



University of North Alabama  
Department of Music

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# Music Student Handbook

## 2015-2016

**Department of Music**  
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## Music Faculty and Staff

### Full-Time Faculty

- DR. TIFFANY BOSTIC-BROWN** ..... Assistant Professor of Music (Voice)  
D.M.A., M.M., Louisiana State University, 2011, 2005; B.M., Virginia Commonwealth University, 2001  
Office: Music Building 220 Phone: 256-765-4646 Email: tbrown6@una.edu
- DR. TERRANCE BROWN** ..... Assistant Professor of Music (Voice), Director of Vocal Studies  
D.M.A., M.M., Louisiana State University, 2011, 2005; B.M., Samford University, 2003  
Office: Music Building 218 Phone: 256-765-4570 Email: tbrown5@una.edu
- DR. YI-MIN CAI** ..... Professor of Music (Piano)  
D.M.A., M.M., B.M., Manhattan School of Music, 1995, 1990, 1988  
Office: Music Building 217 Phone: 256-765-4519 Email: ycai@una.edu
- DR. LLOYD JONES, III** ..... Professor of Music (Saxophone), Director of Bands  
Ph.D., Auburn University, 2009; M.A., B.S., B.F.A., University of North Alabama, 1997, 1996, 1992  
Office: Music Building 101 Phone: 256-765-4362 Email: lejones@una.edu
- DR. IAN LOEPPKY** ..... Professor of Music (Choral), Director of Choral Activities  
D.M.A., College-Conservatory of Music, University of Cincinnati, 2003; M.M., University of Minnesota, 2000;  
B.M./B.E., University of Manitoba, 1995  
Office: Music Building 146 Phone: 256-765-4515 Email: irloeppky@una.edu
- DR. DAVID MCCULLOUGH** ..... Professor of Music (Horn), Department Chair  
D.M.A., University of Georgia, 1990; M.M., Florida State University, 1980; M.Ed., B.S., Auburn University, 1975, 1974  
Office: Music Building 142 Phone: 256-765-4516 Email: dmmccullough@una.edu
- DR. MEGHAN MERCIERS** ..... Assistant Professor of Music (Woodwinds/Music Theory)  
D.M.A., Michigan State University, 2011; M.M., University of New Mexico, 2005; B.S., University of Tennessee at  
Chattanooga, 2000  
Office: Music Building 215 Phone: 256-765-4518 Email: mmerciers@una.edu
- MR. SAM MERCIERS** ..... Visiting Lecturer in Music  
M.M., The University of New Mexico, 2006; B.M., The University of Tennessee at Chattanooga, 2003  
Office: Music Building 213B Phone: 256-765-4783 Email: smerciers@una.edu
- DR. WHITNEY O'NEAL** ..... Assistant Professor of Music (Flute)  
D.M.A., University of Alabama, 2012; M.M., University of Alabama, 2009; B.S., Arkansas State University, 2006  
Office: Music Building 224 Phone: 256-765-4707 Email: woneal@una.edu
- DR. DANIEL STEVENS** ..... Associate Professor of Music (Strings), Orchestra Director  
D.M.A., University of North Texas, 2010; M.M., Oklahoma State University, 2005; B.S., Oberlin College, 2000  
Office: Music Building 221-B Phone: 256-765-4708 Email: dstevens1@una.edu
- DR. TRACY WIGGINS** ..... Assistant Professor of Music (Percussion), Assistant Director of Bands  
D.M.A., University of Hartford, 2010; M.M., University of New Mexico, 1997; B.S., Oklahoma State University, 1995  
Office: Music Building 219 Phone: 256-765-4517 Email: twiggins@una.edu

**Adjunct Faculty**

Mr. Alan Flowers	Music History / Music Application	haflowers@una.edu
Ms. Gene Anne Gifford	Voice; Fundamentals	gagifford@una.edu
Mr. Mark Huff	Double Bass	dmhuff@una.edu
Dr. Edd Jones	Trumpet	lejones1@una.edu
Ms. Lara Lay	Oboe	llay@una.edu
Ms. Eleanor McClellan	Class Voice	emcclellan@una.edu
Ms. Louise McCoy	Class Piano	mlmccoy@una.edu
Ms. Jessica Nelson	Music Appreciation	jnelson2@una.edu
Ms. Katherine Newman	Harp	katherine@goldenharps.com
Ms. Mandy Quinn	Percussion	mmquinn@una.edu
Mr. Pat Stegall	Coordinator of Music Education	rstegall@una.edu
Mr. Bob Valentine	Guitar	rwvalentine@una.edu
Mr. Jeremy Howe	Euphonium / Tuba	jhowe1@una.edu
Mr. Charles Rose	Trombone	crose2@una.edu
Mr. Kasey Wasson	Cello	kwasson@una.edu
Ms. Christina Volz Stomackin	Violin / Music Appreciation	cvolz@una.edu

## **Departmental Staff**

Mrs. Julie Weldon Office: Music Building 143	Phone: 256-765-4375	Administrative Assistant Email: <a href="mailto:jweldon@una.edu">jweldon@una.edu</a>
Ms. Kella Jackson Office: Music Building 101	Phone: 256-765-4136	Band Administrative Specialist Email: <a href="mailto:kdjackson@una.edu">kdjackson@una.edu</a>
Ms. Carole Maynard Office: Lindsey Theater, Office 1	Phone: 256-765-5122	Events Coordinator Email: <a href="mailto:cmmaynard@una.edu">cmmaynard@una.edu</a>
Ms. Eleanor McClellan Office: Music Building 211	Phone: 256-765-4521	Music Library Specialist Email: <a href="mailto:emcclellan@una.edu">emcclellan@una.edu</a>

## **Accompanists**

Accompanists' contact information may be obtained from the department Administrative Assistant as needed. Our on-campus accompanists are:

Ms. Karen Cantrell  
Ms. Tammy Hayes  
Ms. Barbara Johnson  
Ms. Eleanor McClellan  
Ms. Louise McCoy  
Ms. Kristie Smith

## Facilities

### **Hours of Operation**

The office of the Department of Music (DoM) is located in room 143 of the Music Building (MB). It is open Monday-Friday during the Fall and Spring semesters from 8:00 a.m. to 4:30 p.m., and from 7:30 a.m. to 4:00 p.m. during the Summer Term.

### **Recital Hall (MB 209)**

ALL use of the Music Building Recital Hall (RH) must be scheduled by the DoM office. No exceptions. Students may use RH for practice only when preparing for a recital appearance and are required to reserve their practice time in RH by having their applied instructor send an email request to the Administrative Assistant with the subject “Master Schedule” at least two weeks prior to the desired practice date. Email must include the type of recital (Senior, Junior, or Departmental), the date of the recital appearance, and the name of the applied instructor in addition to the desired practice date and time. The Master Schedule will be updated weekly.

