middle and high school), as well as some of the nation's leading guest clinicians in Music Education, Choral and Instrumental Conducting. Past guest clinicians have included educators from UNF, UCF, Texas A&M University, Stetson University, FSU, Penn State University, Volusia and Orange County Public Schools, etc. Students are introduced to a variety of topics, ranging from Dalcroze and Kodaly Method applications to classroom management and assessments, as well as hands-on conducting clinics and insights to building successful band, choir and orchestra programs.

Annual Music & Medicine Symposium - This event, started in 2019, is typically held in-person and virtually. Intended for students, faculty, staff and community members around the nation to engage in interactive workshops, combining the power of music and arts, eastern philosophy and current western medicine and research. Leading experts in their respective fields educate participants in the benefits of wellness, while providing accessible coping strategies to maintain a healthier professional and personal lifestyle by reducing stress, anxiety and improving one's mental and physical well being through mind-body balance. The workshops range from proper body usage and posture, to stress reduction techniques, hearing wellness, nutrition, mental health and prevention of playing related injuries.

Any concerts mentioned above also fulfill attendance requirements for all music students enrolled in MU 290 Performance Seminar.

DEPARTMENT OF MUSIC POLICIES/PROCEDURES

Auditions

The Department of Music offers degree programs leading to a Bachelor of Arts in Music, Bachelor of Arts in Music Education, and Bachelor of Arts in Music Recording Technology. Admission to all programs is determined by audition. Students applying to become music majors or minors must: (1) gain admission to the University; (2) complete an “Application for Music Admissions;” or complete the [B-CU Music Program Inquiry](#), and (3) audition successfully with a principal instrument or voice. Recorded auditions may be acceptable when a live audition is not possible. A hold is placed on the student’s account until the audition is successfully completed.

Please note that this audition process is separate from auditions for the large ensembles, such as Concert Chorale and Marching Band. Students must demonstrate basic proficiency on their chosen instrument, provide evidence of solo and/or ensemble musical experience, and demonstrate potential for a successful career in Music. Generally, vocalists should be prepared to sing in at least 2 contrasting styles and instrumentalists should be prepared to demonstrate familiarity with basic technique and at least 1 prepared solo work. Both vocalists and instrumentalists will be expected to sight read. A registration hold may be placed on a student’s account until successful completion of the audition for any music degree program or the music minor.

Open auditions are scheduled during the Spring Semester and other Orientation dates; auditions may also be scheduled by appointment, as needed. The audition committee will consist of a minimum of two faculty members, preferably both of which represent the student’s area of interest. Prospective students should contact the Department of Music at (386) 481-2745 for more information.

Students who show musical potential but do not demonstrate competency on their instrument/voice or music reading may be eligible only for MU_ 099 level applied courses, for which the student will not receive college credit. In order to be admitted as music majors at the end of the semester, students will have to demonstrate expected proficiency in both their applied instrument and music reading before a faculty committee. Pending the faculty committee’s recommendation, students will either be admitted as music majors, allowing them to sign up for college-level applied courses (MU_ 210), or be advised to consider another major.

All potential Music Majors will be required to provide their own Flute (and Piccolo for Marching Band), Clarinet, Saxophone, Trumpet, or Trombone. See the appropriate faculty coordinator for further information and recommendations:

Brass – Mr. James Poitier

Percussion – Mr. Pedro Orey

Piano – Dr. Rose Grace

Vocal – Mr. Curtis Rayam

Woodwind - Mr. James Poitier

DEPARTMENT OF MUSIC POLICIES/PROCEDURES

Proficiency Assessments:

The Department of Music offers assessments to students entering the music program to determine proficiency in Theory and Keyboard skills.

Music Theory

A score of 90% or higher on the Theory proficiency exam MAY exempt the student from Fundamentals of Musicianship, which is a prerequisite to Musicianship and Aural Skills I. All others will be required to enroll immediately in MUAL 100 Fundamentals of Musicianship to review basic music-reading techniques prior to MU 251 Musicianship Skills I.

Secondary Piano

All vocal and instrumental students are required to develop basic proficiency in piano performance and technique during their tenure. Therefore, all students, except Piano majors, are expected to enroll in the Class Piano series according to degree requirements. At the end of Class Piano II (MUN 112), all students are required to take and pass (70% or higher) the Piano Proficiency Exam to fulfill the requirement toward graduation. Those students scoring below 85% on any section of the exam will be required to retake that portion until receiving a passing score. Piano principals should enroll in additional elective courses emphasizing accompanying, chamber music skills or other electives deemed appropriate by the academic advisor. Students with prior piano skills may want to place at a higher level through a demonstration of skills with piano faculty. Piano courses outside the vertical curriculum may be substitutions. Interested students should contact the Department of Music at (386) 481-2745 for more information.

Studio Classes and Master Classes

Applied instructors schedule studio classes and master classes, and are to be attended by all students assigned to that instructor's discipline. Master classes may include performances, lectures, and instruction by invited guest artist(s), and/or techniques and performance practices. Attendance is mandatory and may be factored as a part of the student's grade in applied courses. All other students are invited and receive Performance Seminar credit for professional guest classes.

Applied Music Major Jury Examinations

Every student enrolled in MU_ 210 and MU_ 410 must perform a jury examination at the end of each semester as part of the course requirement. The jury examination is a closed performance executed before faculty in the following disciplines: brass, keyboard, percussion, voice, and woodwind. The jury panel in the individual discipline must consist of a minimum of two faculty members, preferably both of which represent the student's chosen instrument. The jury serves as the final exam for the Applied Music Major course, and is normally scheduled during final exam week.

DEPARTMENT OF MUSIC POLICIES/PROCEDURES

Failure to perform a jury will result in a failing grade. An incomplete grade may be considered only in extenuating circumstances with departmental approval. In such cases, the department will determine the time for a makeup jury. All students are required to enroll in MU_ 210 for four semesters. The jury examination on that fourth semester will be more rigorous and will determine whether the student is sufficiently prepared to enroll in MU_ 410. Students should visit area coordinators to learn the specific expectations for this and all other jury examinations.

Performance Seminar (MU 290)

All Department of Music students are required to register for the Performance Seminar (MU 290). This zero-credit course is held each Friday at 11:15 a.m. in The Larry R. Handfield Music Annex Bandroom (H223). These seminars are used for departmental student recitals, guest lectures, and other department and division events. The last Friday of each month is a joint seminar with the entire School of Performing Arts & Communication.

The seminar represents the only regular gathering of the Department of Music's entire academic constituency-faculty, staff, students, and occasionally, professional guests; and it is where all information regarding successful matriculation through the music program is disseminated-policies and procedures, important dates and deadlines, etc. For these reasons, consistent enrollment and attendance are mandatory.

Department Recitals

Department recitals, featuring instrumental and vocal students from all disciplines and studios, are held in the Larry R. Handfield Music Annex, Room 223 on Fridays at 11:15 a.m. as part of Performance Seminar. All applied music students above the first-semester freshman level are required to perform on recital throughout the year. Guidelines for signing up for performance and rehearsal with the recital accompanist may be obtained from the student's applied instructor.

Student expectations

Preparation for engagement in the professional music community requires that students actively exercise their performance and musicianship skills. Therefore, all Music Majors are expected to engage in varied curricular and extracurricular activities throughout their tenure at Bethune-Cookman University.

DEPARTMENT OF MUSIC POLICIES/PROCEDURES

This includes, but is not limited to: successful and timely completion of core Music Courses; participation in departmental large and small ensembles; regular attendance of professional seminar; and attendance at student and faculty recitals.

To aid in this process, the following minimal enrollment requirements will be observed:

- Continuous enrollment in Applied Music Major courses (MU_ 210 and MU_ 410 until the requirement is satisfied.
- Continuous enrollment in Ensemble courses (MU_ 110, MU_ 310), until the Ensemble requirement is satisfied. Students must complete a minimum of 3 semesters of Small Ensemble as part of the required 7.
- Continuous enrollment in and successful completion of Performance Seminar, until requirement is satisfied.

Each student will be required to meet with his/her music faculty advisor at least once per semester. This meeting will normally occur during the Pre-Registration or Registration period to assist with selecting courses for the upcoming semester.

PERFORMANCE SEMINAR RECITAL PROCEDURES

Please read carefully the guidelines outlined below for signing up to perform on the Performance Seminar Recital (MU 290). The only students EXEMPT from performing on Performance Seminar Recitals are **first-semester Freshmen**. All other students are **required** to perform **at least once per semester** in order to fulfill their grade requirements toward applied lesson grade (MU_210, MU_410). While not required, first-semester Freshmen are always welcomed to perform with permission of the Applied Instructor.

- Obtain the Friday Seminar Recital form from the bulletin board, outside Robinson 110 (Dr. Rose Grace's Office).
- Return completed form with your **applied teacher's signature** to Dr. Grace's Office (red drop off box labeled Performance Seminar) **on Wednesday, before 4:30pm**. Students who return their forms after Wednesday will NOT be allowed to perform on that week's Friday Seminar Recital!
- If you study with an adjunct instructor and cannot obtain his/her signature for the Wednesday deadline, an email from the applied instructor to Dr. Grace is an acceptable substitute for his/her signature.
- If you require a piano accompaniment for your piece, please drop off a copy of the PIANO part at least ONE week prior to your rehearsal date. Please leave the score in the red box if Dr. Grace is unavailable.

DEPARTMENT OF MUSIC POLICIES/PROCEDURES

- SIGN UP for a rehearsal time with Dr. Grace on the sign-up sheet located on the bulletin board outside her office (R110). Sign-up sheet is always posted on Friday afternoon, ONE WEEK prior to the recital date. If you are performing a demanding work, you may sign up for TWO rehearsal times per week.
- If you signed up for a rehearsal time, please make sure you SHOW UP! If an unexpected emergency comes up, please notify Dr. Grace immediately via email or text (contact information printed on her bulletin board).
- On the day of the performance, please arrive to the Band Room wearing appropriate concert attire (women: dresses or skirt and blouse; men: shirt with tie and dress slacks and/or sports coat). All performers should be in the Band Room by 11:20am, sitting at the front, ready to perform!
- Please make sure your instruments are in proper, working condition when arriving for rehearsals and performances.

SOLO RECITALS

Capstone Senior Recitals and Senior Projects

Solo performance recitals or projects are required for all music majors. Music Education majors are required to present a solo recital on their primary instrument or voice during the senior year. Music Sound Recording Technology Majors are required to complete a senior project/portfolio, but have the option to present a senior recital in addition. Students pursuing the Bachelor of Arts in Music also have the option of presenting a recital. Optional recitals follow the rules and expectations as required recitals.

The music faculty of Bethune-Cookman University has established the following standards to assist students in preparing for the junior and/or senior recitals.

