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Mission of the Department of Music
The mission of the Rollins College Department of Music is:

- to provide majors the best possible education in performance, historical literature, and theory – the background necessary to pursue graduate work or a career in music;
- to offer the diverse population of students from Rollins School of Arts and Sciences, School of Professional Studies and Hamilton Holt Evening Studies an opportunity to pursue musical training leading to the baccalaureate/bachelor degree respectively;
- to open the curriculum to the wider campus community by encouraging non-majors to take courses designed especially for general students;
- to give all students – majors and non-majors – performance experience through choral and instrumental ensembles and individual training in applied music;
- to serve as a cultural center for the Central Florida community by presenting performances and master classes of outstanding merit by resident and guest artists; and
- to offer residents of the Central Florida community an opportunity to study music avocationally.

We are committed to music for all, rather than music for the few.

College Wide Enrichment
Our intent is to bring to the campus and to Central Florida a wide variety of musically enriching activities. Such events support our music curriculum and our service to the Rollins community. We are especially committed to bringing to the campus guest artists and lecturers who help nurture a global perspective of the world of music. We are also committed to helping talented youth receive educational opportunities in music through scholarship programs in the Community School of Music.

Community School of Music
The Community School of Music (CS) trains the future concert professional, the dedicated amateur and future audience members. Its atmosphere encourages the love of music, delight in creative expression, and the satisfaction of accomplishment through commitment and hard work.

History of the Virginia S. and W.W. Nelson Department of Music
The Department of Music at Rollins College (from here forward represented by the ‘Department’) began as a Conservatory of Music even before the College’s founding in 1885 and is a charter member—since 1931—of the National Association of Schools of Music. The Conservatory enjoyed a reputation as one of the finer schools in the Southeast offering pre-professional training in music. That reputation has continued since 1966 when the Conservatory merged into Rollins as a liberal arts department. Keene Hall was built in 1974. In 1992 the Department was the recipient of a significant bequest from the estate of Virginia S. and W.W. Nelson for whom the Department is now named. Keene Hall was substantially remodeled in 2004-2005. This remodel not only completed a long time dream of providing newly renovated as well as more space for the music students but also enhanced the ability of the community to enjoy outstanding visiting artists in the beautiful John M. Tiedtke Concert Hall. The Department continues the ongoing task of continuing to upgrade its equipment.
Undergraduate Degree Programs
Rollins College offers two undergraduate degrees:  Artium Baccalaureus in the College of Arts and Sciences (from here forward represented by A&S), and Bachelor of Arts in the Hamilton Holt School (from here forward represented by Holt). The curricula for the Music major and minor in both degrees is the same. The College’s mission statement is clear about educating students beyond the narrow confines of a specific discipline. In that regard, the Department of Music encourages students to double major or to select non-music minors. Rollins graduates have double majored in varying ways including Music/Psychology, Music/Physics, Music/Education, and Music/Computer Science.

Once again for clarity sake, while the Department of Music encourages students to develop a focus within the major, the degree one can earn is: Bachelor of Arts.

Declaring a Major in Music
Any student wishing to major in Music at Rollins must pass an audition before approval can be given. The Department expects a certain level of expertise in an instrument and the ability to read music before a student can declare Music as a major. Please note: Enrollment in music courses does not qualify a student as a Music major or minor.

A&S: The student who has declared the intention of majoring in Music should have an appropriate member of the Music faculty as his/her advisor. It is recommended that an incoming freshman take the Music RCC as the RCC instructor is automatically assigned as the faculty advisor. If another RCC is chosen, the Music student will need to request a faculty advisor reassignment after the completion of the Fall RCC course.

Holt: Students accepted as Music majors in Holt are automatically assigned to Ms. Theresa Cole as their faculty advisor.

An equally important reason for an A&S student to declare the intent to major in Music at an early date is the private Applied Lessons are then covered in the student’s tuition. Over a four year period an A&S student will have received the equivalent of $3,400 of extra assistance if he/she declared Music as a major at the beginning of his/her Music studies.

To graduate in four years, all Music majors must take MUS 152 Music Theory II, MUS 153 Keyboard Harmony I, MUS 154 Keyboard Harmony II and any prerequisite courses during the freshman year (at the very latest during the sophomore year) in order to be able to take the subsequent required courses.

Music Major Requirements
An audition before a Music Faculty panel is required to gain acceptance as a major in Music.

Fifty-six (56) semester hours are required: 28 in musicianship, 12 in performance, 12 in electives, and 4 in a senior capstone course.

Musicianship Area
- MUS 152 Theory 2 (4 semester hours required)
• MUS 153 *Keyboard Harmony I* (2 semester hours required)
• MUS 154 *Keyboard Harmony II* (2 semester hours required)
• MUS 251 *Theory 3* (4 semester hours required)
• MUS 252 *Theory 4* (4 semester hours required)
• MUS 361 *Music History: Renaissance/Baroque* (4 semester hours required)
• MUS 362 *Music History: Classic/Romantic* (4 semester hours required)
• MUS 495 *Senior Capstone* (4 semester hours required)

**Performance Area**
• MUA 200 *Music Ensembles* (4 semester hours required)
• MUA 201C OR 201P OR MUA 301 OR MUA 401 *Applied Music* (8 semester hours required)

**Music Electives Area**
• 4 electives in music, 3 of which must be at the 300 level or above. Seniors will do a 400 level capstone project in place of a 300-level course.

**Music Minor Requirements**
28 semester hours are required: 8 in musicianship, 12 in performance, and 8 in electives.

**Musicianship Area**
• MUS 152 *Theory 2* (4 semester hours required)
• MUS 153 *Keyboard Harmony I* (2 semester hours required)
• MUS 154 *Keyboard Harmony II* (2 semester hours required)

**Performance Area**
• MUA 200 *Music Ensembles* (4 semester hours required)
• MUA 201P OR 201C OR MUA 301 OR MUA 401 *Applied Music* (8 semester hours required)

**Music Electives Area**
• 2 electives in music, one of which must be at the 300 level or above (8 semester hours required)

**Core Curriculum**
The core music curriculum focuses on 4 areas of studies: musicianship, performance, music electives and ensembles. Within the core curriculum, students are required to demonstrate specific knowledge and skills.

**Musicianship Area**
This area is accomplished through demonstration and/or completion of the following.
• The fourth-semester level of music theory, in which the student demonstrates proficiency in part writing, analysis, aural skills, sight-singing, common practice, post-tonal musical techniques, and counterpoint.
• The second-semester level of keyboard harmony, at which point students demonstrate a proficiency in keyboard skills, an understanding of musical concepts in order to illustrate them in terms of sound at the keyboard, and an understanding of the various keyboard styles in their performance of classical literature.

• The second-semester level of music history, at which time students demonstrate their understanding of different eras of music history (e.g., medieval, renaissance, baroque, classic, romantic, and modern), the ability to analyze music, and the ability to write about the importance of individual style and the synthesis of the evolution of music.

• The study of music technology, in which students demonstrate facility with music notation and recording software.

• The study of global music, in which students are immersed in cultural awareness and develop the ability to understand music’s role in various cultures and societies, enhancing appreciation of similarities and differences in expressing one’s self and culture through music.

• The senior capstone course, in which students demonstrate their ability to synthesize musical knowledge and theoretical skills in applied performance, research, and/or teaching.

Musicianship Courses
The Musicianship Area encompasses music history, music theory, keyboard harmony, aural skills and music dictation. The Musicianship Area is designed to be developmental and highly integrated. All courses offered through the Department are approved by the AS Academic Affairs Committee.

MUS 151 Theory 1: A comprehensive approach to the study of theory fundamentals including a review of rudiments, an introduction to species counterpoint and fundamentals of tonal harmony as well as sight-singing and ear-training. This class serves as a remedial course for the Music major/theory focus. Keyboard Harmony/Secondary Piano laboratory required. Prerequisite: Placement test or consent.

MUS 152 Theory 2: Continues study of perceiving and writing music through exercises in diatonic harmony and voice leading expanded to include seventh chords, secondary harmony and modulation in the context of historical examples; includes sight-singing and ear-training. Keyboard Harmony/Secondary Piano laboratory required. Prerequisite: MUS 151 or consent.

MUS 153 Keyboard Harmony I: Teaches students the skills of harmonization, transposition, and sight-reading leading to the study of standard classical piano repertoire. Designed for all Music majors and minors who are enrolled in MUS 151. Skill emphasis placed on scale and chord constructions, chord progressions, diatonic harmonization transposition, alto clef, and sight-reading. Students must take this course concurrently with MUS 151.

MUS 154 Keyboard Harmony II: A continuation of MUS 153 Keyboard Harmony I. Emphasis on harmonization, transposition, modulation, improvisation, music dictation, and figured bass leading to four-part writing. Augmented and diminished triads, as well as major and minor seventh chords are also introduced. Other skills, such as reading tenor and alto clefs and score reading are taught in the latter part of the course. Students must take this course concurrently with MUS 152. Prerequisite: MUS 153.
MUS 251 Theory 3: Expands writing skills in counterpoint in two and three voices using historical models; introduction to chromatic harmony; sight-singing and ear-training. Prerequisite: MUS 152 or consent.