The RH piano is to remain closed, covered, and locked at all times when not in use. A key for the piano may be signed out from the department Administrative Assistant immediately prior to a reserved practice time and should be returned to the DoM office and signed in promptly when reserved time is up.

All chairs, stands, and other equipment in the RH should be returned to their proper location and arrangement after each use.

### **Practice Rooms (MB 113 – 137)**

The Music Faculty adopted the following policies in Fall 2010.

1. All students, both graduate and undergraduate, may reserve practice rooms in half-hour blocks of time. However, rooms may not be reserved for more than four consecutive half-hour blocks. Sign-up sheets for all practice rooms will be available in the DoM at the beginning of the semester. The sign-up period ends on the second Friday of the semester. At that time, copies of the sign-up sheets will be posted on each practice room door. All changes must be processed through the DoM.
2. A practice room not in use within ten minutes of the reserved time will be considered as free for that half-hour block.
3. Under no circumstances should instruments or other belongings be left in practice rooms when not in use.
4. Hours of operation for practice rooms is 7:00 a.m. until 11:30 p.m., daily

### **Use of Rehearsal Rooms**

Ensembles without a documented faculty sponsor may not use Department of Music equipment or space for any purpose, including rehearsal and performance.

The primary grand piano in the Choral Room (MB 146) may be used only for authorized performances and for practice by piano majors when there are no class or rehearsal conflicts in that room. The primary grand piano will be kept locked when not in use; the key for this piano is kept in the DoM

office. All other rehearsals and practice in the Choral Room must use the secondary grand piano (unlocked).

The Band Room (MB 101) is not to be used for individual practice at any time with the exception of percussion students whose repertoire requires accompaniment or use of other instruments located in the Band Room.

### **RSO Room Use Request**

Any RSO (Recognized Student Organization) that would like to request the use of any of the Music Building facilities must have the faculty advisor for the RSO complete the RSO Room Use Request form and submit it to the DoM. A copy of the RSO Room Use Request form is included in Appendix E and available on the department website. Regulations for RSO room usage are outlined on the back of the form.

### **Lockers**

Students are not allowed to leave personal possessions in practice rooms or in hallways. The only lockers available for students are located in the locker room of the band suite. Assignment of those lockers is made by the Director of Bands. Students must provide their own locks. Locks must be removed and lockers emptied by the end of the spring term each year. Locks left on lockers at the end of the spring term will be cut off and contents of the locker will be forfeited.

### **Technology**

The Music Tech Lab is located in the Music Library (MB 210). It contains 11 computer stations, 3 MIDI keyboards, a scanner, and 2 television monitors with DVD, VCR players.

The following Music Software is available for student use:

1. Auralia – Comprehensive Ear-training software that includes:
  - a. Interval and Scale training
  - b. Chords
  - c. Rhythm
  - d. Harmony and Form
  - e. Pitch and Melody
2. Pyware 3D Professional – Marching Band Drill Design and Charting Software
3. Sibelius – Music Composition and Notation Software
4. Finale – Music Composition and Notation Software

The many instructional CDs, DVDs, and Video recordings available for class, group, and individual student use include Fundamentals of Music; Music History, Appreciation, and Analysis; Improvisation; Sequencing; Alexander Technique; History, Technique, and Repair of different Instruments; How to Attend a Concert; Conducting; the Vocal Instrument; etc.

The computer stations are provided with word processing, and presentation and spreadsheet software. Access to the Internet is also available. Rules for use are posted in the Tech Lab.

All classrooms in the MB are equipped with Smart Room technology, including multi-media projection systems, computer with Internet access, a DVD/VCR combination, and a permanently installed projector allowing class projects and videos to be presented on a large screen. MB 139 is equipped with a Smart Board. The Music Building Recital Hall is equipped with Smart Room technology, including multi-media projection systems, computer with Internet access, a permanently installed projector, and Bose speaker system. All use of the classroom and RH systems and equipment must be authorized by the DoM.



## **Music Library (MB 210)**

The Music Library (ML) is located on the second floor (MB 210). It has collections of recordings, videotapes, and music reference works to be used in the library. Some printed music and CDs may be checked out. Students must use a Mane Card to check out music or CDs. Study areas and listening facilities are provided. The Music Library is open Monday-Friday during the Fall and Spring semesters from 8:00 a.m. to 4:30 p.m. with extended hours on Tuesday to 7:00 p.m., and from 7:30 a.m. to 4:00 p.m. during the Summer Term. Music students are encouraged to make full use of these facilities.

## **Photocopier**

A Xerox photocopy machine is located in the Music Library. This copier is available for student use with a Mane Card. Students are encouraged to have money available on their Mane Card so they will be able to use this copier. The copier in the DoM office is for faculty and staff use only; it will not accept a Mane Card.

The DoM cannot take cash for copies.

## **Equipment**

All stands and chairs moved from one location to another within the MB must be returned to their original location immediately after use. No stands or chairs may be removed from MB for any reason without express permission of the department chair. All equipment must be returned to its original location in its original condition. The borrower is responsible for the costs of repair and/or replacement of all borrowed equipment. No chairs or stands may be removed from MB 101 (Band Room).

## **Use of Classrooms**

- No food or drink is permitted in any room in the MB unless approved for a specific event. This includes chewing gum, candy, and mints.
- Smoking and other tobacco use are prohibited in the MB and anywhere on the UNA campus within thirty feet of a doorway.
- Dry erase boards and chalkboards are to be cleaned at the end of each class session. Graffiti will not be tolerated.
- Room Schedules are posted on each classroom door at the beginning of each semester. These posted schedules include only the regularly scheduled classes. For a complete schedule of classes and events you must refer to the DoM Master Schedule, accessible by all staff and full time faculty in the form of a set of Outlook calendars.
- Individual practice is not permitted in the Band Room (MB 101) with the exception of percussion students. Individual practice is not permitted in the Choral Room with the exception of piano majors when there is no other conflict in that room. All other individual practice must occur in a practice room or other space designated by a music faculty member.

## **Parking**

All vehicles must be registered with the University Police Department. The hang tag issued by University Police must be displayed in the vehicle's windshield. Students who commute must park in white lines; resident students must park in red lines. Parking spaces with green lines are reserved for faculty and staff. All registered vehicles may park in the parking deck. For more information on parking regulations, see the UNA Police web site: <http://www.una.edu/police/index.html>.

