UNIVERSITY OF SOUTH ALABAMA

DEPARTMENT OF MUSIC

STUDENT HANDBOOK

Revised November 30, 2024

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I. PREFACE

A. History

1. The University of South Alabama Department of Music has been a division of the College of Arts and Sciences since Fall of 1965 and has grown from an initial compliment of four full-time faculty to the current fifteen full-time and fifteen part-time faculty.
2. The University of South Alabama was fully accredited by the National Association of Schools of Music in 1969.
3. The Department of Music offers a Bachelor of Music degree with concentrations in the following options: Music Education-Instrumental, Music Education-Vocal, Music Performance-Instrumental, Music Performance-Vocal, Music with Elective Studies in Business, and Music with Elective Studies in Specific Outside Fields; and a Master of Music degree with the following options: Music Education, Performance (Piano, Voice, Brass, Percussion, Woodwinds), and Collaborative Keyboard. A minor in music is also available to interested and qualified students.

B. Mission

1. As a unit of the College of Arts and Sciences at the University of South Alabama, the Department of Music offers a comprehensive approach to educating and preparing student musicians for successful careers as performers, music educators, and music entrepreneurs through its curriculum while enriching the musical culture of the Gulf Coast region. The Department of Music provides a wide spectrum of musical experiences both for its students and the community through its dedicated faculty, facilities, promotion of technology, and commitment to life-long learning. The Department serves with the College and the University in fulfilling its mission.

C. Laidlaw Performing Arts Center

1. The Department of Music is housed in the beautiful Laidlaw Performing Arts Center which was dedicated in November 1998.
2. This 52,136 square foot facility, which is shared with the Department of Theatre and Dance, offers state of the art facilities for music performance, research, and study.
3. The music facilities include a 250 seat Recital Hall with world class acoustics; the beautifully appointed Andrew H. Harper Green Room which allows for artists to greet audiences and hold receptions after performances; large and acoustically insulated teaching studios, a spacious Rehearsal Hall which can be used as an alternative site for solo and ensemble performances; classrooms; practice rooms; internet access in all classroom and teaching areas; piano classroom

D. Faculty and Teaching Areas

1. The Department of Music Faculty includes exceptional artists, performers, composers, and educators with degrees and training from some of the nation's most prestigious music schools.

2. Department Chair - Dr. Laura M. Moore, Associate Professor of Music, Director of Choral Activities, Choral Conducting, Music Literature, Collaborative Piano

3. Full-Time Faculty
    a. Dr. Robert Abend, Assistant Professor of Music, Associate Director of Bands, Director of Athletic Bands, Instrumental Conducting
    b. Dr. Andra Bohnet, Professor of Music, Flute, Music Literature, Woodwind Ensembles, Harp, Woodwind/String Area Coordinator
    c. Dr. David Durant, Professor of Music, Music Theory, Composition, Music Technology
    d. Dr. Kip Franklin, Associate Professor of Music, Clarinet, Music Theory
    e. Dr. Tracy Heavner, Professor of Music, Music Education, Saxophone
    f. Dr. Robert Holm, Professor of Music, Piano, Piano Literature, Keyboard Area Coordinator
    g. Dr. Clayton Maddox, Assistant Professor of Music, Tuba-Euphonium, Assistant Director of Bands
    h. Dr. Brian Nozny, Assistant Professor of Music, Director of Percussion Studies, Music Business
    i. Dr. William Petersen, Associate Professor of Music, Director of Bands, Instrumental Conducting, Music Education
    j. Dr. Thomas Rowell, Professor of Music, Voice, Vocal Literature, Vocal Pedagogy, Opera & Musical Theatre Workshop, Vocal Area Coordinator, Graduate Area Coordinator
    k. Dr. Chase West, Visiting Assistant Professor of Music, Trombone
    l. Dr. Peter Wood, Professor of Music, Trumpet, Brass Ensembles, Brass/Percussion Area Coordinator
    m. Dr. Megan Zuhowski, Assistant Professor of Music, Voice, Vocal Literature, Assistant Director of Opera Theatre, Music Business