MUS 252 Theory 4: Extends the harmonic vocabulary to embrace the full complement of chromatic harmonic functions. Investigates the extension and gradual breakdown of the major-minor system and the emergence of Twentieth Century compositional techniques. Prerequisite: MUS 251 or consent.

MUS 361 Music History: Ancient through Baroque: Spans Ancient/Medieval through baroque era (500 BCE – 1750 CE). Prerequisite: MUS 152.

MUS 362 Music History: Classic through Modern: Spans classic era through early 20th century (1750 - 1940). Prerequisite: MUS 361 or consent.

MUS 495 Senior Capstone: This course is designed to tie together students’ academic career with Rollins A&S. Individual areas of focus may include a recital performance, student teaching, or a research project directed by the appropriate Music faculty member. Only students with senior standing are allowed to register for this course.

Musicianship Assessment
Each course in the musicianship area is assessed through an initial theory placement exam with the same exam administered periodically to assess progress. Grades are awarded at the end of the semester through assessments in assignments, tests, examinations and projects.

Performance (Applied Music/Private Lesson) Area
This area is accomplished over a minimum of four semesters in applied lessons.

The Department, as an active performing community, highly encourages students to sharpen their performance skill by studying a primary instrument. Music scholarships are only awarded to those who are taking applied music studies at the performance level as explained below. There are five designated levels in the applied music area:

MUA 101 – Applied Music for Enrichment I: Involves one 30-minute, one-credit hour lesson per week, for twelve weeks in any applied area. No recital or jury performance required. May be repeated for credit. Does not count toward Music major/minor. Graded credit/no credit. Appropriate for beginners. (For A&S students, the cost is not covered by tuition.)

MUA 102 – Applied Music for Enrichment II: Involves one 50-minute, two-credit hour lesson per week, for twelve weeks in any applied area. No recital or jury performance required. May be repeated for credit. Does not count toward Music major/minor. Graded credit/no credit. Appropriate for beginners. (For A&S students, the cost is not covered by tuition.)

- NOTE: MUA 101 or MUA 102 can also be used as a preparatory applied music course for incoming Music majors/minors who cannot attain the MUA 201 level during their initial scholarship audition for the Department. These students, upon the recommendations of their instructors, are expected to petition to study at the MUA 201C level with a promotion jury.
**MUA 201C and 201P Applied Music** - Offers one 50-minute, two-credit hour lesson per week, for twelve weeks in any applied area. Jury and sight-singing exam required. No recital option. May be repeated for credit. Graded on letter basis.

- **NOTE: ‘C/P’**

  ‘C’ Designate:
  All incoming college freshmen and transfer students who have auditioned before a panel of tenured music faculty of the Department and have been accepted as Music majors begin applied lessons at MUA 201C. Students in MUA 201C do not present a junior or senior solo recital under Department of Music auspices. In certain circumstances an informal presentation may be granted.

  Students continuing to study at MUA 201C will choose an area of focus (encouraged by the sophomore year). Current areas of focus are: Composition, Conducting, Contemporary, Core (General Music Studies), Classical (History and Literature), Classroom (Music Education), and Computerization (Music Technology). Once the focus has been chosen, specific classes will be suggested to encourage the student to meet higher levels of proficiency for each area.

  ‘P’ Designate:
  This applied music level is for Music majors at the sophomore level who want to focus on performance skills. The focus designate of ‘P’ may be requested by the instructor filling out and signing the appropriate space provided on the Jury Repertoire Form. If the move to MUA 201P is granted by the jury panel, the student is advised to attain a higher degree of proficiency in the area of performance and eventually petition to promote to MUA 301. **Requesting a move from MUA 201C to MUA 201P is NOT a promotion, it is a lateral move indicating a focus on performance.**

**MUA 301 Applied Music** – Offers one 50-minute, two-credit hour lesson per week, for twelve weeks in any applied area. Jury and sight-singing exam required. May petition to recital. May be repeated for credit. Graded on letter basis. **Prerequisites:** excellent performance skills and admission audition usually no later than end of sophomore year.

**MUA 401 Applied Music** – Offers one 50-minute, two-credit hour lesson per week, for twelve weeks in any applied area. Recital and sight-singing exam required. May be repeated for credit. Graded on letter basis. **Prerequisites:** by full-time faculty invitation only. Available in senior year only.

**Performance Requirements**
Requirements for applied music, set by the Music Department, are specified by disciplines. These requirements, stated in the Applied Music Syllabi, are available as printed materials. Standards that are set in the requirements are used to assess the students’ skill level in their lessons, performances and juries. These standards also set guidelines for the applied instructor in choosing the appropriate repertoire for the students. Students whose main
focus is conducting, composition, contemporary, core, classroom, or computerization must show proficiency in an applied area, and must be registered for MUS 201C at minimum.

Weekly voice and instrumental repertoire classes provide students opportunities to perform the solo repertoire they are currently working on in front of their peers and to make constructive assessments of each other’s performances.

Performance Assessment
This area is achieved by satisfactory performance in juries. Assessment of the skills and competencies in applied music studies acquired by students is universally accomplished by means of a jury at the end of every semester. All students enrolled in MUA 201C, 201P, 301, and 401 Applied Music (private lessons) will perform before a committee of a minimum of three Department faculty, of which at least one member must be a full-time faculty member. These juries are used for students’ ongoing assessment, serving as an end-of-semester final examination. The assessment process in these juries allows faculty and the Department an opportunity to evaluate the students’ progress in:

- Performance of repertoire at the designated level, as demonstrated by musicianship.
- Proficiency in technical ability, as demonstrated by etudes, scales, or studies specific to the instrument.
- Separate sight-singing jury at the current applied music level, as set by the Department.

Electives Area
This area is accomplished through demonstration and/or completion of the following.

- Music technology, recording arts, composition, conducting, historical studies, introductory courses in music business and arts management, criticism and analysis, literature of the instrument, theoretical studies, singing diction, improvisation, vocal and piano pedagogy, and methods courses, all of which allow students to explore, cultivate, and advance their individual interests.

 Electives Courses
MUS 121 Introduction to Film Scoring:  Introduces students to facets of the music technology world. Utilizing recording software, notation software and MIDI sequencing, gives students insight into real world applications of these programs. Builds upon students' previous aural training to begin working on projects that could be useful in real world job opportunities.

MUS 210 Designing Music with Digital Media:  Examines how technology has affected the history of music and how technology can be applied to the music of today's composer and arranger. Utilizes notation and recording software to teach important real world applications of existing theoretical knowledge. Utilizes and strengthens the writing, arranging and aural abilities of the non-performing musician. Prerequisite: MUS 151.

MUS 215 Discovering Music through Technology:  Introduces students to facets of the music technology world. Gives insight into real-world applications of recording software, notation software, and MIDI sequencing. Builds on previous aural training to begin working on projects that could be useful in real world job opportunities. Prerequisite: MUS 151.
MUS 220 The Marriage of Music and Poetry: Compares music (“language” of sound) and poetry (“music” of language) as expression: form, structure, syntax, articulation and influences. Ponders how the combination of music and poetry often results in a more expressive and fused art form.

MUS 223 Singing Diction - English & Italian: Reinforces the lyric diction skills in Italian and English based on the International Phonetic Alphabet (IPA) system. Students will study diction technique and will demonstrate accurate and stylistic pronunciation in and out of the context of a song or aria.

MUS 224 Singing Diction - German & French: Reinforces the lyric diction skills in German and French based on the International Phonetic Alphabet (IPA) system. Students will study diction technique and will demonstrate accurate and stylistic pronunciation in and out of the context of a song or aria.

MUS 225 Topics in Music: Ranges from popular music to masterworks of European art music. Courses offered in the “Topics in Area” include Schumann and Brahms; Film Scoring; Music in the Movies; Studies in Counterpoint.

MUS 227 Song Writing I: Examines the tools and methods of the songwriter and inspires and encourages the creation of original compositions. Through the study of lyric structure, rhyme schemes, harmonic structure, song forms and song styles, the participants will become proficient in both the analytical and the artistic aspects of producing original works.

MUS 228 Song Writing II: Building upon the skills acquired in Songwriting I, this class will analyze works by the masters of songwriting, and using these existing works as a guide, new compositions will be written in a variety of styles. An additional primary concentration of the course will be on notating, arranging, recording and performing the original work of each class member. As also stated in Songwriting I, the end goal of the study and exploration of songwriting is to provide a vehicle for individual expression. Prerequisite: MUS 227.

MUS 260 Music of the Caribbean and Brazil: From the Son to the Samba: Through study of musical styles and traditions of five influential countries, examines historical, economical, sociological and technological factors that shaped their music. Extensive classroom listening and performances.