## **Emergencies**

The Enhanced 911 emergency address for the Music Building is 102 West Irvine. You may contact Campus Security at 256-765-4357 (256-765-HELP). This emergency line is available 24/7.

## **Admission Requirements for Music Degree Programs**

### **Entrance Audition**

Students desiring admission to a music degree program are required to perform an audition for a panel of no less than three music faculty members. This performance should show evidence of musical competence and is rated by the faculty as to the ability and potential of the individual. Prospective students who show little or no promise of success will not be admitted to a music degree program. Students who exhibit minimal standards of performance and/or musicianship may be provisionally admitted to the music program with the requirement that substantial progress be shown in the area(s) of weakness during the first semester of study. At the end of the first semester of study, a re-evaluation will take place. Students who show adequate ability and potential will be admitted unconditionally. Auditions are scheduled for several dates throughout the academic year. Audition dates will be posted on the DoM website

### **Theory Placement Exam**

All incoming undergraduate music students should register to take MU 100 Fundamentals of Music, an introduction to music theory. On the first day this class meets, students will be tested in the area of music theory to determine whether the student's training will support successful participation in MU 101 Theory I. If so, the student will be reassigned to take MU 101 Theory I and MU 190 Sight Singing/Ear Training I.

### **Comprehensive Music Exam**

All incoming undergraduate music students, including first-year and transfer students, are required to take the Comprehensive Music Exam. It consists of questions from every aspect and level of the music program. Just prior to graduation each music undergraduate retakes the exam. The acquisition of knowledge by a student will be demonstrated by comparison of the two scores.

### **Transfer Students**

Students who transfer to UNA as music students must complete the Entrance Audition, Theory Placement Exam and the Comprehensive Music Exam, and must complete at least one-third of their music requirements (with an average of C or better) at UNA. The Theory Placement Exam may be waived upon evidence of two or more successful semesters of study in music theory.

Students who transfer with fewer than seven hours of applied music study should register for applied music at the 100 or 200 level depending on their previous study. Students who transfer with seven or more hours of applied music study must register for the 200 level of applied music and must take the Sophomore Barrier at the end of their first semester at UNA.

### **Recital & Concert Attendance**

All Music Majors following the 2010-2011 or subsequent catalogs are required to register for MU 011 Performance Attendance for a minimum of six semesters. This is a 0 credit hour course for which there

is no tuition or fees. It is scheduled for Wednesdays at 12:00 noon, the regular hour for Departmental Recitals and Studio Labs. A grade of S (satisfactory) or U (unsatisfactory) will be earned by attending the specified minimum number of recitals, concerts or other approved events during a semester. **Music Majors** are required to attend a minimum of 10 recitals or concerts each semester. **Music Minors** are required to attend a minimum of 5 recitals or concerts each semester in which they are enrolled in applied lessons for degree credit.

1. Failure to attend the required number of events will result in a grade of U for MU 011 and the course will have to be repeated.
2. Proper attire is expected for all musical events whether performing or attending. “Sunday Best” is the appropriate attire for performers participating in departmental recitals. Evening recitals are more formal and performers should dress accordingly. Always strive for the most flattering attire and check with your studio teacher prior to the performance date to be sure of your choices.
  - **Sunday Best** - Khaki or dress pants with shirt and tie, or turtleneck/dress shirt and sports jacket for men; dress or dress pants/skirt with a nice blouse for women.
  - **Evening Recitals** (After 6 PM) - Tuxedos or dress suits with shirt and tie for men; formal attire for women.
3. An updated Calendar of Events indicating the events approved for recital credit will be posted each week during the Fall and Spring Semesters on the DoM bulletin board and will also be available on the DoM website.
4. Each music major and minor must follow the UNA Music Student Twitter feed by texting “follow unamusicstudent” to 40404; each must remain subscribed to this Twitter feed for each semester they are enrolled in MU 011. Please note that one does not have to have a Twitter account to follow this feed; these are sent as regular text messages to any phone.

## **Student Recitals**

### **Departmental Recitals**

All music majors taking applied music should perform at least once a semester on a Departmental Recital. Departmental Recitals are normally held on Wednesdays at 12 noon in the Music Building Recital Hall. First-semester freshmen may be exempt from this requirement at the discretion of their applied instructors. Performances should be limited to 5-6 minutes. Performers must complete and submit to the DoM office a Departmental Performance Request Form no later than 4:30 p.m. on the Monday prior to the recital in which they wish to perform. Forms are available in the DoM office and on the website. Applied instructor’s signature is required on the form.

### **Junior Recital**

Music Performance, majors are required to perform a Junior Recital of a minimum of 25 minutes of music and no more than 35 minutes of music, the total recital time not to exceed 45 minutes. Particularly capable students of other degree programs may be invited to perform a Junior Recital by majority vote of the Music faculty based on the results of the Sophomore Barrier.

### **Senior Recital**

All music majors pursuing BA, BM or BS degrees are required to register for MU 419 Senior Recital. Music education majors should perform a Senior Recital of a minimum of 25 minutes of music and no more than 35 minutes of music, the total recital time not to exceed 45 minutes of formal recital during

the senior year. Performance emphasis majors are required to perform a full recital of a minimum of 50 minutes of music, the total recital time not to exceed 60 minutes. Music majors in emphasis other than Performance who are particularly capable may be invited by the music faculty to give a full recital (50 minutes).

### **Recital Planning & Scheduling**

Students should work with their applied instructors, accompanists, and the Events Coordinator when planning a recital. Please refer to the Junior/Senior Recital Checklist available in Appendix D, in the DoM office, and on the website for details regarding recital and dress rehearsal planning and scheduling.

### **Recital Hearings**

Hearings for Junior Recitals and Senior Recitals are to take place no less than three weeks prior to the recital date. The applied instructor is responsible for scheduling a date for the recital hearing and securing at least two other faculty members for the hearing panel. Please refer to the Junior/Senior Recital Checklist available in Appendix D, in the DoM office, and on the website for details regarding recital hearing scheduling. The student will bring to the hearing a typed list of the recital music, one copy for each faculty member, with room for comments after each piece. A Recital Hearing Form is available in the DoM office and on the website. Hearings may be judged as passed, probational (with specific requirements), or failed. In the event a hearing is deemed probational or failed, the student and applied instructor will jointly determine the course of action to successfully complete the hearing.

Accompanist honoraria for all recitals must be submitted to the DoM office by the hearing date. Failure to do so may result in postponing the hearing. See the “Accompanists” section of this handbook for suggested honoraria.

