



VIRGINIA S. AND W. W. NELSON
DEPARTMENT OF MUSIC
STUDENT HANDBOOK

College of Liberal Arts
and
Hamilton Holt School

2021-2022

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Department of Music General Information

Mission of the Department of Music

The mission of the Rollins College Department of Music is:

- to provide majors the best possible education to facilitate the making of music in a global setting, and the background necessary to be global citizens and responsible leaders in their pursuit of graduate study or a career in music;
- to offer the diverse population of students from both the Rollins College of Liberal Arts, and Hamilton Holt Evening Studies Division 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 give all students in music ensembles opportunities to exercise responsible leadership skills in a group setting and to be global ambassadors during various international experiences and concert tours, connecting with local and global communities through performance, education, and service;
- 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 students practical training in teaching, and the community an opportunity to study music avocationally through the Community School of Music.

Our guiding principles are excellence, innovation and community.

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.

Mission of the Community School of Music

The Community School of Music (CS) strives to enrich lives through music, providing the highest-quality instruction and performance opportunities for students of all ages at all levels of musical development. It also serves as a pedagogy lab for the music majors of Rollins College who are studying effective teaching practices in applied music among other areas. Our faculty has excellent credentials and a broad base of experience. The school continues to develop its curriculum to provide educationally sound programs and exemplary opportunities for its students. We serve as an integrative music resource in the Greater Orlando community through our programs and outreach activities.

Rules of Conduct

The Department of Music values civility. The collaborative spirit necessary to facilitate high-quality music making and instruction is based on the principles of mutual respect, professional behavior, and kindness towards each other.

Every student is expected to embrace these principles in working and communicating with the faculty, staff, their peers, and others both verbally and in written communications. The Faculty believe disrespectful, unkind behavior and strong criticism toward members of the Rollins music committee compromises the learning environment for all and is not aligned with the mission of Rollins and ethos of the Department of Music. Not adhering to these principles and guidelines will be viewed as un-collegial and inappropriate behavior. If the Department of Music Faculty determines that an individual has been non-compliant to these basic principles of civility and respectful behavior, the result could be an official reprimand, the loss of faculty privileges, or the reduction/removal of scholarship funding, or the limiting of non-degree requirement activities and classes.

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 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 longtime 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.

Undergraduate Degree Program

Rollins College offers two undergraduate degrees: Artium Baccalaureus in the College of Liberal Arts (from here forward represented by CLA), and Bachelor of Arts in the Hamilton Holt Evening Studies Division (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.

While the Department of Music encourages students to develop an area of study within the major, the degree earned is a 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. **Enrollment in music courses does not qualify a student as a Music major or minor.**

CLA: 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. Teresa Cole as their faculty advisor.

An equally important reason for a CLA 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, a CLA 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, it is recommended that all Music majors 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

Fifty-six (56) semester hours are required: 24 in musicianship, 12 in performance, and 20 in electives.

Musicianship Area – Twenty-Four (24) semester hours required

- MUS 152 *Theory 2* (Four (4) semester hours required)
- MUS 153 *Keyboard Harmony 1* (Two (2) semester hours required)
- MUS 154 *Keyboard Harmony 2* (Two (2) semester hours required)
- MUS 251 *Theory 3* (Four (4) semester hours required)
- MUS 361 *Music History: Renaissance/Baroque* (Four (4) semester hours required)
- MUS 362 *Music History: Classic/Romantic* (Four (4) semester hours required)
- MUS 485 *Senior Capstone* (Four (4) semester hours required)

Performance Area - Twelve (12) semester hours accomplished over four (4) semesters

- MUA 200 *Music Ensembles* - Four (4) semester hours required
- MUA 102*, 201C OR 201P OR MUA 301 OR MUA 401 *Applied Music*
 - Eight (8) semester hours required
 - *Music students can only take MUA 102 for a maximum of two semesters. In order to fulfill the Performance Area requirements, they must audition and promote to the 201C level in order to enroll in an additional eight (8) semester hours of Applied Music at the 201C level or above.