MUS 286 Introduction to Sound Recording: Examines the methods and technologies used to record, edit, format, manufacture, and distribute music. Students gain an understanding of how to produce their own recordings.

MUS 290 Basic Conducting: Introduction to the art of conducting. Includes basic technique and score reading. Laboratory format. Prerequisite: Music major and sophomore standing, or consent.

MUS 292 Introduction to the Business of Music: An introduction to the music business including the interaction of corporations, creativity, copyright, compensation, and cyber law. Topics include history, MIDI, royalties, web applications, marketing, recording techniques and common business structures.

MUS 305 Topics in Music: Ranges from popular music to masterworks of European art music. Courses offered in the “Topics in Area” include Schumann and Brahms; Film Scoring; Music in the Movies; Studies in Counterpoint.
MUS 310 The Art of Performing: This course is designed to identify skills necessary to compete viably in the “real world” of performing arts and to listen, process and utilize the wealth of information we must comprehend to be successful.

MUS 313 Opera Studio: Offers students a method for learning and performing lyric stage roles by experiencing the preparation and performance process of a single scene or elements of an operatic production.

MUS 314 Improvisation: Presents the rudiments of jazz idiom improvisational techniques. Discussion, demonstration, and performance of scales, harmonic devices and forms. Prerequisite: Music major or consent.

MUS 320 Writing about Music: Discusses how to describe a subjective experience in simple, declarative prose. Students review off-campus and out-of-class concerts and recitals while developing sources for bibliography. Prerequisite: ENG 140, sophomore status.

MUS 340/341/342/343 Methods: Percussion/Brass/Strings/Woodwinds: Study, discussion and analysis of methods and techniques of all instruments in the percussion/brass/string/woodwind families; development of experimental studies for each instrument separately and together; development of playing and teaching skills. Prerequisite: Music major or minor.

MUS 355 Composition Practicum: Emphasizes the development of a solid compositional craft to be attained through writing projects for a variety of media. Recent musical trends and literature will be discussed and each semester will culminate in a recital of student works. May be repeated. Prerequisite MUS 152.

MUS 360 Music in the Global Environment: Introduces the variety of native music and instruments throughout the world, as well as the effect of globalization on native culture, and native cultures on music throughout the world.

MUS 363 American Music: Explores the soundtrack of United States history, from the music of Native Americans and early colonists, through the various styles, periods and performers of American Music History: Tin Pan Alley; jazz mixed with blues; classical; Broadway and bop; Copland, country and Coltrane.

MUS 372 Survey of Jews and Music: From Sinai to Symphony: Surveys some of the definitions of what is “Jewish” in music, from liturgical chant, to folk songs, to music of the concert hall and Tin Pan Alley. Fulfills an elective requirement for the Music major, minor, and Jewish studies minor. Prerequisite: sophomore standing.

MUS 380 Literature of the Instrument-Piano: Surveys major works of a particular instrument. Requires historical research, examination and performance of scores and extensive listening to recordings. Prerequisite: MUS 151.

MUS 381 Literature of the Instrument-Voice: Surveys major works of a particular instrument. Requires historical research, examination and performance of scores and extensive listening to recordings. Prerequisite: MUS 151.

MUS 382 Literature of the Instrument-Orchestra: Surveys major works of a particular instrument. Requires historical research, examination and performance of scores and extensive listening to recordings. Prerequisite: MUS 151.

MUS 385 The Art of Accompanying: The course is designed to teach piano students skills to analyze and perform collaborative repertoire. Through class discussions and playing assignments, students will learn to formulate concrete ideas regarding their
approach to a musical work and to listen, recognize and react to subtle nuances of the instrument(s) for which they are accompanying.

**MUS 386 Advanced Sound Recording:** Examines advanced methods and technologies used to record, edit, format, manufacture, and distribute music. Students produce their own stereo and multi-track recordings and CD masters. **Prerequisite:** MUS 286.

**MUS 390 Advanced Conducting and Repertory:** Features preparation and performance of compositions from standard repertoire. Laboratory format. **Prerequisite:** MUS 290.

**MUS 391 Conducting Practicum:** Continues instruction for conducting students at an advanced level to further develop their knowledge of repertoire, performance practices, aural discrimination and conducting technique. **Prerequisite:** MUS 290 or instructor consent.

**MUS 392 Introduction to Arts Management:** Introduces topics required to operate an arts organization, including and not limited to, public relations, financial management and accounting, marketing, fund raising and intellectual property, cumulating in the presentation of a business plan. **Prerequisite:** junior standing or consent.

**MUS 393 Piano Pedagogy I:** Introduction to the problems and psychology of teaching the beginning piano student. Emphasis on practical applications of pedagogical principles. Discussions of current methods and beginning materials, adaptation of the child to the instrument and the development of techniques and musicianship at the elementary level. **Prerequisite:** applied piano 201 or consent.

**MUS 394 Piano Pedagogy II:** Practicum: Observation of private and group instruction at the Community School of Music and an opportunity to teach private and group lessons under supervision of the instructor. Continuing discussions of appropriate teaching materials for more advanced students. **Prerequisite:** MUS 393.

**MUS 395 Pedagogy for the Singing Voice:** Details anatomy and operation of laryngeal and respiratory apparatus as applied to the singing voice. Examines standard voice nomenclature, fundamental acoustics, current singing science, care and hygiene for the voice, teaching methods and current literature in vocal research. **Prerequisite:** at least three years of applied voice study or consent.

**MUS 396 Voice Pedagogy Practicum:** Student teaching of at least two private voice students under supervision. Observation of voice teaching in the College. Seminars in technique and teaching methods. **Prerequisite:** MUS 395.

**MUS 425 Topics in Music:** Focuses on single topic, such as composer, genre, or artistic movement.

**MUS 451 Form and Analysis:** Examines basic principles of musical construction as seen through detailed analysis of representative compositions dating from the baroque to the present. **Prerequisite:** MUS 252.

**MUS 455 Paris, Moscow, Vienna 1890-1915:** Investigates various structural principles at work in music by Rachmaninov, Scriabin, and Stravinsky; Faure, Debussy, and Ravel; and Mahler, Strauss, Schoenberg, and Berg. **Prerequisite:** MUS 252.

**MUS 495 Senior Capstone:** This course is designed to tie together a students' academic career. Individual focus areas may include a recital performance, student teaching or a research project directed by the appropriate Music faculty member. **Prerequisite:** senior standing.
Independent Study
In addition, students are encouraged to complete an Independent Study with a Music faculty member in their junior or senior year. Independent Study offers students the opportunity for specialized study and are meant to encourage intellectual curiosity, initiative, and sustained effort. Independent Study (classified either as tutorials or research projects) must be sponsored by a faculty member and approved by an academic department and the Office of the Dean of A&S. Independent Studies that lead to in depth research on a specific topic or composers are sometimes presented in a lecture recital format. Proposal forms for Independent Studies are available in electronic form suitable for download on the Student Records web site. (Rollins College Catalog) Please note: Students should not take core music courses as independent studies in lieu of regular classroom attendance.

Honors in the Major Field
Honors in the Major Field is offered to A&S students wishing to pursue an independent research or special study project during the senior year under the supervision of a three-member committee in the student's major. A&S students must enroll in the senior capstone in order to apply for Honors in the Major. This project usually results in a thesis that requires the student to present and defend in front of the committee. An Honors in the Major Field Declaration of Intent form can be downloaded from the Office of Student Records website.

Electives Assessment
Assessments of Music Elective courses are similar to that of musicianship courses. Grades are granted at the end of the semester through assessments in assignments, tests, examinations, and projects.

Ensemble Area
All ensembles offered by the Department require either an audition or instructor’s consent prior to registration. All ensembles present concerts during the semester. The size of the ensembles ranges from 4 to 90 students. These ensembles, especially the Rollins Choir, Rollins Singers, Jazz Ensemble, and the Instrumental Chamber Ensemble, frequently perform at College- and community-sponsored events. (NOTE: Not all ensembles are offered every semester.)

- Through weekly rehearsals, students will develop their listening skills and musical training in a group setting.
- Through exploration of varied repertoire, students will develop their understanding of musical styles across genres, cultures and eras.
- Through performances, recording sessions, and community outreach events, students will develop collaborative skills and expressions.

Ensemble Courses
MUA 200.01 Rollins Choir: Emphasizes performance of high-quality literature for large choral ensemble. Prerequisite: Audition.
MUA 200.02 Chamber Choir: Focuses on music for the most select choral ensemble. Prerequisite: Audition.
MUA 200.03 Men's Choir: Spans a wide variety of styles, especially composers who specialize in this voicing. Prerequisite: Audition.

MUA 200.04 Rollins Singers: Concentrates on contemporary, popular and musical theater pieces for small music ensembles. Prerequisite: Audition.

MUA 200.05 Women's Choir: Spans a wide variety of styles, especially composers who specialize in this voicing. Prerequisite: Audition.

MUA 200.06 Small Vocal Ensemble: Varied repertoire appropriate for small vocal chamber ensemble. Prerequisite: Audition.