**All proficiency exams must be completed before the Senior Recital hearing.**

### **Recital Programs**

The guidelines for Junior and Senior Recital programs are as follows:

1. No program shall use any illustration or caricature unless approved by the Department Chair prior to printing and distribution.
2. Acknowledgements may only appear on senior recital programs and shall be limited to forty words or four lines of text as laid out on the program. Only parents, spouses, other immediate family members, accompanists, professors, and other university personnel closely involved with the preparations of the recital may be cited.
3. Titles of compositions shall include complete and accurate information in appropriate citation style. A sample program illustrating appropriate citation style is available in the DoM office.
4. Composers shall be listed by full name with birth and death years in parenthesis, or birth year only if the composer is still living. Example: (b. 1949)
5. The guidelines for recital programs are to be enforced by the DoM Events Coordinator in consultation with the appropriate applied professors and the Department Chair.
6. If program notes are included in a program, the applied professor bears primary responsibility for.
7. Complete programs (including all compositions in appropriate citation style, program notes, and acknowledgements), in the form of a Word document in Times New Roman 10 point font, must

be submitted by the applied instructor to the DoM Events Coordinator at least two weeks prior to the recital for review and printing. The applied instructor must approve all program notes.

### **Recital Posters**

Students wishing to announce their upcoming recitals by placing posters on bulletin boards around the Music Building are allowed to do so. Students must supply their own poster design. Students should consult with their applied instructor for approval of poster design and are responsible for printing of their own posters. Posters should be tasteful and no larger than 8.5” X 11” in size. Any posters deemed offensive or inappropriate will be removed.

### **Recital Recordings**

Every effort is made to record all recitals on compact disc. These recordings are kept on file and may be checked out from the Music Library.

## **Accompanists**

### **Assignments**

Vocal and instrumental music students will be assigned piano accompanists each semester on the basis of need and availability. While the University is not obligated to provide accompanists, every effort is made to provide this benefit to music students in applied study.

Accompanist assignments are made at the beginning of each semester by the keyboard faculty in accordance with each student’s level of ability and progress in a degree program as requested by the applied instructors.

### **Student Responsibilities**

The student will inform the accompanist of all cancelled or changed lessons at least 24 hours before the scheduled lesson time if at all possible. The student will provide music to the accompanist at least two weeks prior to a scheduled performance, which includes juries and departmental recitals. The student should consult his/her assigned accompanist before scheduling any event where the two shall perform together. (i.e. departmental recital, junior/senior recital, jury, etc.)

### **Accompanist Responsibilities**

Assigned accompanists are expected to attend each student’s lesson as desired by the applied instructor. Additionally, accompanists are expected to perform with the applied student on departmental recitals as assigned by applied instructors, and perform with the applied student on juries, recital hearings, and sophomore barriers as needed. One-half hour rehearsal time per week per credit hour of applied instruction outside the applied lesson is expected of accompanists. Additional rehearsal time may be agreed upon mutually with the applied student providing compensation to the accompanist at a rate of \$15.00 per half hour. Accompanists are required to make up any lessons they miss. The student should be informed of this absence in advance and an outside rehearsal should be set up by the accompanist to make up for the lost time. Accompanists are not required to make up missed time if a student is tardy to his/her lesson.

## **Honoraria**

Junior and senior recitalists using accompanists are expected to pay their accompanist an honorarium in the amount agreed upon by the student and the accompanist. The range of payment for Junior and Senior Recitals is: \$125.00 to \$225.00 for a 25-35 minute recital; \$200.00 to \$300.00 for a 50 minute recital. This compensates the accompanist for the dress rehearsal and the recital. Additional rehearsal time may be agreed upon mutually with the applied student providing compensation to the accompanist at a rate of \$15.00 per half hour. **Accompanist's honoraria in the form of a check or money order made out to the accompanist must be submitted to the department Administrative Assistant prior to the recital hearing.** Failure to put the honorarium on deposit with the department Administrative Assistant may result in postponement of the recital hearing. The Administrative Assistant will forward the honoraria to the accompanist within one business day following the recital.

Off-campus performances may be arranged at the discretion of the student(s) involved, in consultation with the applied instructor and the accompanist. The applied student is expected to provide the accompanist compensation for off-campus performances at a rate agreed upon with the accompanist, plus travel expenses, overnight accommodations and meals as necessary. On trips in which the assigned accompanist accompanies more than one student, the accompanist fees and expenses will be divided equally by the students involved. Students preferring off-campus accompanists are allowed to make arrangements in consultation with their applied instructor and according to their interests at a mutually agreed upon honorarium.

## **Academic Concerns**

### **Planning**

Incoming music students may feel overwhelmed by the sheer number of credits required to complete a degree. Your advisor has a semester-by-semester plan to help break the credits into more manageable components. Music education students will be assigned a music advisor and an education advisor. It is important for every music major to consult his/her advisor(s) before registering for classes each semester.

### **Ensemble Credit**

Music majors and minors are required in their programs of study (see Catalog) to complete a specified number of credit hours in performing ensembles. Students may participate in multiple ensembles during a semester. Students must register for credit to satisfy the ensemble participation requirement for some performance grants and/or scholarships; these requirements will be outlined in the performance grant/scholarship documentation. At the discretion of the ensemble director, students may be allowed to participate in an ensemble without registering for academic credit. However, students must fulfill the normal attendance requirements for any ensemble in which they participate even if not taken for credit. This special arrangement allowing participation without registration applies only to ensembles, not to any other type of course.

All music majors must register for and participate in a major performing ensemble in the student's area of specialization each semester. Students are expected to make a grade of "C" or better in their respective large ensembles. Large ensembles include the following: University Band, University Chorale, Collegiate Singers and Shoals Symphony at UNA. Music students are also encouraged to perform with chamber ensembles, including: Vocal Jazz Ensemble, Studio Jazz Band, Chamber Choir, String Ensemble, Brass Ensemble, Guitar Ensemble, Woodwind Ensembles, Opera/Musical Theatre, and others.



## **“D” Grades in Music**

The grade of “D” represents near-failure and generally indicates that the course should be taken over. No more than ten credit hours of D grades in music coursework will be allowed to count toward program requirements. No more than one D grade will be accepted from each of the following areas: music theory, music history and literature, class piano, and ensembles. No grades of lower than “C” will be accepted for satisfaction of course work requirements in the music education professional studies component.

## **Jury Examinations**

### **Applied Juries**

All music students studying applied music as a requirement for their degree are required to take a jury at the end of each semester. The jury performance block is five minutes for vocalists and 7 minutes for keyboardists and instrumentalists, and consists of one work selected by the student and scales or other works selected by the faculty from a list of repertoire prepared during the semester. Jury panels consist of no less than the student’s applied instructor and two other music faculty members.