A. Types of Recitals

1. Music Education majors must present a recital at the senior level. Students will register for MUZ 410 (Senior Recital) and MU_ 410 (Applied Music Major) after successfully completing two semesters of MU_ 410 (Applied Music Major).
2. All other majors have the option of holding a recital after completing two semesters of MU_ 410.
3. A recital jury, scheduled by the applied instructor, must be performed before at least three members of the music faculty a minimum of two weeks prior to the recital date. Preferably, two faculty members should represent the student's discipline.

DEPARTMENT OF MUSIC POLICIES/PROCEDURES

SOLO RECITALS cont.

B. Scheduling and Programs

1. The student must schedule tentative dates through his/her applied instructor, Department Chair and the Music Office.
2. Programs may be printed by the Department of Music. Submit a copy of your program, approved by your applied instructor, to the Department Chair for review. All programs must follow the standard departmental format.
3. Education Major senior recitals should feature a minimum of thirty minutes of music.

All other senior recitals should also feature a minimum of thirty minutes of music.
4. Students will be responsible for providing ushers for public and departmental recitals.
5. No more than two performers may share a recital program.
Shared recitals must feature thirty minutes of music minimum each performer.

C. Accompaniment

1. The fee for recital accompanists is \$250. This includes the following: 3 rehearsals, jury audition, dress rehearsal and recital itself. \$150 is due at the time of the jury; the rest of the payment is due at the dress rehearsal.
2. The student must reserve the recital and jury date with the accompanist at least **3 months in advance!** Once the date is finalized with the accompanist and the applied teacher, the student must sign up in the Main Music Office to reserve the necessary performance space. Recording Technology must be notified in advance of the recital date in order for the recital to be recorded.
3. Once the date is secured with the accompanist, please submit all piano accompaniment scores to the pianist – this should be about 2-3 months in advance of the jury date, depending on the complexity of the music.
4. In the event the jury is not passed and the student must re-audition and reschedule the recital, only the remaining \$100 of the recital fee is charged since the \$150 will have already been paid.
5. Please arrive prepared to rehearsals/coachings with the accompanist. Rehearsals are to be used for ensemble work, musical interpretation, etc. – NOT for learning individual parts.

All financial arrangements between student and accompanist must be contracted privately. Consult your applied instructor for details.

DEPARTMENT OF MUSIC POLICIES/PROCEDURES

SOLO RECITALS cont.

D. Dress

1. Degree Recitals: professional dress code (suit recommended for men; formal or conservative dress for women).
2. Other recitals: Professional dress for men (shirt & tie is acceptable for Performance Seminar); Professional dress for women.
3. Ushers are expected to dress for the type of recital being presented.

E. Stage Etiquette

Students are expected to perform in a professional manner. Therefore, standard stage protocol will be observed.

F. Reception

Student may opt to hold a reception following the recital. If you do wish to have a reception, please observe the following:

1. Schedule use of a room for the reception when you schedule the recital date.
2. Make all arrangements for table, chairs, etc., with the Music Office.
3. Announcements and/or presentations, if any, should be scheduled for the reception.

G. Photography and Recordings

Flash photography during the recital program is prohibited. The student is encouraged to record his/her recital program. Professional audio and video recording is arranged through the Sound Recording Technology program at (386) 481-2885.

STUDENT HONORS RECITAL PROCEDURES

1. In early Spring Semester, students will receive a ballot to nominate fellow students.
2. Faculty will determine eligibility based on the following criteria:
 - a) Student must be a music major or minor
 - b) Student must be in second semester as a full time student
 - c) Student must have approval of Applied Instructor
 - d) Student must have a minimum 3.0 GPA
 - e) Student must demonstrate the highest levels of musical achievement
3. Exceptions to any of the above can only be made in cases of outside recognition and achievement with faculty approval.
4. Student is responsible for requesting any necessary rehearsals with a collaborative artist.
5. There will be one dress rehearsal prior to the event.

DEPARTMENT OF MUSIC POLICIES/PROCEDURES

ADVISING

The Department Chair as well as selected faculty serve as academic advisors for junior and senior students majoring in their academic areas. Freshman and sophomore students are advised by a Student Success Coach in the Office of Student Success and Retention Services (OSSRS) who works closely with the department chair and is trained in the music curricula. Students must report first to their assigned Student Success Coach who also consults and works in conjunction with their music advisor.

1. All students must see their Success Coach regarding scheduling of classes during each pre-registration and registration period, and must update the Vertical Curriculum Tracking Form with their advisor for Department of Music records. Both the advisor and student will keep copies of these records, to be used during all advisement appointments. The official permanent record folder is kept in the Department of Music Office.
2. The music advisor will check and sign any student registration documents.
3. The music advisor must review and approve all schedule changes during the scheduled drop/add period or at any time during the semester.
4. The music advisor will track student progress throughout the semester. Progress reports may be requested from the student's instructors.
5. The Department Chair and appropriate music advisor will approve schedules completed by the Student Success Coach as necessary.
6. The music advisor must be aware of other requirements necessary for graduation and be abreast of students' career goals. This includes further study at the graduate level. Advice must be appropriate to the student's desired area of specialization.
7. The music advisor will document consultations with advisees and keep all appropriate records current in student files.

Vertical Curriculum/Degree Progress Record

The music advisor will update the student's degree tracking record, which lists all required courses, dates of completion, and grades received. A copy of this record is saved and updated in the student's folder in the music office and another copy should be sent to the student. These records are also updated in the Jenzabar system. Students are able to view their degree audit through their Wildcat Web portal.

DEPARTMENT OF MUSIC POLICIES/PROCEDURES

STUDENT ACADEMIC STATUS WITHIN A MUSIC DEGREE PROGRAM

Each student is required to meet with his/her advisor during the Pre-Registration or Registration period to assist with selecting courses for the upcoming semester, as well as review the student's progress for the semester. In this meeting the advisor will address whether or not the student is successfully progressing through the degree program, or if the student should be placed on probation status within the Music Major. The advisor, in conjunction with the applied instructor and Department Chair, may recommend placing a student on a probation status and/or ultimately counsel the student to change from the music major based on the criteria and procedure outlined below:

- Receipt of a grade of D or F in any required music course will result in a probationary warning letter to the student.
- At the conclusion of the subsequent semester, if the student continues to fail the course(s), he/she will be placed on departmental probation, which will be documented in student files by the Department Chair and his/her advisor. A student on probation may face additional monitoring within the department as well as campus wide. Music faculty members will be alerted to this status.
- If the student shows no noticeable improvement, he/she will face a committee hearing comprised of the Department Chair, his/her advisor and additional faculty members to review the student's entire academic file in order to determine the likelihood of success in the degree program. Pending the committee's determination, the student may be recommended to change majors.
- The student reserves the right to an appeal process indicating this intention in writing within seven days of the committee's recommendation.

The Department Chair will make a final decision in consultation with the student, the School Dean, and the Provost, as needed.

Tutoring

The department has established a tutoring program exclusively led by students. The main effort for this program is led by the NAFME Collegiate Chapter. Tutoring is offered for a variety of core music courses such as Class Piano, Musicianship, and Music History & Culture. Faculty identify students needing tutoring and those students are placed with carefully selected tutors. A student from any major can be selected as a tutor.

DEPARTMENT OF MUSIC POLICIES/PROCEDURES

APPLIED LESSONS

Students should schedule weekly lessons with their Applied Instructor at the beginning of each semester after registering for courses. The instructor should have a schedule with available times posted on or by the studio door. Each student is entitled to an hour of instruction per week. The student should determine an available hour from both the instructor's schedule and the student's schedule and commit to that time every week. This should be done as promptly as possible in order to meet the minimum number of ten (10) lessons each semester. Students must meet this minimum number to receive a passing grade regardless of major or instrument/voice of study.

An applied music instructor should be obligated to make up a lesson absence only if: (1) the instructor is the reason for the missed lesson or (2) the student notifies the instructor of the intention to be absent due to illness or family emergency with advance notice.

EXPECTATIONS OF PRACTICE AND STUDY

The Department of Music expects students to spend a minimum of two hours outside of class in preparation for every classroom lecture hour. This means a 3-credit hour course meeting a minimum of 150 lecture minutes each week would expect the student to spend a minimum of six hours studying, completing assignments, and all other outlined expectations each week.

Additional information is outlined below for the Music Unit as it is related to applied lessons, ensembles, lab courses, and internships.

- a) Two laboratory hours each week throughout a semester are considered the equivalent of one lecture hour in counting credits earned in an undergraduate laboratory course. Examples of laboratory courses include Class Piano, Aural Skills, Instrumental and Vocal Methods. Weekly expectations outside of class are clearly outlined in course syllabi.
- b) All music majors take Applied Lessons on a primary instrument or voice-type for one credit hour. Private instruction for one hour a week requires significant weekly expectations regarding practice time and study outside of the lesson.
- c) Repetition and practice is also a key component to ensemble rehearsal. All ensembles receive one credit hour and have clear rehearsal schedules and workload expectations outlined in any additional handbooks and course syllabi. Ensembles will rehearse between two and fifteen hours per week depending upon the nature and purpose of each ensemble course.
- d) Seminar courses are usually attendance-based, zero credit courses used to document student exposure and participation in various performances and classes where exposure to repertoire, and/or reinforcement of curricular content beyond the regular classroom is the expected and stated outcome.
- e) Intern experiences are meant to simulate employment/working conditions after graduation. This constitutes a wide range of outcomes through the accumulation of hours in an appropriate setting according to the student's career goals. These expectations must be clearly communicated in course materials such as syllabi and all correspondence with host sites.

STUDENT HEALTH & SAFETY INFORMATION

The Department of Music, as required by the National Association of Schools of Music, is obligated to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

The Department of Music has developed policies, protocols, and operational procedures to guard against injury and illness in the study and practice of music, as well as to raise the awareness among our students and faculty of the connections between musicians' health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the University's practice, rehearsal, and performance facilities.

It is important to note that health and safety depends largely on personal decisions made by informed individuals. Bethune-Cookman University has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Too many factors beyond the university's control are involved.

Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or involvement in Bethune-Cookman University Department of Music programs and ensembles. The policies, protocols, and operational procedures developed by the Department of Music do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to the University.

We are following all university protocols and CDC recommendations during this time of COVID-19. Please see any supplemental documents concerning all ensembles and use of facilities, including practice rooms. Following the safety information below is also critical to avoiding spread of infection.

Performance Injuries

Anyone who practices, rehearses or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries. Sizable percentages of them develop physical problems related to playing their instruments; and if they are also computer users, their risks are compounded. Instrumental injuries often include carpal tunnel syndrome, tendinitis, and bursitis. Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and the end of careers.

Advice for Instrumentalists

The Department of Music extends thanks to several sources for this information.