MUA 200.07 Bach Festival Choir: Joins students and community members in performing primarily oratorio works with a prestigious, historical music organization. Prerequisite: Conductor Invitation Only.

MUA 200.08 Women's Vocal Jazz: Focuses on thick jazz harmonies and intricate rhythms using repertoire from the Great American Songbook, Brazilian Jazz and contemporary composers. Prerequisite: Audition.

MUA 200.11 Flute Choir: Combines students and community members in performing flute ensemble music. Prerequisite: Instructor Consent.

MUA 200.12 Orchestra: Performs orchestral literature including concertos and symphonies. Prerequisite: Audition.

MUA 200.13 Wind Ensemble: Combines student and community members to perform wind ensemble and light classical literature. Prerequisite: Instructor Consent.

MUA 200.14 String Ensemble: Tailors orchestral literature from all periods to string ensemble instrumentation. Prerequisite: Audition.

MUA 200.15 Woodwind Quintet: Performs repertoire composed and arranged for Woodwind Quintet. Prerequisite: Audition.

MUA 200.16 Horn Ensemble: Teams students with community members in performing horn music from the Renaissance through the 20th century. Prerequisite: Instructor Consent.

MUA 200.17 Brass Ensemble: Joins students and community members in performing brass music from the Renaissance through the 20th century. Prerequisite: Instructor Consent.

MUA 200.19 Percussion & Mallet Ensemble: Emphasizes music for percussion and mallet instruments. Prerequisite: Instructor Consent.

MUA 200.20 Instrumental Chamber Ensembles: Small instrumental ensembles. Varies from term to term. Prerequisite: Audition.

MUA 200.21 Jazz Ensemble: Performs jazz repertoire from all periods arranged, composed or improvised for a Jazz Ensemble. Prerequisite: Instructor Consent.

MUA 200.22 Guitar Ensemble: Performs repertoire composed or arranged for guitar ensemble. Prerequisite: Instructor Consent.

MUA 200-23 Acoustic Ensemble – Traditional: Performs traditional Folk, Bluegrass, and World Music with an instrumental core consisting of, but not limited to, voice, fiddle, mandolin, guitar, bass, piano and percussion. Prerequisite: Instructor Consent.

MUA 200-24 Acoustic Ensemble – Original: Focuses on original compositions of ensemble members spanning various musical genres. Prerequisite: Instructor Consent.
Ensemble Assessment
Assessment is based on attendance record, attention at rehearsals, knowledge of the repertoire and collaborative skills.

Curriculum Registration

Classroom Courses
All classroom music courses have an MUS prefix with A&S and Holt students registering for these online.

Applied Music and Ensembles
A&S students and Holt students: All applied lessons and ensembles begin with the MUA prefix. Registration for all applied lessons and ensembles is done the first week of classes each semester through the Department of Music on paper forms. There will be Department issued emails as well as posted registration notices and materials in the main classroom hallway on tables located in the area of the stage doors and stairway. It is the student’s responsibility to read this information and meet the posted deadlines. Please note: Deadlines are final, no exceptions.

Vocal Ensembles
- Fall registration; auditions must be completed and results posted before any student may register for any of the vocal ensembles. Auditions are held early during the first week of classes and the results are posted on the bulletin board in Heritage Hallway on Thursday afternoon of the first week of classes.
- Spring registration; any student who was registered for a vocal ensemble in the fall may re-register for that same ensemble in the spring semester without an audition. New students must audition. Please come to the office of the Director of the Department.

Concert Dress
Ensemble instructors will set the ‘uniform’ for the group they direct.

Curriculum Policies

Applied Music Policies
Components – Applied Grade
Instructor Applied Grade = 40%
Jury = 40%
Sight Singing Exam = 10%
Concert Attendance = 10%
Repertoire Class Attendance (see Repertoire Class and Practicum, p 23 of this handbook)

Final Grade Rubric - Applied Music (A&S/Holt)

<table>
<thead>
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<th>Voice (percentage)</th>
<th>Instrumental (12 point scale)</th>
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<tbody>
<tr>
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</tr>
<tr>
<td>62-60</td>
<td>D-</td>
</tr>
<tr>
<td>59 – below</td>
<td>F</td>
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</tbody>
</table>

**Instructor Portion - Applied Grade (40%)**

**Attendance**
- 12 lessons (10 minimum) must be completed during a semester to earn a letter grade (MUA 201C/P, 301, 401) or credit (MUA 101, 102). Completing 9 or less lessons during a semester automatically receives an ‘F’ (MUA 201C/P, 301, 401) or no credit (MUA 101, 102).
- No lesson time will be made up in which the student fails to appear without a 24 hour advanced notice. Missed lessons may be made up under the following conditions:
  1. if the instructor misses the lesson
  2. if the student cancels a lesson with 24-hours’ notice

**Please note:** If the student receives an ‘F’ from the instructor, this will result in an automatic ‘F’ in the course, even if the jury grade is passing. If the student fails to appear at a jury performance, this will result in an automatic ‘F’ in the course, even if the instructor grade is passing. Any grade below a ‘C’ in Applied Lessons does not count toward the Music major/minor.

**Practice Time**
With applied music study the student must practice, and it’s lonely in the practice room. A great benefit, however, is that it also teaches tremendous self-discipline, just one of the aspects that makes the Music major graduate attractive to law schools and medical schools. The National Association of Schools of Music mandates the following guideline for practice: “It is recommended that one credit hour be given for each three hours per week of practice, plus the necessary individual instruction . . . .” This means for MUA 201C/P a student should schedule at least six hours of practice per week. Your lesson is not a practice period or rehearsal. Your lesson is your opportunity to refine what you have been practicing all week.

**Dropping Applied Music**
If during the semester a student chooses to drop an applied music course, it is the responsibility of the student to notify the teacher and then go to student records (A&S student) or to the Holt Office (Holt student) to formally drop the class from your schedule. **Please note:** Failure of the student to formally drop an applied lesson course by reporting to the appropriate recording office will result in the student
receiving an ‘F’ when final grades are posted.

Jury Portion – Applied Grade (40%)
All students taking MUA 201C/P, 301 or 401 applied lessons must jury at the close of the semester.

Exceptions: Students who complete a junior or senior recital during the current semester are not required to perform a jury as the Recital Hearing grade will be the Jury grade. If a student that is preparing to present a recital does not pass his/her Recital Hearing, he/she will be required to perform a jury at the end of the semester.

Choosing a Jury Time Slot
A&S/Holt students are responsible for signing up for a jury time. Instructions are posted on the wall and the sign-up sheets will be located outside office #135. Sometime after midterms and prior to the end of the semester an email will be sent to all students and faculty as to the availability of jury sign-up and its deadline.

Jury Repertoire Form Deadline
A Jury Repertoire Form must be completed by every student for each jury they are participating in. This form must be completed and turned in to Sherry Orr by the published deadline. If the Jury Repertoire Form is incomplete or late, vocal students will receive a 3% reduction and instrumental students will receive a 1-point reduction in the Instructor Grade portion of the final Applied Grade.

Jury Memorization Policy
Students taking voice and piano juries must perform from memory; other instrumentalists should strive to perform from memory, but this aspect will be left to the instructor’s discretion. Students may also be asked to play scales and/or arpeggios, sight-sing, or sight-read on their instruments.

Performance Dress
For Midday Concerts and Juries the dress code is as follows: Ladies may wear tea length (below the knee) dresses or skirts, slacks, and dressy shirts/blouses. Gentlemen may wear nice slacks and tucked-in dress shirts. Jackets and ties are to be worn at the discretion of the applied instructor. A student who arrives deemed as improperly dressed, will not perform the Midday and will take the subsequent grade penalty. (See Music at Midday Policies, pg 20) Please note: Hats, t-shirts, jeans, or flips flops of any kind are not appropriate on the concert stage.

Promotion Jury
The instructor has concluded the student has successfully completed the criteria provided for the current level of study. At jury, the student must be prepared musically and technically to perform a significant amount of repertoire to demonstrate competency for a higher level of study.
Promote from MUA 201P to MUA 301
The student must complete the Petition to Promote Form and attach the repertoire list as requested. (This does not include the current semester pieces.) The form should then be signed by the student’s instructor, and turned in to Sherry Orr by 5pm on Friday of the 7th week of the term. If the Petition to Promote Form is incomplete or late, it will be declined for the current semester.

Invitation to MUA 401
Study at the MUA 401 level is by tenure track Department faculty invitation only. If applicable, the Department will extend the invitation following a successful Shared (30 min) Solo recital. Any recipient of a 401 invitation will receive an e-mail during the last two weeks of the semester (including finals week). The student and the teacher will both be notified and it will be the responsibility of the student to either accept or decline the invitation within a week of receiving the invitation by contacting Sherry Orr via email. If accepted the student will register for applied Music MUA 401 during the next registration period. If the MUA 401 Invitation is not accepted, the student will continue to register for MUA 301. An MUA 401 Invitation will only be offered once, prior to a student’s senior year.