Each student’s performance is evaluated on the basis of the performance itself, the evidence of developing technical and expressive skills, and overall progress. A letter grade is given by each faculty member, and then averaged among the four for a jury grade. The student’s final grade is determined by the applied instructor based on the jury grade, the student’s attendance at required recitals, and fulfillment of other assignments as specified in the course syllabus.

Jury examinations are not required once a student has completed the number of credit hours required in applied study, nor when applied study is taken as an elective unless specified in the course syllabus. A jury examination is usually not required in the semester a student gives a Junior Recital or Senior Recital.

Appointment sign-up sheets are posted on the bulletin board approximately one week before the first day of juries. Vocalists and instrumentalists are urged to communicate closely with their accompanists in choosing a jury time.

Jury sheets are provided in the DoM office and on the website for students to list the music they have studied during the semester. These should be completed and brought to the student’s final lesson of the semester and should receive the instructor’s signature at that time. The applied instructor should make arrangements to share the jury sheet with each student following the jury examination. Original jury sheets must be returned to the department office to be filed in students’ permanent academic files.

### **Freshman Progress Report**

As part of the normal jury examination, each music student will be evaluated for progress in the applied area at the end of the first year of study or when registered for the third credit hour of applied music, whichever comes first. The Freshman Progress Report will indicate the decision of the jury panel as to the student’s suitability and potential for continued study in music. Freshman Progress Report evaluations are not binding on the student, but do indicate the strong recommendation of the Music Faculty.

## **Sophomore Barrier**

When a music major is completing the seventh hour of applied study, or earlier at the discretion of the applied instructor, the jury exam serves as the Sophomore Barrier. A double slot of jury time is required for the Sophomore Barrier. On this occasion, the music faculty determines the student's ability to continue into upper division study, and may recommend a change in the student's major applied area or degree program. Sophomore Barrier requirements are included in Appendix A of this handbook.

## **Instrumental Studies**

A significant portion of applied instrumental instruction during the freshman year will, by necessity, be given to technical studies. These studies will be developed individually as needed to enable proficiency in the student's instrument. Technical studies begun at the beginning of a semester or studied for only a brief period in the second half of the semester may be omitted from jury performances at the discretion of the instructor.

Instrumental students preparing for the Sophomore Barrier and in 300-400 level studies must present a minimum of two pieces of contrasting character from the standard repertoire at the Sophomore Barrier and in subsequent jury performances.

## **Keyboard Studies**

Piano students are expected to prepare a representative number of selections from Baroque, Classic, Nineteenth, and Twentieth centuries for jury performance each semester. Memorization of approximately one-half of a student's literature is expected each semester.

## **Vocal Studies**

Voice students are expected to study a minimum of 4-5 works from operatic, oratorio, and/or art song literature each semester when enrolled in two hours credit. Students enrolled in one hour credit per semester are expected to study a minimum of 2-3 works. In general, the freshman year will be devoted to literature in English and Italian. During the sophomore year, German works will be added to the repertoire and later French works during the junior year. Vocal works in other languages may be studied depending on the student's interest and at the discretion of the instructor. All works prepared for jury performance must be memorized with the possible exception of certain oratorio literature.

In general, the Junior and Senior Recitals will include literature from the broad range of historical periods and styles. The Senior Recital in particular will incorporate representative selections using all four languages cited above.

## **Proficiency Examinations**

All undergraduate music students must complete requirements for Piano Proficiency, Vocal Proficiency, and conducting Proficiency. Piano Proficiency exam dates are posted during Fall and Spring semesters on the piano studio bulletin board along with a sign-up sheet. It is strongly recommended that the Piano Proficiency requirements be completed before the junior year and the Vocal and Conducting Proficiencies be completed before the senior year. All Proficiencies must be completed prior to the students Senior Recital Hearing, and/or before education internship.



## **Piano Proficiency**

**Piano Proficiency requirement – take Class Piano I, II, III, IV; or pass the Piano Proficiency Exam I and Proficiency Exam II. Requirements for Piano Proficiency Exam I and Exam II are included in Appendix B of this handbook.**

The Piano Proficiency exams are held on Study Day each semester. Each student will have approximately 20 minutes to take the exam. The exam for the sections not passed will be taken the following semester on Study Day. Requirements for the Piano Proficiency Exam are included in Appendix B of this handbook.

All students majoring in music must be enrolled in Class Piano I, II, III, or IV every semester until the proficiency requirement is complete. Exceptions to this policy are students who have declared piano as their primary applied areas. The Piano Proficiency exam is in two levels. Exam I is required at the end of Class Piano II. Passing Exam I is a prerequisite for enrolling in Class Piano III. Students who fail to pass Exam I should register for credit or audit in Class Piano II until the exam is passed. Exam II is required at the end of Class Piano IV. Students who fail to pass Exam II should register for credit or audit in Class Piano IV until the exam is passed.

Students with significantly developed piano skills may have the requirement for Class Piano I and II waived by successfully performing Exam I for the Class Piano instructor and may have the requirement for Class Piano III and IV waived by successfully performing Exam II for the Class Piano instructor.

Piano Proficiency exams are given during the normal sequence of course instruction as determined by the course instructor. Students who are not enrolled in Class Piano but wish to perform an exam for the purpose of waiver must petition the course instructor in order to schedule a time to perform an exam.

## **Vocal Proficiency**

The vocal proficiency standards are met by passing MU 121 Class Voice or MU 111 Applied Voice with a grade of “C” or better. The vocal proficiency standard seeks to develop the following competencies for all music majors:

1. Ability to sing a prepared piece selected from an approved list.
2. Ability to sing an unfamiliar tune (with text) at sight with accompaniment without melody.
3. Use of proper breath support, accuracy of pitch, rhythm and intonation.

## **Conducting Proficiency**

The conducting proficiency standards are met by passing MU 383 Instrumental Conducting or MU 384 Choral Conducting; or by satisfactorily performing the Conducting Proficiency Exam for a panel of three or more music faculty members.

### **Conducting Proficiency Exam**

1. Conduct the faculty panel in the performance of hymns in duple, triple and quadruple meters; with at least one of the selections beginning with an upbeat and with at least one selection containing a fermata.
2. Through the above assignments, demonstrate the ability to execute a proper preparatory beat, maintain consistent conducting patterns, properly execute a fermata, and properly end one stanza and begin the next.