STUDENT HEALTH & SAFETY INFORMATION

1. **Evaluate your technique.** Reduce force, keep joints in the middle of their range of motion, use large muscle groups when possible, and avoid fixed, tense positions.
2. **Always warm up.** As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance.
3. **Take breaks to stretch and relax.** Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure to restore circulation.
4. **Pace yourself.** No pain, no gain is a potentially catastrophic philosophy for a musician. Know when enough is enough, and learn to say 'no' to certain performances or lengths of performing that might result in injury.
5. **Check out your instrument.** Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?
6. **Evaluate other activities.** Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendinitis.
7. **Pay attention to your body.** Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.

Advice for Singers

The Department of Music wishes to thank The Singer's Resource, the Texas Voice Center, Houston, and the University of Michigan Vocal Health Center for the following information:

1. **Maintain good general health.** Get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" - see your physician and rest your voice.
2. **Exercise regularly.**
3. **Eat a balanced diet.** Including vegetables, fruit and whole grains, and avoid caffeinated drinks (coffee, tea, and soft drinks) and alcohol. Avoid spicy, acidic, and dairy foods if you are sensitive to them.
4. **Maintain body hydration;** drink two quarts of water daily.

STUDENT HEALTH & SAFETY INFORMATION

5. **Avoid dry, artificial interior climates.** The relative humidity of Daytona Beach typically ranges from 47% (comfortable) to 95% (very humid) over the course of the year, rarely dropping below 29% (dry) and reaching as high as 100% (very humid). Too high or too low a humidity level can be an enemy to your natural voice. An ideal humidity for voice is about 40-50%. Using a humidifier at night might compensate for interior dryness.
6. **Limit the use of your voice.** High-ceilinged restaurants, noisy parties, cars and planes are especially damaging to the voice. If necessary, use amplification for vocal projection.
7. **Avoid throat clearing and voiced coughing.**
8. **Stop yelling, and avoid hard vocal attacks on initial vowel words.**
9. **Adjust the speaking pitch level of your voice.** Use the pitch level in the same range where you say, "Umm-hmm?"
10. **Speak in phrases rather than in paragraphs.** Breathe slightly before each phrase.
11. **Reduce demands on your voice** - don't do all the talking!
12. **Learn to breathe silently to activate your breath support muscles and reduce neck tension.**
13. **Take full advantage of the two free elements of vocal fold healing:** water and air.
14. **Vocal athletes must treat their musculoskeletal system as do other types of athletes;** therefore, vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.

Advice for all Bethune-Cookman University Musicians

Stay informed. Awareness is the key. Like many health-related issues, prevention is much easier and less expensive than cures. Take time to read available information concerning injuries associated with your art.

Get medical attention. Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury. Likewise, the demands placed on singers' voices are immense. Hardly a month goes by where a top singer is not forced to interrupt a tour, take a break, or undergo a medical procedure due to problems with their voice. Medical professionals are making the case that the demands put on one's voice when singing one to three hours is as intense as those made on an Olympic marathon runner's body. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a singer's ability to perform at her/his best.

STUDENT HEALTH & SAFETY INFORMATION

Musicians might find the following books helpful:

Conable, Barbara. *What Every Musicians Needs to Know About the Body* (GIA Publications, 2000)

Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness* (Oxford, 2009)

Norris, Richard N. *The Musician's Survival Manual* (International Conference of Symphony and Opera Musicians, 1993)

The following links may be useful:

[Associated Board of the Royal Schools of Music](#) (ABRSM), the world's leading authority on musical assessment, actively supporting and encouraging music learning for all.

[Performing Arts Medicine Association](#) (PAMA), an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist.

[Texas Voice Center](#), founded in 1989 for the diagnosis, treatment, and prevention of voice disorders.

[National Center for Voice and Speech](#) (NCVS), conducts research, educates vocologists, and disseminates information about voice and speech.

[Vocal Health Center](#), University of Michigan Health System, recognized locally, regionally and nationally as a leading institution for the treatment and prevention of voice disorders. At the heart of the Center is a professional team comprised of experts from the University of Michigan Health System and U-M School of Music, encompassing the fields of Laryngology, Speech Pathology, and Vocal Arts.

STUDENT HEALTH & SAFETY INFORMATION

Department-Owned Instruments

The Department of Music and the Band Program maintain collections of musical instruments for checkout and use by members of the music faculty and students enrolled in our courses and performing ensembles. As with other items we use in the course of our daily lives, musical instruments must be cared for properly and cleaned regularly. Every year, thousands of dollars are spent to clean, adjust, and return instruments to full playing condition.

Antiseptically Clean

More and more our society is pushing for products that are antifungal, antibacterial and antiviral. Some even go the next step further aiming to achieve sterility. However, our bodies by design are not meant to live in a sterile environment. As kids we played in the dirt, ate bugs and countless other things and became stronger because of it. Keep in mind that total sterility is a fleeting moment. Once a sterile instrument has been handled or exposed to room air it is no longer considered to be sterile. It will however remain antiseptically clean until used.

Most viruses cannot live on hard surfaces for a prolonged period of time. Some die simply with exposure to air. However, certain groups are quite hardy. Therefore, musicians must be concerned with instrument hygiene. Users of school owned and rented musical equipment might be more susceptible to infections from instruments that are not cleaned and maintained properly.

If the cleaning process is thorough, however, musical instruments will be antiseptically clean. Just as with the utensils you eat with, soap and water can clean off anything harmful. Antibacterial soaps will kill certain germs but all soaps will carry away the germs that stick to dirt and oils while they clean. No germs/ no threat.

Infectious Disease Risks

Sharing musical instruments is a widespread, accepted practice in the profession. However, recent discussion in the profession has included concern regarding shared musical instruments and infectious disease, especially HIV.

The Centers for Disease Control (CDC), has confirmed that there is no risk of transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV) through shared musical instruments. The reasons for this are that these diseases are passed via a blood-to-blood, sexual fluid or mucous membrane contact. There has been no case of saliva transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV).

Instrument Hygiene

While the possibility of transmission of the above bacteria and viruses is not a real consideration, it is apparent that there should be a protocol with regard to shared musical instruments. Sharing of instruments is routine in music schools, where students practice and perform on borrowed instruments throughout the year. In our discussion with our consultants, certain basic considerations and recommendations for standard operating procedures regarding shared instruments were recommended as follows:

STUDENT HEALTH & SAFETY INFORMATION

1. All musicians or students should have their own instrument if possible.
2. All musicians or students should have their own mouthpiece if possible.
3. All students and faculty sharing reed instruments **MUST** have their own individual reeds. Reeds should **NEVER** be shared.
4. If instruments must be shared in class, alcohol wipes or Sterisol germicide solution (both available from the Department of Music) should be available for use between different people. When renting or using a Department-owned musical instrument, each user must understand that regular cleaning of these musical instruments is required in order to practice proper hygiene. The student must initial and date the following statement upon checkout of the institutionally owned wind instrument.

Mouthpieces

The mouthpiece (flute headjoint), English Horn and bassoon bocal, and saxophone neck crook) are essential parts of wind instruments. As the only parts of these instruments placed either in or close to the musician's mouth, research has concluded that these parts (and reeds) harbor the greatest quantities of bacteria.

Adhering to the following procedures will ensure that these instrumental parts will remain antiseptically clean for the healthy and safe use of our students and faculty.

Cleaning the Flute Head Joint

1. Using a cotton swab saturated with denatured, isopropyl alcohol, carefully clean around the embouchure hole.
2. Alcohol wipes can be used on the flute's lip plate to kill germs if the flute shared by several players.
3. Using a soft, lint-free silk cloth inserted into the cleaning rod, clean the inside of the headjoint.
4. Do not run the headjoint under water as it may saturate and eventually shrink the headjoint cork.

Cleaning Bocals

1. Bocals should be cleaned every month with a bocal brush, mild soap solution, and running water. 2. Double-reed bocals can be cleaned with a pipe cleaner, mild soap solution, and running water. Be careful not to scratch the inside of the bocal with the exposed wire ends of the pipe cleaner. Cleaning Hard Rubber (Ebony) Mouthpieces 1. Mouthpieces should be swabbed after each playing and cleaned weekly.

STUDENT HEALTH & SAFETY INFORMATION

2. Select a small (to use less liquid) container that will accommodate the mouthpiece and place the mouthpiece tip down in the container.
3. Fill the container to where the ligature would begin with a solution of half water and half white vinegar (50% water and 50% hydrogen peroxide works too). Protect clarinet mouthpiece corked tenons from moisture.
4. After a short time, use an appropriately sized mouthpiece brush to remove any calcium deposits or other residue from inside and outside surfaces. This step may need to be repeated if the mouthpiece is excessively dirty.
5. Rinse the mouthpiece thoroughly and then saturate with Sterisol germicide solution. Place on paper towel and wait one minute.
6. Wipe dry with paper towel.
7. Note: Metal saxophone mouthpieces clean up well with hot water, mild dish soap (not dishwasher detergent), and a mouthpiece brush. Sterisol germicide solution is also safe for metal mouthpieces.

Cleaning Saxophone Necks (Crooks)

1. Swabs and pad-savers are available to clean the inside of the saxophone neck. However, most saxophonists use a flexible bottlebrush and toothbrush to accomplish the same results.
2. If the instrument is played daily, the saxophone neck should be cleaned weekly (and swabbed out each day after playing).
3. Use the bottlebrush and mild, soapy water to clean the inside of the neck.
4. Rinse under running water.
5. Sterisol germicide solution may be used on the inside of the neck at this time, if desired (not necessary). Place on paper towel for one minute.
6. Rinse again under running water, dry, and place in the case.
7. If using pad-savers, do not leave the pad-saver inside the neck when packed away.

STUDENT HEALTH & SAFETY INFORMATION

Cleaning Brass Mouthpieces

1. Mouthpieces should be cleaned monthly.
2. Using a cloth soaked in warm, soapy water, clean the outside of the mouthpiece.
3. Use a mouthpiece brush and warm, soapy water to clean the inside.
4. Rinse the mouthpiece and dry thoroughly.
5. Sterisol germicide solution may be used on the mouthpiece at this time. Place on paper towel for one minute.
6. Wipe dry with paper towel.

Other Instruments

1. String, percussion, and keyboard instruments present few hygienic issues that cannot be solved simply by the musician washing their hands before and after use.

More useful links and credit to:

[Musicians and Injuries](#)

[Health & Safety | Butler University](#)

Performing Arts Medical Association (PAMA) *Medical problems in Performing Artists*. Official journal of the Performing Arts Medical Association (PAMA).
(suggest acquiring subscription to Swisher?)

Castonguay, David Otis. *Maintaining Vocal Health*. 2005

McComb, Ron. *Colorado Brass and Woodwinds: Musician Health Exercises*. A compilation of links for brass, woodwind, and guitar players; includes both musician health topics and exercises.

For Pianists: Wristen, Brenda, et al. *Wellness Curriculum Outline*. Extensive resources from the Frances Clark Center for Keyboard Pedagogy.

STUDENT HEALTH & SAFETY INFORMATION

Protecting Your Hearing Health

Hearing health is essential to your lifelong success as a musician.