Music Electives Area with Areas of Focus Twenty (20) semester hours required.

- Five (5) electives in music, three (3) of which must be at the 300 level or above.

Students will select one or more areas of study from the Music Electives area as indicated on the Music Major Map.

- Conducting
- Commercial Music
- Composition
- Exploration and Inquiry
- Music Education
- Music Technology
- Performance/Pedagogy

Music Minor Requirements

Twenty-eight (28) semester hours are required: Eight (8) in musicianship, twelve (12) in performance, and eight (8) in electives.

Musicianship Area – Eight (8) semester hours required

- MUS 152 *Theory 2* (Four (4) semester hours required)
- MUS 153 *Keyboard Harmony 1* (Two (2) semester hours required)
- MUS 154 *Keyboard Harmony 2* (Two (2) semester hours required)

Performance Area – Twelve (12) semester hours required

- MUA 200 *Music Ensembles* (Four (4) semester hours required)
- MUA 102*, 201C OR 201P OR MUA 301 OR MUA 401 *Applied Music* - Eight (8) semester hours required
 - *Music students can only take MUA 102 for a maximum of two semesters. In order to fulfill the Performance Area requirements, they must audition and promote to the 201C level in order to enroll in an additional eight (8) semester hours of Applied Music at the 201C level or above.)

Music Electives Area – Eight (8) semester hours required

- Two (2) electives in music, one of which must be at the 300 level or above (eight (8) semester hours required)

Core Curriculum

The core music curriculum focuses on 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 third-semester level of music theory, in which the student demonstrates proficiency in part writing, analysis, aural skills, sight-singing, common practice, and post-tonal musical techniques.
- 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 the 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, modern, and global), 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 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 CLA Curriculum Committee.

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 1: 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 2: 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: 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 152 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 485 Senior Capstone: All music seniors must complete a senior capstone project as part of their graduation requirements. This is a research-based course that is considered the culmination of the students' academic experience at Rollins. It is also viewed as the finishing point for all the music courses, the crowning achievement of a music major's academic journey. The course cannot be taken in conjunction with Honors in the major.

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 Area (Applied Music/Private Lessons)

This area is accomplished over a minimum of four (4) semesters in applied lessons. The Department offers private instruction in voice, piano, organ, guitar, all orchestral instruments, harpsichord, conducting, and composition.

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 MUA 201, 301 or 401 level. 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 CLA 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 CLA students, the cost is not covered by tuition.)

MUA 201C and 201P Applied Music for the Music Major/Minor - Offers one 50-minute, two-credit hour lesson per week, for twelve weeks in any applied area. Jury required. No recital option. May be repeated for credit. Graded on letter basis.

‘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 solo recital (30 minutes) or full solo recital (60 minutes) 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). See “Music Elective Area” above. Once the focus has been chosen, specific classes will be suggested by the student’s advisor 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 required. May petition to recital. May be repeated for credit. Graded on letter basis. *Prerequisites:* excellent performance skills and promotion jury 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. Jury with exception of final semester when a recital is 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 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 anything other than performance, must show proficiency in an applied area, and must be registered for MUS 201C at minimum.

Weekly piano and string 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.

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 150 Introduction to Keyboard Music Theory: Teaches students to explore the language and skills of music performance through the study of music theory and beginning keyboard literature on a Triton LE Music Workstation. This technology gives students the opportunity to listen and play musical examples and understand the creative concept of music literature in a historical and cultural context.

MUS 151 Theory I: 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. Keyboard Harmony/Secondary Piano laboratory required. *Prerequisite:* Placement test or consent.

MUS 160 History of Jazz: Examines American popular musical styles from 1930 to present -- from musical components to musicians. Touches upon cultural, social, and historical milieu.

MUS 165 History of Rock and Roll: Probes sociological, cultural, political, and musical impact of rock and roll. Samples diverse style of "pop" music and discusses technology of electronic music.