## Music Course Numbers

### **Applied Music**

It is important to take applied music course numbers in sequence. The course numbers correspond with the number of years one has studied applied music. Each course number should be taken for a total of 4 credit hours. Do not skip a number. For example, one might take this sequence of applied courses for 2 credit hours each: MU 111, MU 111, MU 211, MU 211, MU 311, MU 311, MU 411, and MU 411. Departmental permission is required for registration into all 100 level applied classes. For 200 level and above, the previous level is prerequisite; for example MU 111 is prerequisite for MU 211. List applied music course numbers on your schedule as:

MU (course #) (section # of instructor) - (# of credit hours)

Example: MU 214 08 - 2 would indicate a 2 credit hour applied lesson with Dr. McCullough

### **Ensembles**

It is also important to take ensemble courses in sequence. Each course number should be taken twice. Do not skip a number. The course numbers correspond with the number of years one has taken the ensemble for credit. Full ensemble course number listings are available in the UNA Catalog. Ensembles earn one credit hour.

Example: MU 110 = First year Collegiate Singers

Example: MU 405 = Fourth year University Bands

### **Website**

The Department of Music website contains information on degree programs, scholarships and performance awards, course descriptions, and PDF files of this Student Handbook and many forms students need, including check sheets, jury sheets, performance request forms, recital checklists, etc.

[www.una.edu/music](http://www.una.edu/music)

## Music Organizations (Recognized Student Organizations)

### National Association for Music Education Collegiate

This is the collegiate chapter of The National Association for Music Education. NAFME serves millions of students nationwide through activities at all teaching levels, from preschool to graduate school. NAFME is largely responsible for the establishment of music as a profession, for the promotion and guidance of music study as an integral part of the school curriculum, and for the development of the National Standards for Arts Education.

Faculty contact: Dr. Meghan Merciers

Student contact:

### Phi Mu Alpha

Phi Mu Alpha is a social fraternity that provides development of the best and truest fraternal spirit; the advancement of music in America and a loyalty to the Alma Mater.

Faculty contacts: Dr. Terrance Brown

Student contact:

### Pi Kappa Lambda

Pi Kappa Lambda is the national scholastic honor society in the music discipline, dedicated to the furtherance of music in education and education in music in colleges, universities, and other institutions of higher learning which offer music degree programs in one or more fields.

Faculty contact: Dr. David McCullough

Student contact:

### Sigma Alpha Iota

Sigma Alpha Iota is an organization which promotes interaction among those who share a commitment to music. Members of SAI are active in all areas of campus music and campus life, working closely with faculty, administration, campus and community groups, music professionals, and patrons.

Faculty contact: Dr. Tiffany Bostic-Brown

Student contact:

### Tau Beta Sigma

Tau Beta Sigma is a national honorary band sorority for men and women that provides service to collegiate bands, and promotes and enriches an appreciation of band music through recognition, leadership development, and education of its members.

Faculty contact: Dr. Lloyd Jones

Student contact:

### American Choral Directors Association

Founded in 1959, the American Choral Directors Association (ACDA) is a nonprofit music-education organization whose expressed purposes outline the associations dedication to the advancement of choral music. The mission of ACDA is to inspire excellence in choral music through education, performance, composition, and advocacy. UNA's student chapter acts as an advocacy group for Vocal/Choral Music Education majors as well as provides leadership for choral events on- and off-campus.

Faculty contact: Dr. Ian Loeppky

Student contact: Hannah Allen



## **APPENDICES**

## Appendix A: Sophomore Barrier Requirements

### Brass and Woodwinds:

- All Major Scales with arpeggios (number of octaves, rhythm pattern, and speed to be assigned by applied instructor)
- All Minor Scales in all three forms with arpeggios (number of octaves, rhythm pattern, and speed to be assigned by applied instructor)
- Chromatic scale (number of octaves, articulation, and speed to be assigned by applied instructor)
- One prepared piece from the standard solo repertoire (accompanied)
- One characteristic study or technical etude
- Sight-reading (excerpt selected by the applied instructor)

### Percussion:

#### Keyboard

- All Major Scales with arpeggios (number of octaves, rhythm pattern, and speed to be assigned by applied instructor)
- All Minor Scales in all three forms with arpeggios (number of octaves, rhythm pattern, and speed to be assigned by applied instructor)
- Two solo works for marimba of contrasting style, at least one of which requires 4-mallet technique (vibes may be used as assigned by applied instructor)

#### Snare Drum

- *The Rudimental Ritual*
- One solo from Cirone *Portraits in Rhythm* or Delécluse *12 Etudes*

#### Timpani

- One solo work for timpani alone or with accompaniment

#### Multiple Percussion

- One work for solo player or for primary player with additional player(s)

### Piano:

#### B.M in Performance:

- All major and harmonic minor scales, hands together, 4 octaves, quarter note = 116 (16<sup>th</sup> notes)
- All triad arpeggios, hands together, root position, 4 octaves, quarter note = 126 (triplet)
- Diminished 7<sup>th</sup> arpeggios, hands together, root position, 4 octaves, quarter note = 116 (16<sup>th</sup> notes)
- Inversions of I, IV, V, V7 in all keys, hands together
- Repertoire: repertoire must be memorized and well-performed. The following suggestions merely a minimum representative level and do not indicate specific works which must be presented.
- Bach - easier Well-Tempered Clavier; selections from French and English Suites
- Haydn, Mozart – easier Sonatas and Variations
- Beethoven – easier Sonatas, such as Op. 2/1, Op. 10/1, Op. 14/2, Op. 27/2
- Chopin – Nocturnes, easier Waltzes, Polonaises, and Preludes
- Brahms – easier short pieces (Rhapsodies, Intermezzi)
- Schumann – Fantasy Pieces, easier Novelettes
- Debussy – Preludes, pour le Piano
- Contemporary works such as Barber *Excursions*, Ginastera Dance Suite, Prokofieff *Visions Fugitives*, Bartok *Allegro Barbaro*

B.S/B.A in General Music or Music Education-Piano:

- All major and harmonic minor scales, hands together, 3 octaves, quarter note = 88 (16<sup>th</sup> notes)
- All triad arpeggios, hands together, root position, 3 octaves, quarter note = 88 (triplet)
- Diminished 7<sup>th</sup> arpeggios, hands together, root position, 3 octaves, quarter note = 80 (16<sup>th</sup> notes)
- Inversions of I, IV, V, V7 in all keys, hands together
- Repertoire: repertoire must be memorized and well-performed. The following suggestions merely a minimum representative level and do not indicate specific works which must be presented.
- Bach – 2-part Inventions, easy suite movements
- Clementi, Kuhlau – movements of Sonatinas, such as Clementi Op. 36/5 & 6, Kuhlau Op.55
- Beethoven – Bagatelles, easy Variations, Op. 49 Sonatas
- Chopin – easier Nocturnes, such as Op. 32/1, Op. 37/1, easier waltzes and Preludes
- Debussy – Children’s Corner, Arabesques
- Grieg – Lyric Pieces
- Contemporary works such as Kabalevsky Sonata, Turina Miniatures, Bartok Mikrokosmos, Gershwin Preludes, Dello Joio Suite

**Voice:**

- A minimum of six solo works from the standard vocal repertoire (accompanied), with at least one each in English, French, German, and Italian.