Noise-induced hearing loss is largely preventable. You must avoid overexposure to loud sounds, especially for long periods of time.

The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.

Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.

Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:

- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (blender, hair dryer) – 2 hours
- 94 dB (MP3 player at 1/2 volume) – 1 hour
- 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110 dB (rock concert, power tools) – 2 minutes
- 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.

The use of earplugs and earmuffs helps to protect your hearing health.

Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily basis.

It is important to follow basic hearing health guidelines established by OSHA.

It is also important to study this issue and learn more ([link](#)). If you are concerned about your personal hearing health, talk with a medical professional.

If you are concerned about your hearing health in relationship to your program of study, consult the Texas Adams - Alumni Infirmary P: 386-481-2920, E: studenthealth@cookman.edu

Health and Safety Standards Organizations

American National Standards Institute (ANSI) [American National Standards Institute](#)

The National Institute for Occupational Safety and Health (NIOSH) [National Institute for Occupational Safety & Health | NIOSH | CDC](#)

Occupational Safety and Health Administration (OSHA) [OSHA](#)

DEPARTMENT OF MUSIC POLICIES/PROCEDURES

Department of Music Equipment Protocol

Equipment Assignment, Usage and Checkout

All equipment is either assigned to a location, set for a specific function, or made available for checkout. Protocol for the standard use and external use of that equipment in each of the three categories is found below.

Equipment Assigned to a Location:

Equipment assigned to a location is to be kept in that location at all times (for example Audio Logic Studio). Students, faculty and staff may use the equipment in that location in accordance to the designated use of the equipment in that facility.

If equipment from the location is needed elsewhere, an 'External Equipment Checkout Form' must be completed.

Equipment Set for a Specific Function:

Equipment set for a specific function is to be stored in a secure location and used for the designated function. It is not to be used in any other way or longer than the allotted time without proper approval, signatures and a properly completed 'External Equipment Checkout Form'.

If equipment set for a specific function is needed elsewhere, an 'External Equipment Checkout Form' must be completed.

Equipment Made Available for Checkout:

Equipment made available for checkout is to be stored in a secure location and used when proper checkout procedures are followed. All equipment includes descriptions of potential uses, time restrictions and approved users.

If equipment made available for checkout is needed elsewhere (or beyond the defined scope for the item), an 'External Equipment Checkout Form' must be completed.

External Equipment Use Guidelines:

University equipment approved for external use must adhere to the following guidelines:

- Any usage of University equipment must be approved and follow proper checkout procedures and protocols.
- External usage of University equipment should not take precedence over the original defined usage of the equipment.
- University equipment should be stored in its designated location.
- Usage of University equipment by other departments, schools or facilities within the University requires prior approval.

DEPARTMENT OF MUSIC POLICIES/PROCEDURES

Use of Audio Logic Studio

Audio Logic is a recording studio located away from campus at 418 Fremont Ave., Suite B. The studio is designated for use by students enrolled in music production and audio recording courses in order for them to complete assigned projects. The studio is made available for student use during the week. Student workers may be utilized to make the studio available

Audio Logic Studio Scheduling Procedures

The studio schedule must be managed as a calendar visible to students, but only editable by assigned faculty and staff. The following are guidelines for studio scheduling and signup procedures.

- Students must be currently enrolled in a course that enables use of the studio in order to schedule time.
- Students are allowed 6 hours of scheduled studio time per week (no time blocks longer than 4 hours).
- Students may schedule additional time within 24 hours of the available time.
- Scheduling for a given week begins Monday morning at 9:00 AM of the prior week.
- Time is scheduled on a first come first serve basis by the assigned faculty and staff. Time may be requested through email, text messaging or phone, but is most reliable in person.
- The scheduling calendar must include the following information for each assigned time: first and last name, class number or name, and session start and end time.
- The scheduling calendar should reflect the actual usage of the studio, so any cancelations or impromptu sessions should be reflected in the schedule.
- The assigned staff and faculty members, aiming to be fair and impartial, should diplomatically resolve any double bookings.

Audio Logic Studio Student Usage Guidelines

All projects worked on in Audio Logic by students for completion of class projects must adhere to the following guidelines.

- All projects worked on in the studio must be connected to current semester assignments or work towards a senior portfolio.
- Students may complete projects that fulfill class requirements and make money from their creations after they are completed.

Use of Studio 119

Studio 119 is a recording studio located in 119 (control room) and 118 (isolation booth) of the Robinson building. The studio is designated for use by students enrolled in music production and audio recording courses in order for them to complete assigned projects. The studio is available all hours that the Robinson building is accessible. Access to the studio is granted to students through a designated access procedure for the particular semester (key check out, key pad, etc.). A microphone is also available in a coded lock box in 118 (the code is given to assigned students and may change each semester).

DEPARTMENT OF MUSIC POLICIES/PROCEDURES

Studio 119 Scheduling Procedures

The studio schedule is managed as a calendar visible to students, but only editable by assigned faculty and staff. The following are guidelines for studio scheduling and signup procedures.

- Students must be currently enrolled in a course that enables use of the studio in order to schedule time.
- Students are allowed 6 hours of scheduled studio time per week (no time blocks longer than 4 hours).
- Students may schedule additional time within 24 hours of the available time.
- Scheduling for a given week begins Monday morning at 9:00 AM of the prior week.
- Time is scheduled on a first come first serve basis by the assigned faculty and staff. Time may be requested through email, text messaging or phone, but is most reliable in person.
- The scheduling calendar must include the following information for each assigned time: first and last name, class number or name, and session start and end time.
- The scheduling calendar should reflect the actual usage of the studio, so any cancelations or impromptu sessions should be reflected in the schedule.
- The assigned staff and faculty members, aiming to be fair and impartial, should diplomatically resolve any double bookings.

119 Studio Approved Usage Guidelines

All projects worked on in 119/118 Studio by students for completion of class projects must adhere to the following guidelines.

- All projects worked on in the studio must be connected to current semester assignments and/or work towards the student's senior portfolio.
- No student is allowed to receive money for use of the studio or services provided by the studio.
- Students may complete projects that fulfill class requirements and make money from their creations after they are completed.

Computer Labs

The Computer Labs located in rooms 235/234 Of the Handfield Annex functions as both a classroom and a computer lab. Students not enrolled in the currently scheduled class may be asked to leave at the Instructor's discretion.

Use of Computer Labs

The lab is open to all music majors and students enrolled in music classes held in the lab. Students are permitted to respectfully use the computers for whatever tasks they require following University guidelines with the following restrictions.

- Students must use headphones when playing audio from the computers.
- Students must provide their own headphones.
- Students must be respectful to others when talking, laughing and being social.

DEPARTMENT OF MUSIC POLICIES/PROCEDURES

Computer Labs Monitoring/Schedule

A schedule should be posted on the door of the lab at the beginning of each semester stating when the lab will be available for general use and when classes are held. This schedule may change if the lab is closed based on the availability of faculty, staff and student workers to monitor the lab. The Computer Labs are only available when the door is unlocked.

Audio/Video Recording and Reproduction of Recitals and Seminars

The Department of Music will assume the responsibility of providing audio/video recording for the following performances.

- Weekly student professional seminars (Friday at 11:15)
- Faculty and invitational recitals
- Master classes (video only)

Providing audio/video recording includes the following services.

- Professional audio recorded with two condenser microphones.
- Professional video recorded with one digital video camera (minimum SD quality) placed wide with no (or minimal) movement during the performance.
- Audio edited into individual tracks (corresponding with songs or movements) and placed on a server as wav files in 16 bit, 44.1 khz, stereo interleaved format (ready to be put on a CD or iTunes, etc.).
- Video edited into a full-length performance or multiple parts placed on a server in QuickTime format (ready to be put on a DVD or played on a computer).
- CDs and DVDs available upon request only. First copy is free with each additional copy costing \$3.

Practice Rooms

Practice rooms in the Robinson Building and Handfield Music Annex are meant for practicing singing or with an instrument only. Please do not take that opportunity from dedicated students by using those rooms for eating, sleeping, socializing, studying, or any other activity that does not involve becoming a better musician. All the practice rooms in Robinson contain pianos. The grand piano in R111 is reserved for Applied Piano students only. A key may be obtained from R101. Replacement keys will incur a charge to the students account.

Classrooms/Rehearsal Halls

Certain rooms and halls are available for student use if available. This generally means rehearsals, study groups, or organizational meetings. Please see the music office to make reservations, and ensure the space and time desired are available.

Please do your part by leaving all of these facilities in a condition as well or better than you find them. That means removing trash, and returning chairs and desks to the standard locations. Failure to comply can result in loss of availability to all students.

SELECT UNIVERSITY POLICIES AND PROCEDURES

Visit <http://catalog.cookman.edu/> for full details. Policies are subject to change from one catalog year to another.

Academic Honesty-Honor Code:

Bethune-Cookman University students are expected to abide by the B-CU Student Honor Code in all academic activities. As members of an academic community, which places a high value on truth and the pursuit of knowledge, students are expected to be honest in every phase of their academic life and to present, as their own work, only that which is genuinely theirs. Students have the responsibility to maintain the highest standards of academic integrity and to refrain from any form of academic dishonesty.

Academic dishonesty, such as cheating, plagiarism or other actions to create an unfair academic advantage for oneself or a disadvantage for another other member or members of the academic community, is antithetical to learning and inconsistent with the Institutional Core Values. Students who are academically dishonest undermine the integrity of the University. If students receive recognition, the value of the recognition is diminished if the student is accused of academic dishonesty. In such cases, the reputation of the University and its graduates are jeopardized. Academic dishonesty hurts the University and is unfair to other students. A complete definition of academic dishonesty and disciplinary procedures are found in the B-CU Student Honor Code.

Suspected violation of either a University policy on academic honesty or the instructor's specific codes, as found in the course syllabus, will be handled in accordance with the B-CU Honor Code.

Attendance:

Students are expected to take advantage of the educational opportunities available to them by attending classes and laboratory periods. Class attendance and participation are part of the requirements for passing the course (see individual course syllabi for information regarding class attendance and participation). Excessive absences may result in lower grades.

Students who are absent are responsible for completing and submitting all assignments. If students miss a scheduled assignment, quiz, midterm or final exam, students must obtain the instructor's approval to make up work.

Excused Absences:

Excused absences may include those incurred by the student's participation in university or class sponsored activities, family emergencies, and significant illness. (Proof of family emergencies and illness is an important factor in being permitted to make up missed assignments).

Verification of Attendance:

At the beginning of each Semester, faculty members are required to verify class attendance per Federal Financial Aid Regulations. The second purpose is to ensure that students sitting in their classes are listed on the official class rosters. Once generated, the Verification of Attendance Report is sent to the Office of Financial Aid according to the published deadline. Students will receive credit only for those courses for which they are officially registered and for which they pay the necessary tuition at the time of registration.