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 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 252 Theory 4: Expands writing skills in counterpoint in two and three voices using historical models. The first half of the semester will be devoted to the study of 16th Century contrapuntal technique. The second half of the semester will focus on counterpoint in the style of J. S. Bach and investigate the principal forms used during the Baroque. *Prerequisite:* MUS 152 or consent.

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 295 Topics in Music: Ranges from popular music to masterworks of European art music. Courses offered in the "Topics in Area" include Schumann and Brahms; Choral Music for Today's Marketplace, Film Scoring.

MUS 301 Recording Practicum - Experience for the Working Musician: A versatile singer is a working singer. Students will get real life recording experience in the studio testing their versatility and musicianship. *Prerequisite:* Junior status or consent.

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 330 Jazz Vision: A look at innovative jazz artists and historical events that altered and transformed Jazz music from the 1950's to the present. From the Giant Steps taken by John Coltrane in the 1950's to the fusion of Jazz with Funk, Rock and Hip Hop of the 70's and 80's to the merging of eclectic and world sounds of the 90's to the present, this class covers the incredibly rich tapestry of artists and events that are still shaping the vision and direction of music in the 21st century.

MUS 335 Rock Music in Time and Place: An exploration of influential cities that have had a profound effect on the evolution and development of Rock music. A majority of the class will be centered on San Francisco, New York and Los Angeles; and will examine the key ingredients and criteria needed to create their vibrant and varied musical scenes and the myriad of musical subgenres that were developed in their creative environments.

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 pop; Copland, country and Coltrane.

MUS 365 Moravian Music – Past and Present: Explores the world of Moravian Music and its impact on Music History. Explores the process of creating modern musical editions from 19th century manuscripts. *Prerequisite:* Declared music major.

MUS 370 Oratorio Repertoire: Students will become familiar with major oratorio composers and selected master works. Singers will also learn and perform selections from compositions presented during the Bach Festival season. *Prerequisite:* Two (2) semester applied Voice, Music Theory.

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-Orchestra/Piano/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 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 389 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 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 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 Topics in Music: Ranges from popular music to masterworks of European art music. Courses offered in the "Topics in Area" can include Schumann and Brahms; Film Scoring; Music in the Movies.

MUS 396 Opera Production: Teaches students how to prepare a lyric stage role through musical and character development, which culminates in a performance with orchestra, sets, costumes, and other production elements. By audition only.

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 485 Senior Capstone: This course is designed to tie together a student's 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.

MUS 495 Topics in Music: Focuses on single topic, such as composer, genre, or artistic movement.

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.

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 CLA. 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) **Students may not take core music courses as independent studies in lieu of regular courses offered.**

Honors in the Major Field

Honors in the Major Field is offered to CLA 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. CLA 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. For specific registration, visit https://www.rollins.edu/registrar/forms/honors_in_the_major_declaration-10.21.19.pdf

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. **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/A Rollins Choir: Emphasizes performance of high-quality literature for large choral ensemble. *Prerequisite:* Audition.

MUA 200.02/B Chamber Choir: Focuses on music for the most select choral ensemble. *Prerequisite:* Audition.

MUA 200.03/C Men's Choir: Spans a wide variety of styles, especially composers who specialize in this voicing. *Prerequisite:* Audition.

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

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

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

MUA 200.07/G 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/H Women's Vocal Jazz: Treble voice a cappella choir specializing in contemporary and jazz genre. *Prerequisite:* Audition.

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

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

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

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

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

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

MUA 200.18/R Flute Choir: Combines students and community members in performing flute ensemble music. *Prerequisite:* Instructor Consent.

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

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

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

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

MUA 200.23/W 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/X Acoustic Ensemble – Original: Focuses on original compositions of ensemble members spanning various musical genres. *Prerequisite:* Instructor Consent.