Choosing a Promotion Jury Time Slot
When jury sign-up sheets are posted the student WILL NOT sign up for a jury under his/her instrument, the student will sign up for a time listed under the heading of ‘PROMOTION JURIES.’

Music at Midday Policies
The Music at Midday series is held mid-semester on Tuesdays and Thursdays at 12:30pm in the Tiedtke Concert Hall and programs last approximately 45 minutes. All music majors are expected to perform each semester with each instrument in which they are taking lessons at MUA 201P, 301, or 401. Please note: if a student fails to sign up for and perform a Midday, this will result in a drop of one letter grade of the Instructor Grade portion of the final Applied Grade for any student.

Exceptions:
1. Students taking applied lessons at the MUA 201C level are not required to participate in Midday performances. After the deadline has closed for required students to sign-up, an MUA 201C student may request to perform; which may or may not be granted.
2. Students performing a junior or senior solo recital during the semester are not required to participate in Midday performances.

Choose a Midday Date
Each student is responsible for signing up to perform on a Midday. Sign-up sheets will be located on a table in front of office #135 approximately the fourth week of school. An email will be sent to all students and faculty regarding the availability of the Midday sign-up sheets as well as the deadline.
Midday Form Required
When the student signs up for a Midday performance date there will be a deadline date clearly posted as to when the completed Midday form is due. The student is responsible for turning in a completed Music at Midday Form to Sherry Orr on its appropriate due date. “Completed” means all information is present along with the applied teacher’s signature. (The only line on the form that can possibly be left empty is the line written in italics.) If the Music at Midday Form is incomplete or late, vocal students will receive a 3% reduction and instrumental students will receive a 1-point reduction in the Instructor Grade portion of the final Applied Grade.

Concert Credit Portion - Applied Grade (10%)
Concert Credit Policies
Each term a Department of Music Concert Credit Opportunities List is published. This list is sent to every Music student via email and posted on the bulletin board in Heritage Hallway. The list is updated periodically during the semester and is re-distributed/posted.

<table>
<thead>
<tr>
<th>Concert Credits</th>
<th>Vocal Grades</th>
<th>Instrumental Grades</th>
<th>Concert Credits</th>
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<td>63%</td>
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Concert Attendance Required
The Department sponsors two genre of events: professional “blue” and student “gold.”
- Music major: 9 “blue” & 6 “gold” for a semester total of 15
- Music minor: 5 ‘blue’ & 3 “gold” for a semester total of 8

Please note: students do NOT receive gold credit for any event they are performing in and concert credit is NOT offered for any off-campus event.

There are three required components to earning concert credit:
1. “Swipe in” prior to event start and pick up comment card
2. “Swipe out” when event has concluded
3. Turn in completed comment card
If one of these three components is missing…no credit is earned for that event.

Please note: students may not ‘swipe in” once an event has started and may not “swipe out” before an event has ended.

Music Student Swipe Card
Each Music major/minor is issued a Music ID card. Each student must “swipe in” and “swipe out” using their own Music ID card. Students may not “swipe in or out” for each other, or present more than one card to the work study student. Any violation of these rules is a violation of the school Honor Code with an applicable penalty. No Exceptions.

Time Requirement – “Swipe In”/”Swipe Out”
- Students may “swipe in” 15 minutes prior to the start of an event. At the start of the event, the computer is closed.
- Students may “swipe out” for 15 minutes at the close of an event. (If there is a line of students at the 15 minute mark, the “swipe out” and collection of comment cards will continue until the last person in line has been served.)

If a student does not have the Music ID card, no concert credit will be earned.

Comment Card
Each Music major/minor attending an event for concert credit is required to complete a comment card. The comment card will be available as each student “swipes in” for concert attendance. Each question should be answered and the completed comment card turned in as each student “swipes out” at the close of an event. If a student is participating in a Master Class, the option “Performed” must be circled and only one question must be answered on the comment card. No comment card is required for student instrumentalists or vocalists who are preforming with the Bach Orchestra or Choir. Please note: If there is no name on the comment card, no credit is given and comment cards are only accepted at the close/”swipe out” time of the event.

Earn Two Gold Concert Credits - Sunday Chapel Anthem
Vocal and instrumental soloists may earn two “Gold” concert credits by contributing a solo anthem to the 11am nondenominational worship service held in the chapel each Sunday during the semester. The sign-up sheet with applicable instructions is located outside door #135. This option is limited to one per semester.

Staff Accompanist Policies
The Department of Music has staff accompanists who are approved by the Department of Music full time faculty. Music must be given to a staff accompanist 7 days before the first rehearsal. If playing for a student solo recital, a set of the recital music is due to the chosen staff accompanist on Friday of the third week of classes. Due to the large volume of accompanying assignments, a staff accompanist cannot accommodate last-minute changes of performance repertoire.

Standard Accompanist Fees
$15 = 30 min lesson or rehearsal
$30 = 1 hr lesson or rehearsal  
$30 = Music at Midday performance (includes a run-through of the piece)  
$40 = Standard Jury (includes a 30 min. rehearsal)  
$55 = Promotion Jury (includes a 1 hour rehearsal)  
$75 = Half Recital (includes a dress rehearsal)  
$150 = Full Recital (includes a dress rehearsal)  

Students must arrive on time to scheduled rehearsals. There will be no make-up rehearsals due to tardiness. Students must notify the staff accompanist 24 hours in advance via email, text, or phone call if the rehearsal must be canceled due to illness.

**Studio/Repertoire Classes and Practicums**
All Music majors are required to attend studio/repertoire classes and practicums on their major instrument and in their areas of focus as stated by their individual instructor syllabi.

**Ensemble Policies**
Although only one ensemble is required each semester for the major in Music, scholarship recipients are required to take two ensembles which are chosen by the Chair of the Department.

**Ensemble Grading Rubric**
Attendance = 70%
- If the ensemble meets once a week = one absence without a possible grade reduction.
- If the ensemble meets twice a week = two absences without a possible grade reduction.
- If the ensemble meets three times a week = three absences without a possible grade reduction.
- It is the student’s responsibility to clear in advance all absences with the director of the ensemble. All absences after the allowed number will reduce this portion of the grade by one letter.
- Being late to a rehearsal, in the professional world, is not allowed. To help students achieve this standard, three late arrivals will equal one absence.

Preparation = 20%
- Students are expected to come to rehearsals prepared. Rehearsals are held to improve the ensemble, and this cannot happen without improvement in preparation. Evidence that a student’s preparation is not improving incrementally will result in a lower grade in this area.

Participation = 10%
- Attitude affects the productivity of a well-run rehearsal. Enthusiastic participation is expected.

**Please note:** The Department does not distinguish between unexcused and excused absences and students are strongly advised not to miss any classes, lessons or ensembles.

**Concert Performance**
- Rehearsal schedules are published at the beginning of the term. Students with potential conflicts are urged to make them known as soon as possible.
- Failure to participate in the concert for which rehearsals have been held could result in an
‘F’ in the ensemble. The only exception will be a documented personal injury or a documented family emergency.

Concert Dress
Ensemble instructors will set the ‘uniform’ for the group they direct.

Dropping an Ensemble
If during the semester a student chooses to drop an ensemble it is the responsibility of the student to notify the director and to go to student records (A&S student) or to the Holt Office (HH student) to formally drop the class from your schedule. Please note: Failure of the student to formally drop an ensemble course by reporting to the appropriate recording office will result in the student receiving an ‘F’ when final grades are posted.

Ensemble Formation
There will be no independent performing groups created within the Department. All vocal and instrumental groups that wish to be considered a Department group must have a faculty sponsor and must have the written approval of the Department Chair.

Non–Departmental Performance Activities
During their college career, the Department hopes student’s will have many opportunities to experience a wide range of musical and non-musical activities both on and off campus in order to strengthen your skills and resume. For this reason, the Department of Music offers over twenty ensembles which perform numerous concerts, productions, and outreach events throughout the academic year. In order to create such a wide array of high-level performance experiences for students, the Department requires all Music majors to attend all rehearsals and performances for their ensembles. As a Rollins College Music major, it is the students’ responsibility to check with the ensemble directors for all rehearsal and performance dates for the entire semester before considering any Non-Departmental activity. If, after consulting with professors, the student finds the Rollins College performance schedules and/or courses coincide with an outside activity, it is then the students’ responsibility to gain approval from the Chair of the Department of Music. This is for the students’ protection as a developing musician, and for fellow students’ protection as ensemble participants. Failure to adhere to this policy may result in a grade reduction or scholarship suspension.

Neuromusculoskeletal, Hearing & Vocal Health
Many of our courses involve the use of hands, ears, and voice. It is important for students to know how to protect them in their study to be a musician. Instructors will go over the document that is posted on the NASM (National Association of the Schools of music) website so students are fully aware of the importance of protecting their own neuromusculoskeletal, hearing, and vocal health.