**Strings:**

- All Major Scales with arpeggios (number of octaves, rhythm pattern, and speed to be assigned by applied instructor)
- All Minor Scales in all three forms with arpeggios (number of octaves, rhythm pattern, and speed to be assigned by applied instructor)
- Chromatic scale (number of octaves, articulation, and speed to be assigned by applied instructor)
- Two pieces of contrasting style from the standard solo repertoire (accompanied), or one solo work (accompanied) and one characteristic study or technical etude
- Sight-reading (excerpt selected by the applied instructor)

## Appendix B: Piano Proficiency Exam

All music majors will be required to complete the following proficiency exam. It is hoped that this exam will be passed by the end of the sophomore year. However, it must be passed before giving the senior recital and/or before student internship for music education majors. Please note that these requirements are the minimum needed for a career in the music field.

1. Sight-read a simple melodic-style piece of four to eight measures, written on the Grand Staff, and one 3-voice open score of approximately four measures. It may be played more slowly than the designated tempo.
2. Play the following major scales and their related minor scales, hands together, two octaves by memory. Also included is the cadence pattern:  
C, G, D, A, E, B, F, Bb, Eb, Ab, Db, a, e, b, d, g, c, f
3. Play one prepared piece by memory. The teacher and the student's level will determine the level of difficulty.
4. Play "America" (F Major). Copy available in the Music Office.
5. Prepare two piano accompaniments from the Spectrum of Music book, available in the Music Library. One of the selections must be in a minor key. The accompaniment patterns should be different.
6. Improvise an appropriate accompaniment to a given melody in at least three keys.



**Appendix C: Junior/Senior Recital Checklist**

**DUE TO BE COMPLETED, SIGNED AND TURNED IN TO THE DoM OFFICE  
BY THE 3<sup>rd</sup> MONDAY OF THE SEMESTER IN WHICH THE RECITAL IS TO BE PERFORMED**

\_\_\_\_\_  SR RECITAL  JR  
 RECITAL  
 STUDENT NAME (PRINT) TODAY'S DATE

\_\_\_\_\_  
 APPLIED INSTRUCTOR NAME (PRINT) ACCOMPANIST NAME (PRINT)

**Facility Reservations – Recital & Dress Rehearsal****I would like to perform my RECITAL on:**

Date \_\_\_\_\_ Time \_\_\_\_\_  
 Initial to indicate approval: \_\_\_\_\_ APPLIED INSTRUCTOR \_\_\_\_\_ DoM EVENTS  
 COORDINATOR  
 \_\_\_\_\_ ACCOMPANIST (if applicable)

**I would like to perform my DRESS REHEARSAL on:**

Date \_\_\_\_\_ Time \_\_\_\_\_  
 Initial to indicate approval: \_\_\_\_\_ APPLIED INSTRUCTOR \_\_\_\_\_ DoM EVENTS  
 COORDINATOR  
 \_\_\_\_\_ ACCOMPANIST (if applicable)

**I would like to perform my RECITAL and DRESS REHEARSAL in (check the requested venue):**

\_\_\_\_\_ MUSIC BUILDING RECITAL HALL 209

A Master Schedule request to use RH 209 for the recital and dress rehearsal will be submitted via email to the DoM Administrative Assistant by the Events Coordinator.

\_\_\_\_\_ MUSIC BUILDING CHORAL ROOM 146

A Master Schedule request to use the CR 146 for the recital and dress rehearsal will be submitted via email to the DoM Administrative Assistant by the Events Coordinator.

\_\_\_\_\_ OTHER VENUE ON UNA CAMPUS (specify)

Initial to indicate approval: \_\_\_\_\_ APPLIED INSTRUCTOR \_\_\_\_\_ DoM EVENTS  
 COORDINATOR

I have received permission from the appropriate UNA authority indicated below to use this venue.

STUDENT INITIAL: \_\_\_\_\_ University Events \_\_\_\_\_ Registrar \_\_\_\_\_  
 Other \_\_\_\_\_

\_\_\_\_\_ OTHER VENUE NOT ON UNA CAMPUS (specify)

Initial to indicate approval: \_\_\_\_\_ APPLIED INSTRUCTOR \_\_\_\_\_ DoM EVENTS  
 COORDINATOR

\_\_\_\_\_ STUDENT INITIAL: I am responsible for making all necessary arrangements and paying any fees associated with use of this venue.

**STUDENT INITIAL FOR ALL VENUES LISTED ABOVE: (CRF SHOULD ACCOMPANY THIS FORM)**

\_\_\_\_\_ **A Campus Reservation Form has been completed indicating the date/time and venue, signed by my applied instructor and submitted to the DoM Events Coordinator.**

### **Facility Reservations – Reception**

\_\_\_\_\_ **I am NOT holding a reception.**

\_\_\_\_\_ **I would like to hold my RECEPTION on:**

Date \_\_\_\_\_ Time \_\_\_\_\_

Initial to indicate approval: \_\_\_\_\_ APPLIED INSTRUCTOR \_\_\_\_\_ DoM EVENTS  
COORDINATOR

**I would like to hold my RECEPTION in (check the requested venue):**

\_\_\_\_\_ MUSIC BUILDING RECITAL HALL 209

A Master Schedule request to use RH 209 for the reception will be submitted via email to the DoM Administrative Assistant by the Events Coordinator.

\_\_\_\_\_ MUSIC BUILDING CHORAL ROOM 146

A Master Schedule request to use the CR 146 for the reception will be submitted via email to the DoM Administrative Assistant by the Events Coordinator.

\_\_\_\_\_ OTHER VENUE ON UNA CAMPUS (specify)

Initial to indicate approval: \_\_\_\_\_ APPLIED INSTRUCTOR \_\_\_\_\_ DoM EVENTS  
COORDINATOR

I have received permission from the appropriate UNA authority indicated below to use this venue.

STUDENT INITIAL: \_\_\_\_\_ University Events \_\_\_\_\_ Registrar \_\_\_\_\_  
Other \_\_\_\_\_

\_\_\_\_\_ OTHER VENUE NOT ON UNA CAMPUS (specify)

Initial to indicate approval: \_\_\_\_\_ APPLIED INSTRUCTOR \_\_\_\_\_ DoM EVENTS  
COORDINATOR

\_\_\_\_\_ STUDENT INITIAL: I am responsible for making all necessary arrangements and paying any fees associated with use of this venue.