SELECT UNIVERSITY POLICIES AND PROCEDURES

Issuance of “I” (Incomplete) Grades:

Faculty members may issue “I” or Incomplete grades to students who, for legitimate reasons, have not completed coursework at the time final grades must be submitted. At the time the request is made, the student must be passing the course with the required minimum grade for the course. At the discretion of the faculty member, an “I” grade may be given to a student who is experiencing extraordinary personal challenges, but who has not formally requested an Incomplete grade.

Removal of “I” Grades:

It is the student’s responsibility to initiate action to meet with the instructor and complete the work necessary to remove the “I” grade. Students receiving “I” grades should report to the instructor(s) who issued the grade(s) within the first week of classes in their next Semester of enrollment. The assignments needed to remove the “I” grade(s) must be completed within the first six weeks of the next Semester. Failure to complete the assigned work in the appropriate time frame will cause “I”s to automatically change to “F” grades.

It is the student’s responsibility to initiate action to meet with the faculty member and complete the work necessary to remove the “I” grade. Students receiving “I” grades should report to the faculty member(s) who issued the grade(s) within the first week of classes in their next semester of enrollment. The assignments needed to remove the “I” grade(s) must be completed within the first six weeks of the next semester. Failure to complete the assigned work in the appropriate time frame will cause the “I”(s) to automatically change to “F” grades.

At the end of the time period specified, the original faculty member will file the necessary form and submit the appropriate final letter grade to the Office of the Registrar.

Grade Change Policy:

All grades (A, B, C, D, F) are considered final when assigned by an instructor at the end of a term. Final grades can be changed if an instructor makes the request based on a computational or procedural error in the original assignment of a grade. A change of grade may not take place as a result of additional work submitted, re-evaluation, or other special arrangements. A grade can also be changed as a result of a grade appeal. See student grade appeal procedure. A request for a grade change is accompanied by supporting material.

Procedure:

1. The grade change is initiated by the instructor
2. The instructor submits the grade change form, with supporting documentation to the Department Chair. If the Chair approves, the form and supporting materials are submitted to the Academic Dean.
3. If the grade change is approved, the Academic Dean submits the form and supporting materials to the Provost.
4. If the grade change is approved, the Provost sends the form to the Registrar.

Grade changes can only happen within a year of the initially assigned grade. Additionally, grade changes may not occur after a student has graduated.

SELECT UNIVERSITY POLICIES AND PROCEDURES

Grade Repeat Policy:

Students must complete all General Education courses in which they receive an “F” grade. Students must repeat the following specific General Education courses if they receive grades lower than a “C.” English, Mathematics, Speech and Freshman Seminar courses: EN 131, 132 or (EN 134 & 135 Honors), MAT 131, MAT 132, MAT 134 or (MAT 135, 136 OR MAB 138), (MAT 141 & 142, Honors), SC 230 (SC 240 Honors) and FC 110 and FC 111.

Students must repeat all major courses if they receive grades lower than a “C.”

Repeat:

The University will only compute the hours earned from the higher grade in the calculation of the cumulative grade point average (GPA). If a student makes the same grade in the repeated course, the grade for the repeated course will NOT be recalculated into the student’s GPA. All grades, courses and hours attempted/earned, remain a part of the student’s transcript.

Grade Forgiveness:

When students change their major a maximum of two (2) courses, totaling less than nine credits, in one former major may be forgiven (i.e., not calculated in the cumulative grade point average.). This option is available only once. All courses will remain a part of the student’s permanent record.

It is the responsibility of the student to initiate the process of the “forgiveness policy” by obtaining the appropriate approval from their student success coach or faculty advisor and having it approved by the Dean of their new major.

Students must have officially changed their major and spent at least one (1) Semester in the new major (taking and passing at least one (1) course required for the new major). The completed form should be returned to the Office of the Registrar. **General education courses are not eligible for grade forgiveness.**

Right to Appeal a Final Grade:

Every student has the right to appeal final grades given by an instructor. Steps in the grade appeal process are outlined under “Student Grade Appeal.”

Transfer Academic Credit:

Bethune-Cookman University will accept transferable credits if the following criteria are met:

- The credits are obtained from an institution that is regionally accredited or equivalent.
- A grade of C or better was achieved.
- The credits can be applied to a selected degree program at B-CU.
- Advanced Placement (AP) exam scores of 3 or higher are achieved.
- International Baccalaureate (IB) exam scores of 5 or higher, or if you have an IB Diploma a minimum of 4 must be achieved.
- College Level Examination Program (CLEP) scores of 50 or higher are achieved.
- Official transcripts and appropriate documentation are received for evaluation.

SELECT UNIVERSITY POLICIES AND PROCEDURES

Independent Study:

1. Independent Study may take place only after other alternatives have been exhausted.
2. Independent Study must be approved by the instructor, the department chair, and the school dean.
3. Independent Study may be taken only during the student's final two Semesters and only if there is an absolute need for the course in order to satisfy major area requirements for graduation.
4. Independent Study may be taken only by matriculating students who are in acceptable standing.
5. Independent Study may be administered only by full-time faculty.
6. Independent Study courses are limited to **two (2)** during the student's matriculation.
7. A student will pay the normal course fee for an Independent Study course.
8. Under no circumstances will Independent Study be approved after two weeks from the start of a Semester or after the first week of a summer session.
9. Independent Study must be for a course listed in the undergraduate catalog.
10. This Independent Study policy applies to all students.

Adding a Class

Students desiring to add a course may do so only during the registration period until the last day of late registration. Approval of the student's academic student success coach is recommended before any course change can be made. Added courses are not finalized until appropriate forms are delivered to the Office of the Registrar by the student. The student will receive a dated and signed copy of the form upon receipt.

Dropping a Class

A student desiring to drop a course should initiate drop procedures via a conversation with the classroom instructor. A course may be dropped from the first day of classes to the last day of the drop period as defined in the University calendar. Dropped classes are not official until a properly completed Drop/Add Form is completed by the student and submitted to the Office of the Registrar. The student will receive a dated and signed copy of the form upon receipt.

A reduction in course load below 12 hours may jeopardize a student's eligibility to receive a full financial aid package and the ability to participate in campus and intercollegiate activities.

Course Substitutions

Upon the approval of the appropriate academic chair and dean, students may substitute courses in their program of study. This may include courses transferred to the University.

Students must obtain the Course Substitution Request Form from the Student Success Center and obtain appropriate signatures for processing: the department chair of the area responsible for the substituted course, the dean of the academic school that offers the course, and the student success coach. The form must then be submitted to the Office of the Provost for final approval.

**OUTLINE OF MAJOR EVENTS IN FULFILLMENT OF REQUIREMENTS FOR ALL BACHELOR OF ARTS IN
MUSIC DEGREE PROGRAMS**

Dates are approximate and will vary based on student performance and course enrollment.

FRESHMAN YEAR		
Placement Exams for Music Theory, Class Piano, & Applied Music	All Entering Music Majors and Minors	Freshman Orientation or upon entrance to the Music Degree Program
Begin discussion of career goals or graduate school	All Music Majors	Meeting with advisor to plan Spring registration
FTCE General Knowledge Exam	Music Education Majors	By end of Freshman Year and prior to enrollment in MUE 340, ED 355, and ED 352
Piano Proficiency	All Music Majors	By completion of enrollment in MUN 112
First Performance in Seminar	All Music Majors	During second semester enrolled in MU_210
SOPHOMORE YEAR		
MU_210 Barrier Exam/Jury	All Music Majors	After fourth semester of MU_210.
Music Theory Proficiency Exam	All Music Majors	By completion of enrollment in MU 252
FTCE Professional Education Exam	Music Education Majors	Prior to Internship Assignment
JUNIOR YEAR		
FTCE Subject Area Exam	Music Education Majors	Prior to Internship Assignment
Discuss possible internship assignments	All Music Majors	During registration and advisement sessions
Continue discussion of career goals/grad school	All Music Majors	During registration and advisement session with tangible documentation (resume, flyers, admission requirements)
SENIOR YEAR		
Senior Thesis/Final Draft of Resume/Portfolio	All Music Majors	During MUS 499
Production/Recording Internship	Recording Tech. Majors	After completion of all other degree requirements
Production Portfolio	Recording Tech. Majors	Fall and Spring Semester
Senior Degree Recital	Music Education Majors	Fall or Spring Semester, after completion of Pre-Recital Jury
Application for Student Teaching	Music Education Majors	Consult SOE for Deadlines
Music Internship	Recommended for all BA Music	After completion of MU 325 and 354
Student Teaching Internship	Music Education Majors	After completion of all other degree requirements
Clearance of all B-CU Financial Obligations	All students	After completion of all degree requirements

COURSE DESCRIPTIONS FOR THE DEPARTMENT OF MUSIC

MU 290 – Performance Seminar

0 semester hours

Prerequisite: None. Fulfills the need of the music major to experience a broad range of repertory through attendance at recitals, concerts, and other types of performances. (FA, SP)

MU 099 - Applied Music: Music Instrument

1 semester hour

Prerequisite: Placement by Faculty Audition. A preparatory course for music majors who do not have sufficient background to begin applied music instruction at the 210 level but who show promise for advancement. Credit for this course cannot be applied toward a music degree program but it may be repeated once upon approval of the applied instructor. (FA, SP)

MUAL 100 - Fundamentals of Musicianship Lab

1 semester hour

Prerequisite: None. This course presents a review of music fundamentals and the study of tonal harmony from the common practice period. It also serves as an introduction to the study of music at the university level. (FA, SP)

MU_ 110, MU_ 310 - Ensemble: Instrumental, Vocal

0-1 semester hour

Prerequisite: Placement by Faculty Audition. Concert Band, Marching Band, Concert Chorale, Jazz Ensemble, Opera Workshop & Mus. Theatre Scenes, Brass Ensemble, Woodwind Ensemble, Percussion Ensemble, Chamber Singers, Symphonic Band, Jazz Combo and Pep Band (please see descriptions below). Ensembles are open to all students of the University with consent of the instructor and may be repeated for credit.