NASM Links:
Student Information Sheet – Neuromusculoskeletal Health:  http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/5_NASM_PAMA_NMH-
Class Policies
If it is necessary to miss class the policy is as follows: for classroom courses meeting 150 minutes a week, students may miss 150 minutes of class; i.e., up to three classes may be missed when the class meets three times a week and up to two classes may be missed when the class meets twice a week and so on. Students are advised to save missed classes for genuine emergency situations and to notify the office of the Dean of Student Affairs, which will in turn notify the students’ professors. Please note: The final grade in the course will drop five percentage points for each absence beyond the allowed number.

The Department views tardiness as a disruption. Three late arrivals of ten minutes or less will count as one absence. Any time a student is over ten minutes late for a class it will be counted as an absence.

Students are also asked to take care of their restroom needs before entering the classroom. Students with medical issues that require the constant use of the restroom during class must provide medical documents for the instructor. Students who leave the class room for any other purposes may not return.

The use of cell phones is strictly prohibited in class. Violation of this policy will result in a reduction of the student’s participation grade. The use of a computer is allowed in class only for the purpose of taking notes or activities that are directly related to his/her participation in the class. The improper use of computers for emailing, chatting or social networking during class is strictly prohibited. Violation of this policy will result in a reduction of the student’s participation grade.

Senior Capstone Project
Every senior in the Department of Music will do a Senior Capstone Project. The project may enhance an Independent Study, but an Independent Study will not replace a Capstone Project. A Capstone Project must be approved by a Department of Music Advisor or the Chair of the Department the semester prior to registering for the course and completing the project. A student without the Capstone Project will not achieve the Music Major.

The Capstone will be designed for each individual student:

1. Performance, Composition & Conducting Focus – The student will most likely be preparing a recital, conducting an ensemble, or composing music, i.e., a performance of significant work. During the Capstone, the student will write a companion paper of significant length that explains background of the compositions performed, the reasons for these compositions being on the program, and other material that would interest the audience or that treats the music in a skillful and thoughtful philosophical manner. The student will also prepare for a lecture-recital, so that he/she may fulfill the Rollins
College Community Engagement ethos and share the music with members of the community.

2. Contemporary, Core, Classroom, Computerization & Classical Focus – The student will work on a paper in conjunction with the faculty advisor for the project as well as the faculty directing the Capstone Project. This paper will be of significant length and will discuss the material not only in terms of its focus but also within the scope of musicological or theoretical studies (i.e., a pause between Idea “A” and Idea “B”, or the philosophical history of a particular kind of music therapy, et al). The student will also prepare a cogent summation of the research so that it may be shared orally with members of the community at large, in accordance with Rollins College’s mission statement.

The grade for the Capstone Project is separate from any concurrent study and depends on thoughtful preparation of the material under discussion.

**Applied Music Solo Recitals**

**Undergraduate Degree Solo Recital**
The Department of Music requires a student to perform a 30 minute solo recital prior to being invited by the Department to petition for a 60 minute solo recital. This policy is not dependent on a student’s class standing. Therefore, it is possible some students will complete their applied course of study without performing a 60 minute solo recital.

**Petition to Recital – MUA 301**
Students studying at MUA 301 may petition to present a solo recital. First, this student is required to attend the Department of Music Recital Meeting to be held each semester within the first 3 weeks of school during a common hour. Second, either a 30 Minute Solo Recital Petition Form or a 60 Minute Solo Recital Petition Form.

- This meeting is mandatory for all students considering to recital during the current semester. If the student does not attend, the Recital Petition will not be accepted.
- The student will meet with the applied instructor to discuss and fill out the appropriate form. (This meeting should be done outside of the regular lesson time.) When the petition is signed by the applied instructor, the repertoire is considered 95% set for the recital. Upon submission of the completed form to Sherry Orr, the student will choose from a list of possible recital dates already pre-set in the Department calendar and given on a first-come, first-served basis. **Please note: The deadline for this petition is set at 5pm the Friday of the third week of class each term. Any forms turned in after this deadline will be denied for the current term.**

**Required to Recital – MUA 401**
Students invited by the Department to study at the MUA 401 level are required to present a solo recital. First, this student is required to attend the Department of Music Recital Meeting to be held each semester within the first 3 weeks of school during a common hour. Second, a 60 Minute Solo Recital Form must be submitted.

- This meeting is mandatory for all students considering to recital during the current semester. If the student does not attend, the Recital Petition will not be accepted.
- The student will meet with the applied instructor to discuss and fill out the appropriate form. (This meeting should be done outside of the regular lesson time.) When the form is signed by the applied instructor, the repertoire is considered 95% set for the recital. Upon submission of the completed form to Sherry Orr, the student will choose from a list of possible recital dates already pre-set in the Department calendar and given on a first-come, first-served basis. Please note: The deadline for this petition is set at 5pm the Friday of the third week of class each term. Any forms turned in after this deadline will be denied for the current term.

Solo Recital Hearing
The student will appear before a committee of three individuals composed of two of the tenured or tenure track faculty and the student’s instructor. In the event that only one full time faculty member can be present, a member of the recitalists division will be asked to attend. The committee will determine a letter grade for the hearing and will be the same committee that will attend and assign a letter grade to the recital performance. The hearing grade will be replaced by the recital grade upon completion of the recital. In the event that the student does not perform the recital, the hearing grade will be applied. The recital hearing will follow the protocol outlined below and will be scheduled by Sherry Orr no earlier than one month prior to and no later than two weeks prior to the recital date. The student is responsible for providing final copies of the documents listed below at the recital hearing.

1. All students - 1 copy – of the Cover/Grade sheet signed by the applied music faculty member as well as by the student.
2. All students - 3 final copies (one for each committee member) – of the complete program, typed and formatted as turned in with the original petition. An accurate timing of each selection must be included on the program. Committee members will time the pieces during the hearing to confirm the accuracy of what is indicated on the program.
3. All students - 3 final copies (one for each committee member) – of a brief biography of the performer of between 150 to 250 words. (Please note: Acknowledgements have no place on a professional biography and will not be allowed here.) The Department of Music editor must review the program notes at least 1 week ahead of the scheduled hearing. Failure to adhere to this guideline will result in the recital being postponed.
4. Vocalists only - 3 final copies (one for each committee member) – of the translation of non-English texts. (Please follow the template provided at the recital meeting at the beginning of the semester.)
5. Seniors Enrolled in Senior Capstone Project (MUS 495) only – 3 final copies (one for each committee member) – of the Program Notes (see Senior Capstone Project, page 25). The Department of Music editor must review the program notes at least 1 week ahead of the scheduled hearing. Failure to adhere to this guideline will result in the recital being postponed.

The student will appear at the recital hearing well-rehearsed with the appropriate accompanist. The student will wear all clothing that will be worn at the recital and present the repertoire with the mannerisms as if in recital. The student will be prepared to perform the recital in its entirety and the recital committee will determine a letter grade. A grade notification email with applicable response requirements will be sent to the student within 24 hours of the conclusion of
the Recital Hearing. Any student receiving a grade of B- or lower will not be granted the opportunity to present a recital and will be required to do a jury at the close of the semester. A student receiving a grade of A will be granted a recital. Any student receiving an A-, B+, or B has 48 hours to decide whether they would like to accept the recital hearing grade and present their recital or decline this grade and cancel the recital in order to jury at the close of the semester to possibly earn a higher grade. If the Recital Hearing email notification presents an A or as soon as a lesser grade is accepted by the student, the student will have 24 hours to email the program, texts & translations, and biography, to Sherry Orr sorrollins.edu unless granted extra time specified by the grading committee at the Recital Hearing. Failure to submit these documents within the determined time frame will result in the recital being postponed.

**Recital Programs**
All final program information, biography, and text & translations for the recital is to be electronically transmitted by the student to Sherry Orr in separate documents no later than 24 hours after confirmation of the student recital. The program information should be provided in the requested format and titled **FPROG – “Student last name”**. The final biography is to be titled **FBIO – “Student last name”**. Texts & translations are to be emailed in a “print ready” document titled, **FTRANS – “Student last name”**. Students are responsible for correct spelling, biographical information, dates, etc. Make sure it is correct **BEFORE** it is submitted.

**Please note:** Though Program Notes are required for the Capstone Project and for the Recital Hearing for grading purposes, the Department of Music does not print them for the recital. Printing the Program Notes is the prerogative of the student. If the student would like to distribute the Program Notes at the recital, they may bring them and give them to a work study student the evening of the recital to be placed in the lobby with the program.

**Recital Audio Recording**
Per Department of Music policy, all student recitals will be recorded and an unedited CD will be placed in the student’s mailbox within two weeks after the recital.

**Permission to Video Tape**
By returning the Student Recital Agreement prior to the Recital Hearing, the student acknowledges that the recital performance belongs to the Department of Music (DOM). If the student chooses to video record the recital, the student also acknowledges the video recording is intended for their personal use only and will not be published (e.g. YouTube, etc.) or mass produced in any way.