4. Part-time Appointed Faculty
    a) Ms. Linda Zoghby, Assistant Professor of Music, Voice

5. Part-time Instructors
    a. Music Literature – Mr. Keith Bohnet, Mr. Leonard Ligon, Ms. Natalie O'Shea, Dr. Amy Selkirk, Ms. Jodi Wood
    b. Organ – Dr. Randall Sheets
    c. Guitar – currently empty
    d. Music Education – Dr. Byron Dawes, Dr. Laurie Shearer
    e. Voice – Ms. Natalie O'Shea, Ms. Joyce Sylvester

f. Strings – Dr. Andrea Beltran-Landers (cello), Mr. Sean Noah (bass), Ms. Ashley Overby (violin and viola)
g. Oboe – Dr. Amy Selkirk
h. Bassoon – Dr. Kristina Nelson
i. Keyboard – Dr. Collin Lowery, Ms. Angela Porter

6. Staff
   a) Departmental Secretary – Mr. Matthew Greenwood
   b) JMB Program Assistant – Ms. Allison Harris
   c) Events Coordinator – Mr. Keith Bohnet
   d) JMB Assistant – Ms. Peggy Doyle

II. ACADEMIC REGULATIONS AND PROCEDURES

A. Academic Calendar

1. The current academic calendar, including breaks and holidays, is available online at https://www.southalabama.edu/academiccalendar/
2. Each Semester includes 15 weeks of classes and one week of final examinations.

B. Academic Advising

1. A student must be advised when they select a course of study after completing an audition and after their initial registration. The Department Chair advises all incoming freshmen and transfer students. Each student will subsequently be assigned to a full-time faculty member for advising each semester.
2. The Music Department faculty works closely with music students to provide academic advising specific to its degree programs and concentration areas.
3. A student who changes their concentration may be assigned a new advisor. A student who changes their major should request an advisor in their new major department.
4. Music majors are required to be advised each semester.
5. **Advisors are responsible for all paperwork (i.e. checksheets, subs/waivers, program adjustments, graduation checksheets, etc.) involving advisees.**
6. All full-time music faculty, other than first year faculty, serve as advisors, which is considered a component of teaching in annual evaluations.

C. Advanced Placement

1. Advanced Placement credit is determined during the admissions process in accordance with University Policies.
    a) University credit will be granted for scores of "3" or higher in an Advanced Placement Program Examination or College Level Examination Program scores meeting University standards.
    b) No more than 32 semester hours of credit will be allowed for AP or CLEP courses.
2. Students with a minimum Enhanced ACT English score of 27 or SAT verbal score of 550 or above will be exempt from taking English 101.
3. An audition in the primary performance medium is required for students desiring admission to any music degree program, including a minor.
4. Transfer students will be given placement examinations in music theory when necessary.
5. Transfer students will be given placement examinations in music history when necessary.
6. Incoming freshmen who have achieved a final score of "5" on the International Baccalaureate Music Exam, will receive credit for MUL 235. A score of "6" or "7" will be considered by a faculty review committee for possible additional credit for MUL 236.

D. Registration

1. New freshman, transfer, and transient students are required to register after an online orientation; returning students register online using PAWS.
2. Registration is not complete until fees are paid.
3. Students who do not appear on official rolls may not attend class and should be referred to the Registrar's Office.

E. Transfer Credit

1. Transfer credits will be evaluated by the Director of Admissions during the Admission process.
2. These evaluations may be modified by the Departmental Advisor, with approval of the Department Chair, and Dean, and should be indicated on the "Modification of Transfer-Credit Evaluation Form" (p. II - 8).
3. Transfer students will be given examinations in music theory, music history, piano proficiency, and applied music as needed to determine appropriate levels for placement in the USA Department of Music programs.
4. No more than 64 semester hours of credit from junior colleges will be accepted for transfer.
5. Credit will not be given for transfer courses with grades below a "D."
6. Transferred courses cannot be used to replace USA courses with a "W" designation without appropriate approval.

F. Authorization for Program Adjustment (Course Substitution or Waiver)

1. Courses may be waived or substituted by a student in a degree program with the approval of the academic advisor, Department Chair, and Dean of the College of Arts and Sciences.
2. These substitution/waivers must adhere to the academic integrity of the degree program.
3. Use the "Authorization for Program Adjustment" form (available online) to indicate any alterations to a student's degree plan from the bulletin.
4. All Authorization for Program Adjustment forms must be approved prior to a student applying for graduation.
5. A copy of all Authorization for Program Adjustment forms signed by the Department Chair should be placed in the student's file. It will be replaced with the final approval copy upon receipt.