MUA 110 - Concert Band

0-1 semester hour

Prerequisite: Placement by Faculty Audition. Study and performance of standard and contemporary literature for concert band in a variety of styles including popular, traditional, and non-traditional. (SP only)

MUB 110 - Marching Band

0-1 semester hour

Prerequisite: Placement by Band Staff Audition. Study and performance of marching band literature and marching techniques. Show design emphasizes popular music as well as traditional marches. Provides service to the university and community through a wide array of performing venues such as half-time shows and parades. (FA only)

MUC 110 - Concert Chorale

0-1 semester hour

Prerequisite: Placement by Faculty Audition Study and performance of standard and contemporary choral literature in variety styles from early Western European to American Spiritual, Contemporary, and Non-Western. (FA, SP)

MUF 310 - Opera & Musical Theatre Workshop

0-1 semester hour

Prerequisite: Placement by Faculty Audition. Practical experience in stage movement and performance of opera and musical theater excerpts. (FA, SP)

MUG 310 - Brass Chamber Ensemble

0-1 semester hour

Open to all B-CU Instrumental Brass Students. Study and performance of standard and contemporary literature from various stylistic periods and cultures written or arranged for brass chamber ensembles, with emphasis on the development of small ensemble skills. Includes Trumpet ensemble, trombone ensemble, tuba-euphonium ensemble, and brass quintet. (FA, SP)

MUH 310 - Woodwind Chamber Ensemble

0-1 semester hour

Open to all B-CU Instrumental Woodwind Students. Study and performance of standard and contemporary literature from various stylistic periods and cultures written or arranged for woodwind chamber ensembles, with emphasis on the development of small ensemble skills. Includes flute ensemble, clarinet ensemble, and saxophone ensemble. (FA, SP)

COURSE DESCRIPTIONS FOR THE DEPARTMENT OF MUSIC

MUI 310 - Percussion Chamber Ensemble

0-1 semester hour

Open to all B-CU Instrumental Percussion Students. Study and performance of standard and contemporary literature from various stylistic periods and cultures written or arranged for percussion chamber ensembles, with emphasis on the development of small ensemble skills. (FA, SP)

MUN 110 - Symphonic Band

0-1 semester hour

Prerequisite: Placement by Faculty Audition. Instrumental ensemble performing advanced collegiate and professional compositions in a variety of styles including popular, traditional, and non-traditional. Students receive hands on laboratory experience for ensemble performing. Balance, blend, tonality, listening and intonation are some skills developed in the symphonic band setting. (SP only)

MUO 310 - Jazz Combo*

0-1 semester hour

Prerequisite: Placement by Faculty Audition Study and performance of standard and contemporary jazz styles for small jazz ensembles. Emphasis is on the art of improvisation. (FA, SP)

MUP 110 - Pep Band

0 semester hours

Prerequisite: Placement by Faculty Audition Small ensemble for pep rallies and indoor athletic events. Course does not satisfy music major requirements. (SP only)

MUQ 310 – Chamber Ensemble with Piano*

0-1 semester hour

Prerequisite: None. A study of art song literature from the 19th and 20th centuries concentrating on German, French, Russian and American composers. The class will examine different types of poetry and musical settings, as well as discuss elements of collaborative playing. Students will critique various recordings, perform works in class and write a final analysis of the work of their choice. (FA, SP)

MUR 310 - Mixed Chamber Ensemble*

0-1 semester hour

Prerequisite: Placement by Faculty Audition. Study and performance of standard and contemporary chamber literature in a variety of styles including popular, traditional, and non-traditional for groupings of mixed instrumentation. (FA, SP)

MUT 110 - University Chorus

0-1 semester hour

Prerequisite: None. This course is designed to introduce and develop basic singing techniques, sight-reading skills and basic music theory concepts. Open to all University students. No audition required.

MUT 310 - Contemporary Ensemble

0-1 semester hour

Prerequisite: None. Open to all Instrumental and Vocal Students, the Contemporary Ensemble involves study and performance of standard and contemporary literature for contemporary rock band style ensembles, with emphasis on the development of ensemble performance skills, music dictation, and chord chart creation and reading.

MUU 110 - University Band

0 semester hours

Prerequisite: Placement by Faculty Audition. Study and performance of standard and contemporary literature for instrumental large ensemble with a focus on accessibility to a wide range of student experience and skill. Course does not satisfy music major requirements. (SP only)

MUM 111- Class Voice*

1 semester hour

Class instruction designed to introduce the beginning singer to the fundamentals of healthy voice production and to instill confidence in individual performing skills. (FA, SP)

***Elective Courses Only Offered if Student Need and Faculty Load Allow**

COURSE DESCRIPTIONS FOR THE DEPARTMENT OF MUSIC

MUN 111 - Class Piano I

1 semester hour

Prerequisite: None. An integrated study of fundamental piano skills. The beginning level focuses on building basic skills: intervals, fingering positions, eye/hand coordination, basic music terminology, major/minor 5-finger patterns, major white key scales, primary chords, sight-reading, harmonization, transpositions, improvisation, and level-appropriate piano selections reflecting different styles and composers. (FA, SP)

MUN 112 - Class Piano II

1 semester hour

Prerequisite: MUN 111. A thorough and integrated study of fundamental piano skills. This level builds upon skills acquired in MUN 111, expanding the study of scales to major and minor scales in two octaves, basic chord progressions, triad inversions using keyboard style harmonizations, transpositions, improvisation, sight-reading (including score notation), and level-appropriate piano selections reflecting different styles and composers. (FA, SP)

MU 133 - Computer Applications in Music

3 semester hours

A study in the basic concepts in computing, and the way computers are and can be used in music. (FA, SP)

MU 135 - Introduction to Songwriting

1 semester hour

Prerequisite: None. An introduction to songwriting and lyric writing for popular music. Students will be introduced to the basic concepts and industry standards involved in writing hit songs for the Pop, Hip Hop, Rap, Rock, Country, R&B, Soul, Gospel and Folk industries. (FA, SP)

MU 136 - Introduction to Beat Making

1 semester hour

Prerequisite: None. This course is designed to introduce the student to the basic concepts and technology involved in creating music via midi and audio sequencing. We will explore techniques used in today's contemporary music including but not limited to Pop, Hip Hop, Rap, Rock, Country, R&B, Soul, Gospel, Folk.

MU_ 210 - Applied Music: Major Instrument/Voice

1 semester hour

Prerequisite: Placement by faculty audition. Individual instruction in the techniques and performance literature for the student's principal instrument/voice. Course will be repeated a minimum of four semesters with guided expectations of improvement each semester leading towards a faculty jury evaluation. Students are expected to perform publicly. Fourth semester evaluation will determine placement into MU_ 410. Other expectations vary by instructor. MUB – Applied Tuba/Euph., MUC – Applied Clarinet, MUF - Applied Flute, MUN – Applied Piano, MUO – Applied Bassoon, MUP – Applied Perc., MUR – Applied Trombone, MUS - Applied Sax., MUT – Applied Trumpet, MUV – Applied Voice. (FA, SP)

MUN 211-212 - Class Piano III & IV

1 semester hour

Prerequisite: Levels 111-212 must be taken in succession. These courses focus on continuing to develop sight-reading skills through solo and duet literature, two-octave major and minor black key scales, chord progressions, harmonizations, transpositions, and more advanced solo repertoire encompassing different styles and genres. (FA, SP)

MU 213 - Vocal Methods

1 semester hour

Emphasis is upon developing and teaching basic concepts of vocal techniques appropriate to teaching vocal music in K-12 school settings. (FA, SP)

MU 214 - String Methods

1 semester hour

Emphasis is upon developing and teaching basic concepts of string instruments appropriate to teaching string music in K-12 school settings. (FA, SP)

COURSE DESCRIPTIONS FOR THE DEPARTMENT OF MUSIC

MU 225 – Music Appreciation for Non-Majors

3 semester hours

Prerequisite: None (only for non-music majors). A one semester introduction to music of western & non-western cultures framed within a historic & social context in order to understand how people experienced music over time. A separate segment is devoted to “music of our time” of the past 50 years. The course format includes listening, readings, discussions and analysis of music. (FA, SP – online)

MU 228 – Pro Tools 101*

1 semester hour

Prerequisite: None. This course is the official Avid Pro Tools 101 course and the first step towards Pro Tools certification, covering basic Pro Tools principles and providing everything students need to complete a Pro Tools project-from initial set up to final mixdown. (FA)

MU 229 – Pro Tools 110*

1 semester hour

Prerequisite: MU 228. This course is the official Avid Pro Tools 110 course and the second step towards Pro Tools certification, providing a more detailed look at the Pro Tools system above and beyond the knowledge students gained in the Pro Tools 101 course covering all the key concepts and skills needed to operate a Pro Tools system at the User level. (SP)

MU 233 – Advanced Computer Applications

3 semester hours

Prerequisite: None. This course provides a study in the advanced concepts of the integration of computers and music including Digital Audio Workstation fundamentals, Mac and PC software and issues, digital audio and video editing, and MIDI fundamentals. (FA only)

MU 237 – Music Industry

3 semester hours

Prerequisite: MU 135, MU 233. This course introduces students to the unique business of the music and recording industries. Students learn about the structure and function of record labels, artist management, and managing their own music or recording businesses and careers. (SP only)

MU 238 – Introduction to Conducting

1 semester hour

Prerequisite: MUAL 100. Introduces the basic techniques of conducting vocal and instrumental music, focus will include use of the baton and hands, beat patterns, preparatory beats, cutoffs, fermati, and gestures for dynamics, tempo, and character. Students will conduct one another in a varied repertoire of vocal, and instrumental music. (FA, SP)

MU 243 – Audio Fundamentals I

3 semester hours

Prerequisite: MU 233 (completed or concurrent enrollment). This course is an introduction to the fundamentals of audio including room acoustics, auditory function, equipment components, audio processors, mixing, mastering and Digital Audio Workstations. (FA only)

MU 244 – Audio Fundamentals II

3 semester hours

Prerequisite: MU 233, MU 243. This course is a continued study of audio fundamentals with a greater focus towards hands-on experience through projects recorded in a recording studio utilizing microphone technique and producing and mixing a project from start to finish. (SP only)

MU 251 – Musicianship Skills I

2 semester hours

Prerequisite: MUAL 100. This course presents a review of music fundamentals and begins the study of diatonic harmonic and melodic materials of the common practice period. A co-requisite laboratory begins the development of ear training and sight singing skills. (FA only)

***Elective Courses Only Offered if Student Need and Faculty Load Allow**

COURSE DESCRIPTIONS FOR THE DEPARTMENT OF MUSIC

MU 252 – Musicianship Skills II

2 semester hours

Prerequisite: MU 251. Further study of harmonic progressions of the common practice period including introduction to applied chromaticism, modulation, and an introduction to formal processes in tonal music. Emphasis is on part-writing and analysis. Continuation of dictation and sight singing corequisite lab. (SP only)

MUE 231 – Introduction to Music Education

3 semester hours

Prerequisite: None. Orientation to the role of the music teacher in the public schools. Observation required for teacher-pupil interaction, instructional approaches, and classroom management in elementary through secondary schools. (FA only)

MUL 251 – Aural Skills I

1 semester hour

Prerequisite: MUAL 100. This course begins the development of sight singing, dictation, and audiation skills for the music major. Exercises include materials from major and minor diatonic music, simpler rhythmic figurations, and basic conducting patterns used in a context to also develop the ability to sing at first sight. (FA only)

MUL 252 – Aural Skills II

1 semester hour

Prerequisite: MU 251. Further study of sight singing, dictation, error detection, and audiation to also introduce applied chromaticism and modulation. Emphasis is on linear and vertical dictation and analysis reinforced with singing exercises. (SP only)