The student also understands the balcony will be closed for the above performance and any video recording must be made from the main floor of the Tiedtke Concert Hall.

**Receptions**
Receptions cannot take place in Keene Hall; students may arrange for receptions in the Campus Center, or some other off-campus location.
Solo Recital Protocol

Properly Set the Stage
30 minute and 60 minute solo recitals are to showcase in a solo performance the instrument a student has studied at the 301 or 401 applied lesson level while in the Department.

- The only instrument to be showcased by the student during the solo recital is the instrument the student has studied at the 301 or 401 level while a music major in the Department. Example: If the student plays the piano but has only studied voice at the 301 or 401 levels as Music major in the Department, the recital will showcase the student’s voice accomplishments and the student may not play the piano in the recital.
- The student is to present this recital in a professional manner. Neither the student, nor any instructor, nor the student’s family will make any personal acknowledgments, gift exchanges, or personal anecdotes from the stage. These actions are to be reserved for a different venue.
- Parents, friends, and relations should be encouraged not to take flash photographs, or hold tablets or phones to record during the program. Flash photography is startling to the performer and the light given from devices is annoying to the audience.

Departmentally sponsored solo recitals are reflective of the Department. Therefore, these solo recitals belong to the Department and it is prohibited for any audio or video recordings to be published (e.g. YouTube, etc.) or mass produced in any way. When a student accepts the results of the Recital Hearing via email, they are bound by these policies and must act accordingly.

Length of Recitals

Part of the educational process includes learning how to schedule/time a recital. If a 30 or 60 minute solo recital is under or over the allowed time the student’s grade will be lowered one full letter grade. For example, a 30 minute recital that earns an A grade will be lowered to a B if the recital goes over the allowed performing time.

- 30 minute solo recitals may be 30 minutes in total performing time. The entire recital must be completed in under 40 minutes. This additional time is for applause and entering and leaving the stage, not for performing. The recital committee will monitor the performing time.
- 60 minute solo recitals may be 45-50 minutes in performing time with a 10 minute intermission for a total of no more than 60 minutes. The recital committee will monitor the performing time.

Length of Tiedtke Concert Hall Rehearsals

Once the recital date has been assigned, it is the responsibility of the student to see Sherry Orr to schedule rehearsal time in the concert hall. Please help the student plan effectively in using the concert hall rehearsal time. Students preparing a 30 minute solo recital may schedule 2 hours in the concert hall, and students preparing a 60 minute solo recital may schedule 4 hours of rehearsal in the concert hall.

Performers

For a 30 minute solo recital, all but one of the musical selections is to be with one primary accompanist (this accompanist may not be another student) and the solo student performer.
There may be *one musical selection* during the 30 minute solo recital where there are three performers allowed. The performers may be composed of the following:

- the primary accompanist, another Department student and the solo student or
- two Department students and the solo student

Vocalists Only – In a 30 minute solo recital, at least 1 set (3 songs) must be from the Classical repertoire. The remaining selections may come from other genres but must be approved, prepared, and assigned by the applied instructor. The use of microphones or other means of external amplification are not allowed on Department recitals.

Since the solo recital is the student’s time to be featured, no instructors are to perform.

For a 60 minute solo recital, all *but a maximum of two musical pieces* are to be with one primary accompanist (this accompanist may not be another student) and the solo student performer.

**One musical selection** during the 60 minute solo recital may involve a maximum of three performers composed in one of the following ways:

- the primary accompanist, another Department student and the solo student or
- two Department students and the solo student

There may also be *one musical selection* where the primary accompanist is replaced for a Department student playing a different instrument.

Vocalists Only – For a 60 minutes solo recital, at least 2 sets (6 songs) must be from the Classical Repertoire. The remaining selections may come from other genres but must be approved, prepared, and assigned by the applied instructor. The use of microphones or other means of external amplification are not allowed on Department recitals.

Any exceptions to these rules must be presented to the Department and primary instructor in writing and the full-time faculty will consider the request.

Since the solo recital is the student’s time to be featured, no instructors are to perform.

**Repertoire**

Selections must be derived from the repertoire the student has accumulated while studying in the Department with the applied instructor.

Student compositions are not appropriate in this venue.

**Penalty**

If the student does not follow these Department policies, the student will receive a failing grade for the solo recital which, in turn, will result in a failing grade for applied lessons that semester.
Scholarship Policies

Named Scholarships
The majority of the funds from the Virginia S. and W.W. Nelson bequest established the Nelson Music Scholarships. These scholarships and those listed below are merit awards bestowed after an audition before a panel composed of the tenured music faculty.

Sally Albrecht  Charlotte Gero  George G. Nichols, Jr
Patricia Candee Germaine Haserot (voice) Virginia Quantrell
Alphonse and Katherine Carlo (strings and piano) Robert Hufstader Albert Pick, Jr.
John Carter Mattie M. Kelly Music Ross Rosazza (voice)
Walter Chambury (piano) Charles McCollough Nancy Derian Shields
Faith Duffy Music McFeely-Rogers Amparito Smith
Eaton Music William Muncey Memorial L.C. Smith Memorial
Gooch Music W.W. and Virginia S. Nelson G.T. Willey

Scholarship Application and Renewal
Scholarships are awarded by tenure track faculty consensus or committee. Please note: Once awarded, scholarships are not renewed automatically.

- A&S students must apply for scholarships annually by turning in a Scholarship Request form each spring for the coming year. These scholarship forms, deadlines, and announcements are made available each spring semester in the main classroom hallway. It is the responsibility of the student to read the announcements and act accordingly.
- Holt students must apply for scholarships each semester by turning in a Scholarship Request form during the current semester for the coming semester. These scholarship forms, deadlines, and announcements are made available during the second half of each semester in the main classroom hallway. It is the responsibility of the student to read the announcements and act accordingly.

The quality of a student’s efforts in ensembles, classes, and applied study weigh heavily in the scholarship decision process.

Please note: Students who have been awarded a scholarship in one applied music area may not change their primary instrument without the approval of the Department Chair, who will consult with the Department of Music faculty.

Facilities and Equipment Policies

Building Hours/Access
Keene Hall is open for use from Sunday–Saturday, 7:00 a.m. to 12 midnight. The Chase Avenue (west) entrance is the main entrance and is locked at 10:00pm each evening. To enter the building between the hours of 10:00pm and midnight a personal Intellikey (I-key) will be required. Please note: For safety reasons, no one is to be in the building between the hours of 12:01am and 6:59am during which time the building is officially closed.
Unauthorized Building Usage
Due to liability issues, Department of Music students who are not rehearsing Department applied lesson or ensemble repertoire are not sanctioned to use any room in Keene Hall.

Music students have been issued keys to Keene Hall and each student signs a pledge of responsibility when they receive the keys. Students also have different access according to the classes they take. **Do not let anyone, EVEN A STUDENT, in a room because they knock on the door or use your key to let someone in because you know them. This is irresponsible and may result in your key privileges being revoked.** For safety, do not assume because a person is knocking on a door they are legally allowed in the building.

Food/Drink
Keene Hall is a **No Food or Drink building**. Only bottled water or water in closed containers is allowed in the building. There is no water allowed in the computer lab (#104) and no water or gum allowed in the Tiedtke Concert Hall.

The John M. Tiedtke Concert Hall
Given in memory of long-time benefactor John M. Tiedtke, the acoustically resonant concert hall is the heart of the Department. Here is where nearly all concerts take place.

Pianos
There are two pianos that reside in the concert hall, a Steinway “D” concert grand piano as well as a smaller Young Chang grand piano. The Steinway “D” concert grand is an extremely costly, finely tuned, and delicate instrument that demands handling with great care and respect. There will be times you may be asked to use the smaller Young Chang grand piano. Students are not allowed to practice on the Steinway “D” unless they are preparing for their recitals and have the direct permission of a full-time faculty of the Department. **Students are not allowed to move the Steinway “D” on stage or in/out of Tiedtke Hall without the direct supervision of a full-time faculty or staff member.** The Department would like to thank you in advance for your understanding in this area. If you have any questions concerning the usage of the pianos, please consult with Dr. Cook.

Concert Etiquette
When attending concerts, male students should remove caps. Feet belong on the floor do not place them on the back of or over the top of the seats in front of you. **Please note: Gum and water containers are not allowed in the Concert Hall.**

TCH Audio Recording
**Internal, Department of Music**

- All Department of Music events will be recorded. It is the responsibility of faculty or Music majors/minors to contact Jamey Ray in advance of the event if they would like a copy of the event. A copy will be placed in the mailbox of the requestor by the student responsible for recording the event one to three weeks after the event.
- Special recording requests for competitions, school auditions, etc. by faculty, Music majors/minors, and Community School instructors should be scheduled through Jamey Ray and, if needed, the TCH should be reserved through Sherry Orr. It is the
responsibility of the requestor to schedule these events in a timely fashion. Availability of personnel and/or facilities is not guaranteed.