G. Course Load

1. Faculty
    a) The standard teaching load for a full time faculty member is the equivalent of 12 credit hours per semester for classroom, 18 contact hours per week for the applied areas, or the equivalent conversion formula for a combination of classroom and applied areas.
2. Students
    a) An undergraduate student will be considered a full-time student if they are enrolled for 12 credit hours or more per semester. (Note: in most music degree programs, a student needs to enroll for 16 hours per semester to graduate in four years; 30 credit hours over the academic year (fall/spring/summer combined) required for scholarships)

b) A graduate student is considered full-time if they are enrolled for 6 or more credit hours per semester.

H. Change of Registration

1. Changes to a student's registration can be made by the student on PAWS at any time up to and through the Drop/Add period.
2. Withdrawal is permitted from a course without penalty until the official Drop Date listed in the Academic calendar.
3. Withdrawal from a course after the official withdrawal date may occur in special circumstances.

I. Attendance Policy

1. Faculty Attendance
    a) Normally, all classes will meet at the time and place scheduled, and the instructor is expected to meet all assigned classes. Additional class times should not be scheduled without the prior approval of the Department Chair and should be documented at the beginning of the academic semester in the class syllabus.
    b) If the instructor must be absent for any reason, e.g., for reasons of health or attendance at professional meetings, it is the responsibility of the instructor and Department Chair to ensure that appropriate arrangements are made to continue the scheduled classes. This may include an online assignment or substitute coverage in class
2. Student Attendance
    a) Students are responsible for attending the classes in which they are officially enrolled.
    b) The quality of work will ordinarily suffer from excessive absences.
    c) At the beginning of courses, instructors must define their policy on absences in the course syllabus, and all cases of illness and emergency shall be promptly reported and **verified** to the instructor.
    d) For excessive absences the Dean of Student's Office should be advised by the student and absence notices will be sent to each instructor notifying of the reason and approximate length of the absence. This notification does not constitute an excused absence. (per *Lowdown - https://www.southalabama.edu/departments/studentaffairs/lowdown/*)

J. Grading Policy

1. The course syllabus distributed on the first day of class will contain the criteria for determining a student's grade for the course and other required information as stated in the faculty handbook (*USA Faculty Handbook*, Chapter 6.3.1).
2. The University's grading system is based on a four-point scale:
    a) A: Excellent, 4 grade points per semester hour
    b) B: Good, 3 grade points per semester hour
    c) C: Satisfactory, 2 grade points per semester hour
    d) D: Minimum passing, 1 grade point per semester hour
    e) F: Failure, no grade points (weighted)

f) F*: Failure in cases where the student does not officially withdraw, but failed to attend or participate in class activities, or stopped attending or participating in class activities prior to the end of classes. It should be used when, in the opinion of the instructor, completed assignments or course activities were insufficient to make normal evaluation of academic performance possible. This can affect financial aid eligibility.

g) S: Satisfactory, no grade points (unweighted)

h) U: Unsatisfactory, no grade points (unweighted)

i) U*: Unsatisfactory in cases where the student does not officially withdraw, but who failed to attend, or failed to complete assignments or who failed to participate in class activities, no grade points.

3. Grades of record do not take into account pluses and minuses.
4. The following symbols are substitutes for grades. *They are not grades!*
    a) I: Incomplete is assigned when, <u>for reasons beyond the student's control</u>, the student is unable to fulfil all the normal course requirements.
    b) P: In Progress (Now approved for MUA 300 & MUA 400)
    c) All records of the symbols "I" or "P" must be cleared by the specified deadline of the next term; if they are not, grades of "F" will be recorded by the Registrar. An extension can be filed when approved by the Department Chair.

K. Grade Changes

1. The instructor has one year to change a final grade because of a clerical error in recording the grade or computing it.
2. The instructor initiates the procedure by completing the appropriate form, and forwarding it for signatures according to the printed instructions on the form.

L. Grade Grievance

1. Students who allege an unfair final grade have recourse to a review of the process by which the grade was determined.
2. The Final Course Grade Grievance Procedure is found in the student handbook, *The Lowdown*. It is also available in the Dean's Office of each College. https://www.southalabama.edu/departments/studentaffairs/lowdown/
3. Grounds for grievances are: Arithmetical or clerical error, arbitrary evaluation on the part of the instructor, or substantial failure on the part of the instructor to follow the course syllabus or other announced grading policy.

M. Academic Status

1. All undergraduate students must meet the established standards designating appropriate academic progress.
    a) To stay in good standing with a Clear status, a student must maintain a cumulative grade-point average of at least 2.0 on USA course work.
2. Academic Probation
    a) Students with a cumulative grade-point average below 2.0 will be placed on probation.

b) Students on academic probation are restricted to taking no more than 13 credit hours per semester.