MU 313 - Percussion Methods

1 semester hour

Prerequisite: MUAL 100. Emphasis upon developing and teaching basic concepts of percussion instruments appropriate to teaching instrumental music in K-12 grade school settings. (FA, SP)

MU 314 - Brass Methods

1 semester hours

Prerequisite: MU 251. Emphasis upon developing and teaching basic concepts of brass instruments appropriate to teaching instrumental music in K-12 grade school settings. (SP only)

MU 324 - Music History & Culture I

3 semester hours

Prerequisite: MU 252. A comprehensive study of Western Music literature, as well as social/historic/political context in which the music evolved, from Antiquity to 1730, including a segment on non-western music (Asia and Africa) and popular culture. The course will examine the influence of various regions and cultures on its music, tracing similarities within the diverse body of music in both classical and popular genres. (FA only)

MU 325 - Music History & Culture II

3 semester hours

Prerequisite: MU 324. A one semester comprehensive study of Western Music literature, as well as social/historic/political context in which the music evolved, from 1730 to the Present, including a segment on non-western music (Asia, the Americas and Africa) and pop culture. The course will examine the influence of various regions and cultures on its music, tracing similarities within the diverse body of music in both classical and popular genres. (SP only)

MU 328 – Pro Tools 201*

1 semester hour

Prerequisite: MU 229. This course is the official Avid Pro Tools 201 course and the third step towards Pro Tools certification, continuing to build on the fundamental concepts and topics covered in the Pro Tools 100-series courses, covering all the key concepts and skills needed to operate a Pro Tools system in a professional studio environment. (FA)

***Elective Courses Only Offered if Student Need and Faculty Load Allow**

COURSE DESCRIPTIONS FOR THE DEPARTMENT OF MUSIC

MU 329 – Pro Tools 210*

1 semester hour

Prerequisite: MU 328. This course is the official Avid Pro Tools 210M course and the final step towards Pro Tools Operator certification, reinforcing the concepts and skills covered in Pro Tools 101, 110, and 201 with practical music-specific examples pertinent to operating a Pro Tools system in a professional studio environment. (SP)

MU 343 - Music Production I

3 semester hours

Prerequisite: MU 233, MU 243, MU 244. This course provides an extensive study of advanced recording techniques, music production, arranging, and Pro Tools HD functionality. This course provides continued hands-on experience in micing, mixing, and MIDI production including project creation in a variety of different musical genres and styles. (FA only)

MU 344 - Music Production II

3 semester hours

Prerequisite: MU 233, MU 243, MU 244, MU 343. This course is a continued study of music production introducing students to advanced production techniques including producing, arranging, loop creation, and beat manipulation. Students complete a variety of projects producing their own original works. (SP only)

MU 345 - Audio Post-Production

3 semester hours

Prerequisite: MU 135, MU 233, MU 243, MU 244. This course introduces students to the specific issues and considerations involved in the synchronization of audio and video. This includes the history of audio for film, SMPTE time code, and surround sound. The course also covers various techniques including dialog editing, Foley, sound effects creation, and composition for film, TV, and Games. (Elective as needed)

MU 346 - Live Sound Reinforcement

3 semester hours Prerequisite: MU 135,

MU 233, MU 243, MU 244. This course aims to redirect previously learned skills in recording towards the field of live sound reinforcement. This course covers everything from signal flow to impedance law. The course focuses on hands on experience more than the memorization of information. This is a three-credit course with one credit set aside for labs. These labs are meant to give the student hands-on experience that cannot be covered in a one-hour class period. (Elective as needed)

MU 353 – Musicianship Skills III

2 semester hours

Prerequisite: MU 252. This course offers further study of chromatic harmony and techniques of the common practice period. Basic formal structures, musical textures, and contrapuntal techniques in this same period are also discussed. Emphasis is on analysis and composition of structured melodies with harmonizations. Continuation of ear-training and sight-singing skills as the corequisite lab portion. (FA only)

MU 354 – Musicianship Skills IV

2 semester hours

Prerequisite: MU 353. A study of large musical forms and styles with an emphasis on Western tonal music of the last 300 years. Introduction to compositional processes of the last century including exotic scales, atonal analysis using pitch-class sets, 12-tone serialism, and more recent trends. Continuation of ear-training and sight-singing skills in a corequisite laboratory. (SP only)

MU_ 410 – Applied Music: Major Instrument/Voice

1 semester hour

Prerequisite: Faculty consent and 4 semesters of MU 210. Individual instruction in the techniques and performance literature for the student's principal instrument/voice. Course will be repeated a minimum of three semesters in Education and Recording Technology, 2 semesters in BA in Music. Guided expectations of improvement each semester leading towards a faculty jury evaluation. Students are expected to perform publicly. Other expectations vary by instructor. A recital jury and public recital are required for successful completion of the course. MUB – Applied Tuba/Euph., MUC – Applied Clarinet, MUF - Applied Flute, MUN – Applied Piano, MUO – Applied Bassoon, MUP – Applied Perc., MUR – Applied Trombone, MUS - Applied Sax., MUT – Applied Trumpet, MUV – Applied Voice (FA, SP)

COURSE DESCRIPTIONS FOR THE DEPARTMENT OF MUSIC

MU 413 - Woodwind Methods

1 semester hour

Prerequisite: MU 251. Emphasis upon developing and teaching basic concepts of woodwind instruments appropriate to K-12 grade school settings. (FA, SP)

MU 430 – Marching & Concert Techniques*

3 semester hours

Prerequisite: MU_ 110 (4 hrs), MU 313, MU 314, MU 354, MU 413. This course is designed to provide senior level students first hand instruction in the structure, organization, administration and standard operating procedures for marching and concert band at the middle school and high school levels. (SP only)

MU 435 - Arranging for Vocal and Instrumental Ensembles

3 semester hours

Prerequisite: MU 353. Practical arranging and scoring techniques for vocal and instrumental ensembles. Provides an introduction to the musical craft of arranging as related to the setting of music for various combinations of instruments and voices. Topics will include transpositions, and instrument/voice ranges. Students will participate in in-class exercises and prepare weekly assigned arrangements as well as a final project. (SP only)

MU 437 - Form & Analysis

3 semester hours

Prerequisite: MU 354. This course offers an in-depth study of musical form and styles with an emphasis on music from the common practice period. Expands discussions to include full score study; additional structures such as concerto and vocal forms; aural identification of formal processes; and recent compositional trends. (FA only)

MU 438 – Advanced Conducting Techniques

2 semester hours

Prerequisite: MU 238, MU 252. A study of advanced conducting techniques focusing on instrumental ensembles, choral ensembles and their respective repertoires. Topics will include baton and hand techniques, score readings with analysis and preparation, transpositions, rehearsal techniques and program preparation. Students will be involved with the preparation of repertoire and proper interpretation of music of all periods. Students will have an opportunity to conduct a large ensemble by end of semester. (SP only)

MUE 340 – Assessment & Evaluation in Music Education

3 semester hours

Prerequisite: MUE 231 (passing scores on the GK portion of the FTCE). Students will learn how to use standardized music aptitude batteries, timbre preference tests, and teacher-made performance rating scales. Students will become familiar with published music achievement tests, and with rubrics used for group and individual assessments in National and Florida Music Education Regional and State competitions. Students will learn basic psychometric concepts related to validity, reliability, error, traditional and authentic measurement tools, criterion referenced, normative referenced, and idiographic referenced tests, and the interpretation of test results. Students will explore current accountability and testing issues in American public Education. (SP only)

MUE 350 – Music Methods in Elementary Education

3 semester hours

Prerequisite: MUE 231. In depth, hands-on knowledge and skills of the major approaches to Music Education within an Elementary School setting, including Orff, Dalcroze, Laban, Suzuki, Weikart, Kodaly, and Gordon. Students will practice movement sequences and techniques, dance, song literature, content and skill learning sequences for tonal and rhythm elements of music, the development of audiation, recorder, and Elementary School Choir concepts. Students will develop a repertoire of lesson plans and will practice teach. Students will develop basic understanding of integration in music. (SP only)

***Elective Courses Only Offered if Student Need and Faculty Load Allow**

COURSE DESCRIPTIONS FOR THE DEPARTMENT OF MUSIC

MUE 360 – Music Methods in Secondary Education

3 semester hours

Prerequisite: MUE 231, any 3 Method courses outside of MUE 350. Overview of traditional and progressive methods and techniques used in secondary vocal and instrumental music. Students will use knowledge and skills garnered from instrumental methods classes to continue to increase performance skills with secondary instruments. Students will articulate methods and techniques from Elementary Methods and Techniques classes and implement pedagogical knowledge and skills to Instrumental Music and secondary Vocal Music. (FA only)

MUL 353 – Aural Skills III

1 semester hour

Prerequisite: MU 252. Continued study of sight singing, dictation, error detection, and audiation to include additional chromaticism and complex modulations. Includes aural identification of formal structures. Emphasis on linear and vertical dictation and analysis reinforced with singing exercises. (FA only)

MUL 354 – Aural Skills IV

1 semester hour

Prerequisite: MU 353. Final study of sight singing, dictation, error detection, and audiation including sight singing vocal and choral literature representing the various periods. Expands aural identification of formal structures. Dictation and sight singing includes select 20th century styles. (SP only)

MU 335 – Entrepreneurship for Musicians*

3 semester hours

Prerequisite: MU 237 Music Industry. This course covers all aspects of an artist's online presence by marketing and promoting the artist on social media. Students will learn effective ways to market an artist, build a fan base, optimize social media sites, promote music videos online and increase chances for media reviews of music. Online public relations is also discussed to assist artists with building their brands and telling their stories to create and/or expand their fan base. (FA only)

MU 338 – Artist Management*

3 semester hours

Prerequisite: MU 237 Music Industry. This course explores the duties and responsibilities of an artist manager whether for an indie artist developing his or her own career or representing an artist who has, or wants the artist manager to secure, a label deal. Artist managers assist the artist with creating, and supervising, a team that oversees various aspects of the artist's career including music publishing, recording, marketing, promotion, touring, music videos, social media, contracts, etc. (SP only)

MU 431 – Music Publishing, Copyright and Intellectual Property*

3 semester hours

Prerequisite: MU 237 Music Industry. Protecting the rights of songwriters and music publishers requires a thorough understanding of copyrights (also known as "intellectual property"), music publishing, performance rights organizations, and the contractual relationships between songwriters and music publishers. This course provides an in-depth exploration of copyrights, music publishing and intellectual property rights relative to the ever-evolving ways to distribute music and to collect music publishing revenue. (FA only)

MU 432 – Concert Promotion & Event Management*

3 semester hours

Prerequisite: MU 237 Music Industry. This course provides a practical guide to creating, selling, organizing, planning and staging concerts. Whether individual club dates or a national concert tour, this course offers strategies to ensure the success of the event management. The course also addresses issues affecting artists as they prepare for, and during, concert dates and touring such as selling merchandise, assembling the team needed to go on tour and promotion of the artist while on tour. (SP only)