MUA 200.25/Y Contemporary Instrumental Ensemble: Ensemble focusing in newly composed and 20th century repertoires. *Prerequisite:* Instructor Consent.

MUA 200.26/Z Jazz Combo: A small musical ensemble specializing in jazz. *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 CLA and Holt students registering for these online.

Applied Music and Ensembles

Registration for lessons and ensembles is currently being redesigned. Please follow directives provided by Music faculty and staff when you are contacted by email prior to the start of classes or as advised during Music Major/Minor meeting held the first week of school.

Curriculum Policies

Applied Music Policies

Instructor Applied Grade = 60%, Jury = 40%

Final Grade Rubric - Applied Music

100-93 = A
92-90 = A-
89-87 = B+
86-83 = B
82-80 = B-
79-77 = C+
76-73 = C
72-70 = C-
69-67 = D+
66-63 = D
62-60 = D-
59 – below = F

Instructor Portion - Applied Grade (60%)

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

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.

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. The lesson is not a practice period or

rehearsal. It is an 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 the Student Records office to formally drop the class from their schedule. **Failure of the student to formally drop an applied lesson course will result in the student receiving an ‘WF’ 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 solo or full solo recital during the current semester are not required to perform a jury. If, for any reason, a student recital is cancelled that student is required to perform a jury at the end of the semester.

At the beginning of each semester, a document listing sign-up timeframes and deadlines for juries, midday’s, student recitals, etc. is posted outside office #135, is emailed to all faculty and students, and the information is also available on the Department Google Calendar and Canvas.

Choosing a Jury Time Slot

CLA/Holt students are responsible for signing up for a jury time on Canvas. A reminder email will be sent to all students and faculty regarding the availability of the sign-up sheets as well as the deadline.

Jury Repertoire Form Deadline

A Jury Repertoire Form must be completed by every student for each jury they are participating in. This form will be found on Canvas. It must be completed and turned in as an assignment to Sherry Orr on Canvas by the published deadline. If the Jury Repertoire Form is incomplete or late, students will receive a 3% reduction in the Jury 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: Appropriate professional attire includes tea length (below the knee) dresses, skirts, slacks, and tucked-in dress shirts/blouses. Jackets and ties are to be worn at the discretion of the applied instructor. Hats, t-shirts, jeans, or flips flops of any kind are not appropriate on the concert stage. 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)

Promotion Jury

The instructor has concluded the student has successfully completed the criteria provided for the current level of study. At their 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 (may be found on Canvas) and attach the repertoire list as requested. (This does not include the current semester pieces.) The form should be signed by the student's instructor and submitted to Sherry Orr via Canvas by 5pm on Friday of the 10th week of the term. If the Petition to Promote Form is incomplete or late, it will be declined for the current semester.

Choosing a Promotion Jury Time Slot

When jury sign-up sheets are posted to Canvas, the student does not sign up for a jury under their instrument, the student will sign up for a time listed under the heading of promotion juries.

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 solo recital (30 minutes). 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.

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 taking lessons at MUA 201P, 301, or 401 are expected to perform each semester representing each instrument for which they are registered. **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 solo recital (30 minutes) or full solo recital (60 minutes) during the semester are not required to participate in a Midday performance. If a student recital is cancelled, a Midday performance will be required or, if the Middays have been completed, a short paper will be required to turn into Dr. Cook (instrumental) or Dr. Grau (voice).

Choose a Midday Date

Each student is responsible for signing up to perform on a Midday. The sign-up sheets are located on Canvas. A reminder 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. Midday forms are located on Canvas. The student is responsible for turning in a completed Music at Midday Form to Sherry Orr via Canvas by 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, students will receive a 3% reduction in the Instructor Grade portion of the final Applied Grade.