3. Failure in Academic Suspension/Dismissal
    a) Academic suspension will occur for one regular term (Fall or Spring) if a student at the end of any semester on Academic Probation does not have the minimum cumulative USA grade point average required for the number of cumulative credit hours accrued, including both institutional and transfer hours [chart included under Academic Status Policy in the University Bulletin]
    b) The student will be reinstated on Probation following one regular term of Academic Suspension and may remain enrolled if they are making satisfactory progress. The student must maintain a USA grade-point average of at least 2.0 each semester until the cumulative USA grade point average is 2.0 or greater. At this point, the student will be removed from Probation. If the student does not make satisfactory progress in that first semester returning after Suspension, the student will be dismissed.
    c) A dismissed student may file for readmission after one calendar year.
    d) A student who is readmitted to the University may declare Academic Bankruptcy one time during an academic career.
        (1) A declaration of academic bankruptcy allows a student to start work over at USA with a grade point balance of zero, but all course work will remain on the academic record.
        (2) Any academic honors will be determined from the work after the academic bankruptcy was declared.
        (3) The option of academic bankruptcy is not available to a student who has received a bachelor's degree.

4. Minimum Hours
    a) A student must complete a minimum of 120 approved semester hours, including both general education and major requirements.
    b) A minimum of 15 credit hours of courses at the 300/400 level in the major discipline must be completed at the University of South Alabama. 9 credit hours of courses in the minor must be completed at the University of South Alabama.
    c) A candidate for graduation must complete a minimum of 32 credit hours of University of South Alabama upper-division course work.
    d) Transfer Credit from Community/Junior Colleges: No more than 64 semester hours of transfer credit from junior colleges will be accepted. No degree credit will be granted for courses that are identified at the 300/400 level in the USA curriculum unless approved by the appropriate college dean.
    e) A student must be enrolled in 15 credit hours per semester to receive scholarships (combined 30 credit hours per academic year, including fall, spring, and summer terms).

N. Student Academic Conduct Policy

1. As a community of students and scholars, the University strives to maintain the highest standards of academic integrity. All members of the community

are expected to exhibit honesty and competence in academic work. This responsibility can be met only through earnest and continuing effort by all students and faculty.

2. Any dishonesty related to academic work or records constitutes academic misconduct including, but not limited to, activities such as giving or receiving unauthorized aid in tests and examinations, improperly obtaining a copy of an examination, plagiarism, misrepresentation of information, altering transcripts or University records.
3. Academic misconduct is incompatible with the standards of an academic community. Such acts are viewed as moral and intellectual offenses and are subject to investigation and disciplinary action through appropriate University procedures.
4. Penalties range from loss of credit for a particular assignment to dismissal from the University.
5. Faculty, students, and staff are responsible for acquainting themselves with, adhering to, and promoting policies governing academic conduct.
6. All matters related to academic misconduct are the responsibility of the academic units involved and the Office of the Senior Vice President for Academic Affairs.

O. Procedures for Dealing With Cases of Academic Dishonesty

1. The College of Arts and Sciences has an Undergraduate Academic Standards Committee consisting of faculty and students.
2. This committee will conduct all hearings requested by students in academic misconduct cases within the Department.
3. Procedures for reporting academic misconduct are detailed in the student handbook, *The Lowdown.*

P. Course Syllabi and Procedures

1. Each instructor is required to furnish students in each credit class, in writing, the following information on the first day of class:
    a) goals and objectives of the course;
    b) course materials, textbook(s) and any other instructional material to be used;
    c) a brief course description (see Bulletin entry) and topical outline;
    c) office hours of the instructor or means of instructor availability for out-of-class consultation with students;
    d) class attendance policy (record of attendance needed to assign F* grade);
    e) number and type of exams to be given during the semester;
    f) policy on make-up examinations;
    g) course assignments, if any;
    h) penalty, if any, for late work;
    i) how final grade is determined;
    j) statement regarding changes in course requirements: *Not all classes progress at the same rate; thus course requirements might have to be modified as circumstances dictate. You will be given written notice if the course requirements need to be changed.*

k) statement regarding students with disabilities: *In accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodations.* ***If you have a specific disability that qualifies you for academic accommodations, please notify the instructor/professor and provide certification from the Center for Educational Accessibility and Disability Resources (CEADR), which is located in the Educational Services Building or at 251-460-7212.***

l) academic disruption policy: *The University of South Alabama's policy regarding Academic Disruption is found in The Lowdown, the student handbook.*
http://www.southalabama.edu/lowdown/academicdisruption.shtml
Disruptive academic behaviour is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property and/or is otherwise prejudicial to the maintenance of order in an academic environment. Students are expected to be cordial, courteous and respectful of faculty members, staff, and fellow students.