***Elective Courses Only Offered if Student Need and Faculty Load Allow**

COURSE DESCRIPTIONS FOR THE DEPARTMENT OF MUSIC

MU_ 410 – Applied Music: Major Instrument/Voice

1 semester hour

Prerequisite: Faculty consent and 4 semesters of MU_ 210. Individual instruction in the techniques and performance literature for the student's principal instrument/voice. Course will be repeated a minimum of three semesters in Education and Recording Technology, 2 semesters in BA in Music. Guided expectations of improvement each semester leading towards a faculty jury evaluation. Students are expected to perform publicly. Other expectations vary by instructor. A recital jury and public recital are required for successful completion of the third semester for Music Education. (FA, SP)

MUZ 410 – Senior Recital

0 semester hours

Prerequisite: MU_ 210, MU_ 410, consent of faculty jury. Preparation and performance of a public recital on the student's major instrument or voice. Student must have completed 4 semesters of MU_ 210 and 2 semesters of MU_ 410. Student is also obligated to follow recital requirements and procedures in the student handbook. Required of all Music Education majors. Course is repeatable until all requirements are satisfied. (FA, SP)

MU 464 – Music Internship

6-12 semester hours

Prerequisite: MU 135, MU 233, MU 237, MU 243, MU 244, MU 343, MU 344. This course allows students to complete a semester internship in a professional business or organization that has audio recording, music production, audio for post-production, music composition, sound design, live sound reinforcement, or music industry based responsibilities, functions, or projects. Some assignments may include professional recording studios, audio consulting services, live sound reinforcement companies, theme parks, video production companies, music production companies, record labels, promotion companies, and advertising agencies. All internships require instructor pre-approval to insure that duties will be focused around music production, audio recording, or the music industry. (FA, SP)

MU 498 – Production Portfolio

2 semester hours

Prerequisite: MU 135, MU 233, MU 237, MU 243, MU 244, MU 343, MU 450. This course provides the use of the recording studios and the guidance of the instructor to help students create a professional portfolio demonstrating comprehensive knowledge and application in music production, audio post-production, music composition, sound design, or media composition. Typical projects include:

- Music and Audio Production – record and produce music for a full-length album (60-80 minute CD).
- Film Composing – create a series of musical compositions for a 30 or more minute video project or production (a score for a film, a score for a theatrical production, a score for a church production, etc.).
- Audio Post-Production for Film or Video – provide audio production and/or post-production for a 30 or more minute video project (recording dialog, editing dialog, adding sound effects, etc).
- Music Composition – create a portfolio with multiple popular genres and styles represented (music library, royalty free music, fully produced beats, etc.)
- Live Recording – record a series of live recordings both 2-track and multi-track (recorded sermons, acoustic performances, live multi-tracks, etc.).
- Sound Design – create a sound effects library of recorded and synthetically created sounds (2 CDs or 150 minutes worth of sound effects including ambiences, hits, alerts, etc.).
- Media Composition – create examples for TV, radio, gaming, and film (TV commercial with background music, music jingles for radio, music for gaming in stems, film compositional pieces with repeating motifs, etc.).
- All projects must be pre-approved. This course meets with either regular class hours or by appointment with the instructor where feedback and assistance is given. (FA, SP)

MUS 499 - Senior Seminar in Music

1 semester hour

Prerequisite: MU 325. Research topics in music and music education. A scholarly paper on a significant topic in music or music education will be required for completion of the course. Also includes comprehensive exit examinations. (FA, SP)

***Elective Courses Only Offered if Student Need and Faculty Load Allow**

SELECT SCHOOL OF EDUCATION POLICIES

!!! Please be aware that it is the policy of the College of Education and Department of Music that students may not be eligible enroll in MUE 340, MUE 350, EDB 352, or ED 355 until passing scores on the General Knowledge (GK) portion of the test can be documented. Failure to do so can result in the student being off the Academic Plan for Music Education!!!

ADMISSIONS REQUIREMENTS TO THE TEACHER EDUCATION PROGRAM (TEP)*

In order to be admitted into the state approved Teacher Education Program in the College of Education, students seeking a Bachelor's degree and Florida State Department of Education Teacher Certification must satisfy the following:

- A 2.5 GPA
- A grade of “C” or better in EN 131, EN 132, MAT 131, and MAT 132 (or equivalent for transfer students and majors)
- A grade of “C” or better in ESE 200 Survey of Exceptional Students or ED 231 Introduction to Education or MUE 231 Introduction to Music Education (or equivalent for transfer students)
- Passing FTCE General Knowledge Scores (all subtests) or FLDOE state approved GRE scores
- Unofficial Transcripts
- *Satisfactory Early Dispositions Rating
- Admission Application

*In accordance with the Council for Accreditation of Educator Preparation (CAEP), Standard 3: Candidate Quality, “Educator preparation providers establish and monitor attributes and disposition beyond academic ability that candidates must demonstrate at admission and during the program”.

Critical Tasks

Critical Tasks are used to assess student and candidate performance towards successful mastery of the Unified Core Curriculum (UCC), Florida Educator Accomplished Practices (FEAPs), the Danielson Domains, and the Florida approved reading and English for Speakers of Other Languages (ESOL) competencies prior to the Senior Internship. Prior to completing the first Critical Task, as it is outlined in the vertical curricula, students will receive a LiveText account. This LiveText account will be used to submit all Critical Tasks over the course of the matriculation. Satisfactory completion of all Critical Tasks is a requirement to receive a degree in Education.

SELECT SCHOOL OF EDUCATION POLICIES

Student Teaching

The student teaching experience is the culmination of all degree programs in the School of Education. Students must meet the following requirement to student teach:

- Approved Application for Student Teaching by TEI Coordinator
- Approved Application for Student Teaching by School District
- Cumulative G.P.A. of at least 2.5
- Documented passing scores of all sections of the FTCE General Knowledge (GK), Professional, and Subject Area Exams
- Documentation of Admission to the Teacher Education Program (TEP)
- Passing grades of “C” or better in all Education Courses
- Signed Student Teaching Agreement if applicable
- Documentation of District Screening Clearance
- Documentation of completed Program of Study except for the Student Teaching Internship and Student Teaching Seminar

Students must meet all requirements by March 15 for placement during the Fall term and by September 30th for placement during the Spring term.

Students must have completed all coursework prior to student teaching. Students who have received grades of D and F in courses in the professional requirements and/or in their major area must repeat the courses until a grade of at least C or above has been earned before being assigned to student teaching. In addition, all “Incomplete” grades must be removed before the student is assigned to student teaching.

UNITED STATES COPYRIGHT LAW

The following information was taken directly from the NAFME website ([Copyright - NAFME](#)).

Frequently Asked Questions

Must a student purchase a second piece of music for his or her accompanist?

Accompanists must have original music to play from. Copying a single page to alleviate a difficult page turn can be justified, but copying the entire work is copyright infringement.

During juries and/or recitals, if a student has the original and the faculty wants to follow along with the music for assessment and grading purposes, may copies be made?

Copying may be permissible, but ONLY if permission is granted by the copyright holders. Write to the publisher and explain your situation. Make sure to get the permission in writing. And remember, unauthorized photocopies are copyright infringements.

(If permission is not granted, perhaps students could borrow copies among their peers, from their teachers, or at a music library.)

I'm doing research on a topic related to the effects of music on children and want to use a particular CD. Do I need to purchase a CD for each participant, or can I simply purchase one and make copies?

Copyright for music and recordings is no different than it is for books or plays. Buying only one CD and making copies is a copyright infringement. To use a CD for research purposes, contact the copyright holders to receive permission. More information can be obtained from the Music Publishers Association.

Can our band legally sell videotaped copies of its concerts?

A single copy of a videotaped performance of your ensemble can be made to keep on file for reference or review. If you want to make multiple copies and distribute them, either with or without charge, you will need permission of the copyright owners for each piece of music performed on the videotape. You will also need permission from parents to have their children videotaped.

Is a public school district allowed to use recorded music of one of their school ensembles in a publication?

The publication may be a TV advertisement or a CD for a business in the area. The music would be purchased according to copyright.

The school must license the music properly with a synchronization license and a mechanical license. Mechanical licenses are available from the Harry Fox Agency. For synchronization licenses, contact the publisher directly (publisher information is available on the ASCAP, BMI, and SESAC sites). If another business is used, make sure that business is responsible for all licensing. Also, be sure to check local law regulations.

Find more information on these questions and other copyright issues in the MEA Managers Webinar on Copyright.

Current U.S. Copyright Law represents an attempt by Congress to balance the rights of creators and copyright proprietors with the rights of copyright users. That is, Congress wanted both to protect those that produce and own copyrighted materials (composers and publishers) and to recognize the needs of those that use and enjoy those materials (listeners, performers, and prominently, music teachers).

The compromise represented by the Law is the result of numerous congressional hearings as well as studies conducted by the U.S. Copyright Office, in connection with which a substantial amount of testimony was heard and numerous comments were received from members of both groups.

Of course, debate on the best way to manage the use of creative materials was and is contentious, particularly around the specific ways that educators can properly use copyrighted works without a formal license. It is no surprise that copyright proprietors endeavor to protect the incentive for creative effort, whereas educators wish to incorporate such works in their instruction without over-restrictive regulations or costly permission fees.

Basically, the legislative compromise permits educators, subject to certain limitations and exceptions, to use copyright protected works in the classroom setting while still affording copyright proprietors significant protections against excessive or commercially-damaging unauthorized use. Using the simple ideas put forth here, music educators will be able to better focus on the core job of teaching and to protect themselves and their schools from liability -- the unpleasant possibility of being sued.

In other words, the organizations that have cooperated in preparing this document feel that to make the careful compromise written into the law work day-to-day, two basic factors must be taken into consideration:

1. The pedagogical need of music educators for reasonable access to copyrighted material
2. The practical need for music creators and their publishers to stay in business
3. Make a copy of a lost part in an emergency, if it is replaced with a purchased part in due course
4. Make one copy per student of up to 10% of a musical work for class study as long as that 10% does not constitute a performable unit
5. Make a single recording of a student performance for study and for the school's archive
6. Make a single recording of aural exercises or tests using copyrighted material
7. Make up to three copies to replace a copy that is damaged, deteriorating, lost, stolen from a public library or archive (or if the existing format has become obsolete, and if, after reasonable effort by the library/archive, an unused replacement cannot be obtained at a fair price)
8. Make one copy of a short verbal or a graphic work for teacher's use in preparation for or during a class

The following, however, are expressly prohibited:

1. Copying to avoid purchase
2. Copying music for any kind of performance (but note the emergency exception above)
3. Copying without including a copyright notice
4. Copying to create anthologies or compilations
5. Reproducing materials designed to be consumable (such as workbooks, standardized tests, and answer sheets)
6. Charging students beyond the actual cost involved in making copies as permitted above