- The Music Department will not edit or otherwise alter recordings for the purposes of school applications, auditions or competitions.
- All Sound Recordings of Department events by the Department of Music are the property of Rollins College.

Please note: The Department of Music owns any program/recital it sponsors/produces. Any recording provided is only for the students’ personal use. It may not be published (e.g. YouTube, etc.) or mass produced in any way.

Smoking
The Rollins campus has five (5) designated smoking areas. The one closest to Keene Hall is located on Chase Avenue between the chapel and the theater offices. Smoking in all other areas of the campus is prohibited.

Keys
All keys are issued through Sherry Orr. Each student may have 2 keys: an I-key and a standard key.

I-Key: Student Access
- Main Entrance (Chase Ave.)
- Student lounge (105)
- Rehearsal rooms (223, 227, 231, 247 & 250)

I-Key Access Provided on an As Needed Basis
- Piano Majors (243)
- Chamber Room (267)
- Large Instrument Storage (249 & 251)
- Percussion Room (102, 102C & 102D)
- Classrooms (101 & 103)
- Computer Lab (104)
- Large Rehearsal Room (119)
- Recording Studio (209 & 211)

All other practice studios on the second floor have a conventional lock and each student is issued a standard key that will open all of these rehearsal rooms.

Do not lend your keys or open doors for anyone without Department approval. Doing so will result in the lost of key privileges.

If access is needed to any other rooms, please see Sherry Orr who will secure clearance through the proper Department faculty/Department Chair, and then provide a memo and instructions for you to update your I-key. Student access needed for entire classes will be turned in by the class instructor.

Please note: Campus Safety has been instructed not to open any classrooms or offices without prior authorization by the Department.
**Student Lounge**
The Zollo room (#105) is the student room for gathering and is the only room designated in the building where students may have food/drink. Please keep this room neat and clean. If you wish to reserve this room for a student meeting/event, please contact Sherry Orr.

**Telephone**
A phone is available on the wall in the west hall on the second floor for local calls. Dial 8 for off-campus calls.

**Mailboxes**
Student mailboxes are located on the second floor on the wall opposite the stairway exit. Check your box regularly. Leave any messages for full-time faculty and adjunct instructors in their mailboxes in the faculty workroom (#151).

**Studios/Practice Rooms**
Practice rooms are located on the second floor. Some studios double as practice rooms when not in use for teaching. Please consult the schedule posted outside of each practice room/studio door as to its availability and note that access to the following rooms are only given to students who are currently enrolled in the following major areas:

Ensemble students not registered for applied lessons but using an instrument or instruments that have an assigned location in the music building may have access to practice their ensemble instruments during available hours* from 9am-5pm Monday-Friday. These rooms will be closed to ensemble students on Saturdays and Sundays. (*Room availability is posted by the door each semester.)

Students are NOT allowed to use the practice rooms to teach—even during the summer months. Windows in the practice room doors must be kept uncovered at all times. Keep the rooms neat; nobody likes practicing in the midst of others’ clutter. Rooms 253–256 are kept unlocked for non-major/minor practice. Please note: All other rooms and studios MUST be kept locked at all times.

It is imperative that nothing of value be left in an unoccupied studio/practice room! Unfortunately, thefts have occurred in this building. Be advised that the Department is not responsible for any personal items that may be lost or stolen.

There is no practicing or loud talking outside any door leading to the Tiedtke Concert Hall (TCH), room 119 or any room in which there is a performance or lecture taking place. During an event in the Tiedtke Concert Hall, use of all practice rooms located on the second-floor hallway opposite the balcony entrance doors is prohibited.

**Lockers and Instrument Storage**
Lockers are located on the second floor and are available on a first-come/first-served basis. Only Department-issued locks may be used. For lockers or other large instrument storage, see Sherry Orr for availability.
Equipment
Report any equipment or instrument malfunctions to Susan Throm-White. Immediately report any missing/damaged equipment or instruments to Susan Throm-White.

Please keep Keene Hall and its property attractive and in good working order by returning chairs and stands to their proper location, leaving tables and equipment in their assigned rooms. Ask Sherry Orr or the Susan Throm-White for permission to post items and for the proper material to be used. Please note: Do not tape anything to the outside doors, stairwell doors, classroom doors, signs, or walls.

Under no circumstances may students remove College equipment and/or instruments from Keene Hall, nor may faculty authorize students to do so. This is a College ordinance and must be respected. Any request to use equipment and/or instruments must be submitted in advance, in writing to the Department Chair. The Chair will consult with the appropriate tenure track faculty and either grant the request with a signature or deny it. If permission is granted the property must be checked out and returned through Susan Throm-White (if equipment), Sherry Orr (if instruments).

The Massey Keyboard/Computer Lab (#104)
The lab contains 10 Macintosh iMacs with Korg full-sized keyboards. The Department owns Finale, Sibelius, Musica Practica, and Performer software. Please note: No water containers are allowed in this room.

This lab is for Music Department course work only. When an instructor is teaching a class in the lab, the lab is OFF LIMITS to any other student not in that class. Web surfing and e-mail activity is strictly prohibited in the lab at all times. Please use other computers in Olin Library or the Campus Center for those activities.

Hours of access to the lab vary from semester to semester. Check the schedule outside the door.

The Reinhold Rehearsal Room (#119)
Choral and orchestral rehearsals take place in this fully-equipped room. State-of-the art audio and video equipment and a Baldwin concert grand piano are permanently installed here. The plastic rehearsal chairs are never to leave this room. The only exception would be when they are in a storage area on storage racks.

Copy Machine
The copy machine in the work room (#151) is for Departmental and student use. If a student has something large to print or copy check with Sherry Orr or Susan Throm-White to be sure the machine is available. Please note: Students taking applied music lessons must purchase their own music. The copying of printed scores is illegal under Federal and International Copyright Law, and the Department supports this law.

Knowles Memorial Chapel
The Department is responsible for providing music for the interdenominational worship service in Knowles Chapel on Sunday mornings. The Department welcomes the opportunity to share its
resources and talents in this beautiful space. All the Department’s ensembles (both vocal and instrumental) and soloists will take their turns contributing to the Sunday morning services.

The Christmas Vesper services are the highlight of every holiday season. Presented by the Department’s choral and instrumental ensembles as a gift to the community, these services are a tradition which dates back to 1933.

**Community School of Music**
The Community School of Music trains the future concert professional, the dedicated amateur and future audience members. Its atmosphere should encourage the love of music, delight in creative expression, and the satisfaction of accomplishment through commitment and hard work.

**Work Study Students**
Work-study students are an integral part of the smooth operation of the Department, which makes all work study assignments. All work-study students report to Sherry Orr.

**Student Societies**

**Sigma Alpha Iota**
Sigma Alpha Iota, International Music Fraternity, is an organization which promotes interaction among women 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. In addition to personal encouragement and support, members may receive scholarships, loans and awards in many areas and at all levels of music-related study. Sigma Alpha Iota has long been recognized as a leader in the field of music and provides a lifetime of fraternity contact, and accepts with pride the responsibilities and privileges of being a leader in the pursuit of music creation, performance, and scholarship. The faculty advisors for the Lambda Iota chapter are Dr. Susan Cohn Lackman and Ms. Sherry S. Orr.

**Phi Mu Alpha**
“Phi Mu Alpha Sinfonia” is the world’s oldest and largest secret national fraternal society in music. Sinfonia was born on October 6, 1898, at the New England Conservatory in Boston, “to consider the social life of the young men students of that institution [and] to devise ways and means by which it might be improved.” Sinfonia became a national fraternity on October 6, 1900, with the admission of a group of men at the Broad Street Conservatory in Philadelphia. For over a century, Sinfonians in nearly every field of study and professional endeavor have transformed music in America. The opportunity of becoming a Sinfonian is offered to as many men as possible who, through a love for music, can assist in the fulfillment of the Fraternity’s object and ideals either by adopting music as a profession, or by working to advance the cause of music in America. The faculty advisors for the Sigma Eta chapter are Dr. Daniel Crozier and Dr. John V. Sinclair.
**Pi Kappa Lambda**
Pi Kappa Lambda is the honorary music society. Both men and women are admitted to membership. It elects from the top 20% of the graduating class, or from faculty members or former students of high scholastic standing.

**The Music Advisory Council (MAC)**
The Music Advisory Council (MAC) is a group of students who meet independently with the student body as well as with the Department Chair to advise the faculty on issues that arise from time to time regarding curriculum or departmental life. The members of MAC are vetted by their peers and represent a cross-section of the Music major student population.

**Forms**
The forms listed below are available on the Department of Music website. 
Website Link
[http://www.rollins.edu/music-department/index.html](http://www.rollins.edu/music-department/index.html) Click on Current Students, then forms. They are also found in the cascade boxes located by office #135. **Please note: It is the responsibility of each student to submit forms on time and with the appropriate signature(s).**

- Music at Midday
- Jury Repertoire
- 30 Minute Solo Recital
- 60 Minute Solo Recital
- Petition to Promote
- 301 Applied Music Promotion Check List