m) student academic conduct policy: *The University of South Alabama's policy regarding Student Academic Conduct Policy is found in the Lowdown*
http://www.southalabama.edu/lowdown/academicconductpolicy.shtml
The University of South Alabama is a community of scholars in which the ideals of freedom of inquiry, freedom of thought, freedom of expression, and freedom of the individual are sustained. The University is committed to supporting the exercise of any right guaranteed to individuals by the Constitution and the Code of Alabama and to educating students relative to their responsibilities.

Q. Guidelines for Access to Student Records (Family Educational Rights and Privacy Act of 1974 – FERPA)

1. No information from records, files, or data directly related to a student other than that defined as "directory information" (Name, address, phone number, email address) shall be disclosed or released to any individual or agency outside the University without prior written consent of the student, except under lawful subpoena or court order.
2. Academic records will be available to faculty and University personnel for legitimate educational purposes (i.e. advising).
3. The student will have the right of access and review of all such information.
4. Students must give permission in writing for family members to have access to student records/grades or to discuss student work with faculty. A FERPA form must be submitted and signed by the student in the presence of music faculty or staff. The request will remain on file in the Chair's office and is valid for a calendar year.

R. Sexual Harassment: Policy and Procedures for Handling Complaints

1. No member of the University shall engage in sexual harassment.
2. Sexual harassment includes, but is not limited to the following:
    a) verbal or non-verbal conduct with an inordinate focus on gender or sexual history
    b) characteristics or preferences that are intimidating, demeaning, hostile, or offensive
    c) unwelcome physical or verbal advances
    d) attempts to subject a person to unwanted sexual attention or attempts to coerce a person into a sexual relationship
    e) retaliation for a refusal to comply with sexual demands
3. Any complaints relating to sexual harassment may be filed in accordance with the procedures outlined in the student handbook, *The Lowdown*.

S. Sale of Academic Materials to Students

1. In order to comply with all federal copyright laws, State ethics laws and other State laws, the following policy was approved:
   The sale of academic materials, including texts, supplementary texts, and other materials directly to students by either an individual faculty member or staff employee or by the academic department is prohibited. All academic materials as indicated above must be sold through the University Bookstore.

Addenda for Academic Regulations and Procedures:

Modification of Transfer Credit Evaluation

http://www.southalabama.edu/colleges/artsandsci/resources/forms_and_policies/transfercreditmod.pdf

Authorization for Program Adjustment

http://www.southalabama.edu/departments/eforms/colleges/artsandsci/programadjust.pdf

III. CURRICULUM

A. Recommended Prerequisites for Study at the Undergraduate Level

1. Students who are considering a major or minor in music should have experience playing an instrument or singing at a high school level or equivalent.
2. Students should be familiar with musical notation and demonstrate music reading competency in at least one clef.
3. An audition is required for admission to all music majors and minors.

B. Music Minor

1. Program Requirements
   a) A minimum of 23 semester hours in music is required for a minor.
   b) Courses must include:
      (1) MUT 112 and 113
      (2) MUL 235 and 236
      (3) six semester hours of applied music at the lower division (200) level
      (4) four semester hours of major ensemble
      (5) three semester hours of electives in music numbered at the 300 level or above.
2. Checksheet (p. 25)

C. Bachelor of Music

1. Program Requirements
   a) Students pursuing the Bachelor of Music degree (minimum 120-124 semester hours) must meet the music core and general requirements for a bachelor's degree in addition to the specific concentration requirements listed below.
   b) Music Core:
      (1) MUT 112, 113, 212, 213, 312, 313 and 361
      (2) MUL 235, 236, 335, and 336
      (3) Applied Music – 200 level, eight semester hours; 300 or 400 level, 6 semester hours
      (4) Major Ensemble – seven semester hours
      (5) Class piano - MUE 102, 103, 202, 203
      (6) Recital Class (MUA 100) - six semesters with grade of "S"
      (7) Senior Recital (MUA 400)
   c) General Requirements (35 hours)
      (1) Written and Oral Communication (9 hours) – EH 101, EH 102, CA 110
      (2) Humanities (3 hours) – One literature course – choose from EH 215, 216, 225, 226, 235, 236
      (3) History, Social & Behavioral Sciences (12 hours) – Select from at least two disciplines, minimum of 3 hours in History – AN 100, AN 101, AN 121, GEO 114, GEO 115, HY 101, HY 102, HY 121, HY 122, HY 135, HY 136, IS 100, PSC 130, PSY 120, PSY 250, ECO 215, ECO 216, SY 109, SY 112