Staff Accompanist Policies

The Department 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

- \$20 - 30 minute lesson or rehearsal
- \$40 – 60 minute lesson or rehearsal
- \$30 - Music at Midday performance (includes a run-through of the piece)
- \$50 - Standard Jury (includes a 30 minute rehearsal)
- \$70 - Promotion Jury (includes a 60 minute rehearsal)
- \$100 - Half Recital (includes a dress rehearsal)
- \$175 - Full Recital (includes a dress rehearsal)
- \$100 – Studio Class (Invoiced to and paid by the Department.)

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.

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, an absence with the director of the ensemble. The final grade in the course will drop five percentage points for each absence beyond the allowed number.
- 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.

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

Concert Performances

- 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 directors will set the 'uniform' for their group.

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 go to the office of student records to formally drop the class from their schedule. **Failure of the student to formally drop an ensemble course will result in the student receiving an 'F' as a final grade.**

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, we hope students will have many opportunities to experience a wide range of musical and non-musical activities both on and off campus in order to strengthen their skills and resume. For this reason, the Department of Music offers you several 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, we require that all Music majors attend all rehearsals and performances for their ensembles. As a Rollins College Music major, it is the student's responsibility to check with their ensemble directors for all rehearsal and performance dates for the entire semester before considering any Non-Departmental activity. If, after consulting with professors, a student finds that their Rollins College performance schedules and courses may indeed coincide with an outside activity, it is the student's responsibility to gain approval from the Chair of the Department of Music. This is for the protection of our students as developing musicians, and for their peers' protection as fellow 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 Schools of Music) website (<https://nasm.arts-accredit.org/>) so students are fully aware of the importance of protecting their own neuromusculoskeletal, hearing, and vocal health.

Class Policies

For classroom courses meeting 150 minutes a week, students may miss 150 minutes of class; i.e., three classes when the class meets three times a week and two classes when the class meets twice a week. 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. 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. Arrivals after ten minutes will count as an absence.

Students are required to set up their own workstations and to make sure that the keyboard is set up correctly before class begins.

The use of cell phones is strictly prohibited in class. Violation of this policy will result in a reduction of the students' participation grade.

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.

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.

Homework Late Policy

Students are expected to complete and hand in their assignments to the instructor on time. A 10-point deduction will be given to assignments turned in late on the due date. An additional 5-point penalty per day will be added until the assignment is turned in. Please be aware that each music instructor will have more specific policies regarding exams, quizzes and final projects.

Google Calendar Policy

The Department of Music maintains a Google Calendar containing all Music events. Whenever this calendar is updated all students are notified via email. It is the responsibility of each student to stay up to date with the calendar.

Undergraduate Degree Solo Recital

The Department of Music requires a student to perform a solo recital (30 minutes) prior to being invited by the Department to petition for a full solo (60 minute) 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 full solo (60 minute) recital.

Petition to Recital – MUA 301

Students studying at MUA 301 may petition to present a solo recital. In order to complete the petition, the student must first attend the Department of Music Recital Meeting to be held each semester within the first 3 weeks of school during a common hour. The student will then complete and submit either a Solo Recital Petition Form or a Full Solo Recital Petition Form, which is due at the end of the third week of the semester. Upon receipt of the Solo and Full Solo Recital Petition Form, the recital date will be guaranteed.

- 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 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 and the scheduled recital date will be released.

Required to Recital – MUA 401

Students invited to study at the MUA 401 level are required to present a full solo recital. The student must first attend the Department of Music Recital Meeting to be held each semester within the first 3 weeks of school during a common hour. At this meeting, the student will sign up for a recital date and time. The student will then complete and submit the Full Solo Recital (60 minutes) Petition Form, which is due at the end of the third week of the semester. Upon receipt of the Full Solo Recital Petition Form, the recital date and time will be guaranteed.

- 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 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.

Recital Preparation Grade

The applied teacher will submit to Dr. Grau (voice), or Dr. Cook (instrumental), a grade, three weeks prior to the recital, indicating the students' preparedness toward the recital, as well as the accuracy and completion of the recital documents.