### **Facility Reservations – Recital Hearing**

***Recital Hearing should take place a minimum of 3 weeks prior to the recital date.***

**I would like to hold my RECITAL HEARING on:**

Date \_\_\_\_\_ Time \_\_\_\_\_

Initial to indicate approval: \_\_\_\_\_ APPLIED INSTRUCTOR \_\_\_\_\_ DoM EVENTS  
COORDINATOR

\_\_\_\_\_ ACCOMPANIST (if applicable)

**I would like to hold my RECITAL HEARING in (check the requested venue):**

\_\_\_\_\_ MUSIC BUILDING RECITAL HALL 209

A Master Schedule request to use RH 209 for the recital hearing will be submitted via email to the DoM Administrative Assistant by the Events Coordinator.

\_\_\_\_\_ MUSIC BUILDING CHORAL ROOM 146

A Master Schedule request to use the CR 146 for the recital hearing will be submitted via email to the DoM Administrative Assistant by the Events Coordinator.

**The three faculty members listed below have agreed to adjudicate my recital hearing:**

**NAME: PRINT** \_\_\_\_\_ **SIGN** \_\_\_\_\_

**NAME: PRINT** \_\_\_\_\_ **SIGN** \_\_\_\_\_

**NAME: PRINT** \_\_\_\_\_ **SIGN** \_\_\_\_\_

**Recital Program**

My applied instructor is required to submit the contents of my RECITAL PROGRAM to the DoM Events Coordinator via email a minimum of three weeks prior to my recital. Due date: \_\_\_\_\_

Initial to indicate approval: \_\_\_\_\_ APPLIED INSTRUCTOR \_\_\_\_\_ DoM EVENTS  
COORDINATOR

My recital program was received by the Events Coordinator on this date: \_\_\_\_\_

Initial to confirm receipt date: \_\_\_\_\_ DOM&T EVENTS COORDINATOR

**Recital Poster**

I understand that if I wish to announce my upcoming recital by placing posters on bulletin boards around the Music Building I must supply my own poster design and I am responsible for printing of my posters. I must consult with my applied instructor for approval of poster design.

Initial: \_\_\_\_\_ STUDENT \_\_\_\_\_ APPLIED INSTRUCTOR

**Accompanist Honoraria**

I understand that I am responsible for the payment of an accompanist's honoraria. I also understand that a check or money order made out to the accompanist in the agreed upon amount must be submitted to the DoM Administrative Assistant prior to my recital hearing. Due date:

\_\_\_\_\_ Initial to indicate approval: \_\_\_\_\_ STUDENT \_\_\_\_\_ ACCOMPANIST

My accompanist's honoraria was received by the Administrative Assistant on this date:

\_\_\_\_\_ Initial to confirm receipt date: \_\_\_\_\_ DOM&T ADMINISTRATIVE ASSISTANT

**FAILURE TO COMPLETE THE STEPS AND REQUIREMENTS SPECIFIED IN THIS DOCUMENT MAY RESULT IN CANCELLATION OF THE PLANNED RECITAL.**

**Signatures**

STUDENT \_\_\_\_\_ DATE \_\_\_\_\_

APPLIED INSTRUCTOR \_\_\_\_\_ DATE \_\_\_\_\_

ACCOMPANIST \_\_\_\_\_ DATE \_\_\_\_\_

EVENTS COORDINATOR \_\_\_\_\_ DATE \_\_\_\_\_

ADMINISTRATIVE ASSISTANT \_\_\_\_\_ DATE \_\_\_\_\_

DEPARTMENT CHAIR \_\_\_\_\_

DATE \_\_\_\_\_

**A STUDENT MUST BE REGISTERED IN MU 419 IN ORDER TO PERFORM A SENIOR RECITAL.**

## Appendix D: RSO Room Use Request

### Music Building and George S. Lindsey Theatre

#### ROOM REQUESTED

- |  |   |  |
|--|---|--|
| <input type="checkbox"/> 138 Classroom | <input type="checkbox"/> 101 Band Room    | <input type="checkbox"/> GSLT Conference Room      |
| <input type="checkbox"/> 139 Classroom | <input type="checkbox"/> 146 Choir Room   | <input type="checkbox"/> Borgnine Performance Hall |
| <input type="checkbox"/> 140 Classroom | <input type="checkbox"/> 209 Recital Hall | <input type="checkbox"/> Other _____               |

#### DATE AND TIME REQUESTED

Date \_\_\_\_\_ Start Time \_\_\_\_\_ End Time \_\_\_\_\_

#### EVENT TYPE

- Regular Meeting  
 Other (be specific) \_\_\_\_\_

By signing below, we affirm that the requesting organization is an RSO in good standing with UNA. We agree to adhere to all regulations outlined in the RSO Handbook and all UNA and Department of Music regulations for appropriate facility usage (see back of form). A faculty advisor will attend the event.

#### RSO (Recognized Student Organization) INFORMATION

RSO Name: \_\_\_\_\_

RSO Officer: Name (Print) \_\_\_\_\_ Position \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

Faculty Advisor: Name (Print) \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

**Requests must be submitted to the Department of Music Office by the faculty advisor a minimum of four (4) weeks prior to the event date.** Requests will be honored in order of receipt. If the requested room is not available, an alternative room may be offered depending on availability.

## Department of Music Regulations for RSO Room Usage

- RSO Room Use Request forms must be submitted to the Department of Music Office by the faculty advisor of the RSO.
- Forms must be filled out completely and signed by an RSO officer and the faculty advisor.
- Requests for room usage will be considered in the order in which they are received.
- If the requested room is not available, an alternative room may be offered depending on availability.
- If there are no rooms available on the requested date/time, an alternative date/time may be suggested.
- If the room request is accepted, the event will appear on the DoM Master Schedule.
- The faculty advisor will be notified via email if the room request has not been accepted or if an alternative room or date/time is recommended.
- A faculty advisor must be present at RSO events held in a Department of Music facility.
- The faculty advisor will be responsible for unlocking the room and relocking the room at the end of the event. No rooms are to be left unlocked after regular office hours.
- Rooms should be left in the condition in which they are found (chairs returned to their original position, trash picked up, etc.).
- If any computer or other technology equipment in the room is used, it must be left with all settings as they were prior to use.
- The burning of candles is not allowed in any UNA facility.
- The use of space heaters or similar electrical devices is not allowed in any UNA facility.