- The complete program typed and formatted as turned in with the original petition is required with the final recital documents. An accurate timing of each selection must be included on the program. Committee members will time the pieces during the recital to confirm the accuracy of what is indicated on the program.
- All students must submit a brief biography 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 will review the biography and program notes upon document submission.
- Vocalists will provide the translation of non-English texts. (Please follow the template provided at the recital meeting at the beginning of the semester.)
- Seniors enrolled in the Senior Capstone Project (MUS 495) only must submit their Program Notes (see Senior Capstone Project).

Any student receiving a Recital Preparation Grade of B- or lower will not be recommended to present a recital and will be required to perform a jury at the close of the semester instead.

The Recital preparation grade will not contribute to the applied lesson grade and will be discarded upon completion of the recital.

Recital Programs

All final program information, biography, and text translations for the recital is to be electronically transmitted by the applied teacher to Dr. Grau (voice), Dr. Cook (instrumental), in separate documents no later than 3 weeks before the scheduled recital date. 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. **The Department does not print Program Notes for any student recital. If the student would like to print them at their own expense, they may bring them the evening of the recital and give them to the lead work study student to distribute along with the programs and translations.**

Recital Audio Recording

All student recitals are automatically scheduled to be recorded. It is the student's responsibility to verify that someone is present when the recital begins. All recital recordings will be digitally available to the performer by the student responsible for recording the event two to three weeks after the event.

Permission to Video Record

By returning the Student Recital Petition, the student acknowledges that the recital performance belongs to the Department of Music. 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.

Livestreaming

Policy still be written.

NOTE: 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 submits the recital petition, they are bound by these policies and must act accordingly.

Receptions

Receptions cannot take place in Keene Hall. Students may arrange for receptions in the Campus Center, Rice Pavilion or other off-campus locations.

Solo Recital Protocol

Solo and Full 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 are 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 from devices is annoying to the audience.

Length of Recitals

Part of the educational process includes learning how to schedule/time a recital. The Department expects students to stay under 30 minutes of music for a solo recital and 45-50 minutes of music for a full solo recital.

- 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.

- Full 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 secured, it is the responsibility of the student to see Sherry Orr to schedule rehearsal time in the concert hall. Students preparing a solo recital may schedule 2 hours in the concert hall, and students preparing a full solo recital may schedule 4 hours of rehearsal in the concert hall.

Performer/Repertoire

Solo Recital (30 minutes): 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 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 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.

Full solo recital (60 minutes): 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 full 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

Vocalists Only – For a full 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.

If a student wishes to make any exceptions to these rules, a written request must be submitted to the Department and primary instructor along with the Petition to Recital. 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.

If the student does not follow these Department policies, the student will receive a failing grade for the 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	Arthur Knowles Hutchins	John Reardon (voice)
Walter Chambury (piano)	Mattie M. Kelly Music	Ross Rosazza (voice)
Faith Duffy Music	Charles McCollough	Nancy Derian Shields
Eaton Music	McFeely-Rogers	Amparito Smith
Gooch Music	William Muncey Memorial	L.C. Smith Memorial
	W.W. and Virginia S. Nelson	G.T. Willey

Scholarship Application and Renewal

Scholarships are awarded by tenure track faculty consensus or committee. **Once awarded, scholarships are not renewed automatically.**

- CLA & Holt students must apply for scholarships *annually* by turning in a Scholarship Request form each spring for the coming year. Scholarship forms and deadline information is located on Canvas. It is the responsibility of the student to seek this application and submit it prior to the posted deadline.

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

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.

Concert Attendance Requirement

Each Music major receiving a Department of Music scholarship is required to earn Concert Credits by attending Department of Music and designated Bach Festival events. There are two genres of events: professional/blue and student/gold.

- This student is required to attend 4 professional/blue and 6 student/gold events for a total of 10 per semester.
- To receive concert credit, the student is required to stay for the entire performance.

- A student attending less than the designated 10 events at the close of a semester will receive a 10% reduction in their scholarship amount for the next semester. If the student fulfills the Concert Credit requirement by the close of the next semester, the scholarship will return to the original semester amount awarded for the academic year. (The scholarship amount changes happen only on a semester by semester basis and may not occur during a semester. Please see example history table below.)

Student	Scholarship Amount Per Year	Fall 2019 Scholarship Award	Fa19 Concerts Attended	Spring 2020 Scholarship Award	Sp20 Concerts Attended	Fall 2020 Scholarship Award	Fa20 Concerts Attended	Sp 2021 Scholarship Award
Abby Sharp	\$2,000	\$1,000	9	\$900	10	\$1,000	8	\$900
Cade Treble	\$2,500	\$1,250	10	\$1,250	7	\$1,125	8	\$1012.50
Darcy Coda	\$3,000	\$1,500	10	\$1,500	16*	\$1,650**	10	\$1,500
Bob B. Flat	\$3,000	\$1,500	10	\$1,500	10	\$1,500	10	\$1,500

* One of the top 3 students with the highest concert attendance this semester.

** Awarded a 10% Increase in scholarship award.

- To be eligible to earn credit for a professional/blue event, the student may be an audience member or a performer.
- To be eligible to earn credit for a student/gold event, the student must be an audience member, not performing.
- Concert credit may not be earned for any off-campus event.
- Prior to the start of an event each student will pick up an attendance ticket that will be distributed by a work study student located in the lobby.
- Attendance tickets will be available no earlier than 20 minutes before the program start time for Department of Music events and 60 minutes before Bach Festival events.
- Arrive early, tickets are not distributed after the event has begun.
- The ticket will require the Music student to “legibly” fill in the date and print their name.
- At the close of the event, each student is responsible for returning their personal ticket to the work study located in the lobby. (One student may not collect multiple tickets and turn them in.)
- The attendance ticket must be turned in no later than 15 minutes after the close of an event. Only tickets collected immediately following the event and sealed in an envelope by the work study will be accepted for each event.
- At the conclusion of the semester the three (3) students who have attended the most concerts (above the required 10) will receive a 10% increase in their scholarship for the next semester. If more than three students tie for this honor, the Music Faculty will come together for an impartial drawing to choose the top three (3).
- **Any violation of these policies is a violation of the school Honor Code with an applicable penalty. No Exceptions.**

All Music major/minor students are strongly encouraged to attend concerts as they are a crucial part of your education

Facilities and Equipment Policies

Building Hours and Access

The Chase Avenue (west) entrance of Keene Hall is open from Sunday–Saturday, 7:00 a.m. to 12 midnight. **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.**

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

- Student lounge (105)
- Rehearsal rooms (221, 223, 227, 231, 247, 250 260, 267 & 270)

I-Key Access Provided on an As Needed Basis

- Piano Majors (243)
- Large Instrument Storage (249 & 251)
- Percussion Room (102)
- 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.

Campus Safety has been instructed not to open any classrooms or offices without prior authorization by the Department.

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 and 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 Steinway “L” 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 Steinway “L” 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 member 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.

TCH Audio Recording

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 (at least three weeks in advance). Availability of personnel and/or facilities is not guaranteed.

The Department of Music will not edit or otherwise alter recordings for the purposes of school applications, auditions or competitions.

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.

Student Lounge

There is a lounge provided on the Rollins Campus for commuter students. To learn more about this lounge and its location, contact Student Affairs 407/646-2315.

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 and 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. **All other rooms and studios MUST be kept locked at all times.**

It is imperative that nothing of value is 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

Immediately report any missing, damaged or malfunctioning 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. **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. **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 and Copyright Law

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. 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 dating back to 1933.

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 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 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.

<https://www.rollins.edu/music-department/current-students/>

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 for Promotion](#)
- [Recording Guidelines & Checklist](#)
- [301 Promotion Applied Voice Checklist](#)
- [Major/Minor Maps](#)