(4) Sequence Requirement- Select a six-hour sequence in literature or history- EH 215/216, EH 225/226, EH 235/236, HY 101/102, HY 121/122; HY 235/236
(5) Mathematics (3 hours) – MA 110 or higher
(6) Natural Sciences (8 hours) – Select two: BLY 101, BLY 102, BMD 110, BMD 111, CH 101, CH 103, CH 131, CH 132, GEO 101, GEO 102, GY 111, GY 112, MAS 134, PH 101, PH 104, PH 114/201, PH 115/202. Each class must be taken with its accompanying lab section.
(7) Computer Proficiency Requirement – Successful completion of MUT 112.

d) Music Concentrations requirements
(1) Music Education-Instrumental (32 hrs)-MUE 240, MUE 241, MUE 242, MUE 243, MUE 346, MUE 444, MUE 455, MUO 111/411, MUS 201, MUT 362, EPY 351, EDU 400, SED 470, 2 semesters of MUO 130 (min)
i. Checksheet (p. 26)
(2) Music Education-Vocal (32 hrs)-MUA 181(two semesters), MUE 444, MUE 448, MUE 455, MUS 201, MUS 202, MUS 203, MUT 364, EPY 351, EDU 400, SED 470
i. Checksheet (p. 27)
(3) Performance-Instrumental (23 hrs)-MUA 300, Applied Music 400 level (3 hrs), MUE 4** (Pedagogy), MUL 4** Literature, MUO 417/427/433, 4 semesters of minor ensemble, Music Electives 300 and above (9 hrs), Electives (8 hrs)
i. Checksheet (p. 28)
(4) Performance-Vocal (25 hrs)-MUA 300, MUA 423 (3 hrs), MUE 4** (Pedagogy), MUL 4** Literature, MUO 411/415, MUO 416 (4 semesters), MUS 202, MUS 203, LG 111, LG 151, Music Electives 300 and above (3 hrs), Electives (6 hrs)
i. Checksheet (p. 29)
(5) Music with Elective Studies in Business (35 hrs)-MUS 204, MUS 304, MUS 305, MUS 404, MUS 470, ACC 211, ACC 212, ECO 215, ECO 216, MKT 320
i. Checksheet (p. 30)
(6) Music with Elective Studies in Specific Outside Fields (24-30 hrs)-MUA/MUB 300 level (2 hrs), MUO 411/417, Music Electives 300 or above (3 hrs). Additional major or minor specific requirements determined by other academic area (18-21 hrs). Electives - variable to complete 120-hour degree total.
i. Checksheet (p. 31)

D. Declaration of Major
1. An audition is required for admission to any music degree program.
2. Students will be asked to declare a concentration prior to initial course registration at USA.

E. Undergraduate Placement Examinations

1. Music History
    a) Transfer students will take the Music History placement exam when deemed necessary.
    b) This exam includes written and listening materials that cover the style periods of Western Music from antiquity to the present.

2. Music Theory Placement Exam
    a) Transfer students will take the Music Theory Placement Exam when deemed necessary.
    b) The exam includes written and aural materials.

3. Piano Proficiency
    a) Transfer students will be given an examination to determine their level of piano proficiency when deemed necessary.
    b) Students who do not pass the Piano Proficiency Exam will be placed in the appropriate level of class piano.

F. Undergraduate Coursework

1. Music Theory
    a) All music majors are required to take MUT 112, 113, 212, 213, 312, and 313.
    b) Music minors are required to take MUT 112 and 113 only.
    c) The Music Theory core contains a significant emphasis on aural training and sight singing.
    d) Upper division theory courses may not be taken until the lower division core is completed satisfactorily with a grade of "C" or higher, or the appropriate Placement Exam has passed.
    e) **After three unsuccessful attempts to pass MUT 112 and 113** (<u>not</u> 3 attempts per class) **the student will need to change majors.**
2. Music History and Literature
    a) All music majors are required to take MUL 235, 236, 335, and 336.
    b) All music minors are required to take MUL 235 and 236.
    c) Performance majors are also required to take MUL 4** literature in their area.
3. Applied Music
    a) Applied music is an integral and vital part of the total education in the field of music.
    b) Credit for applied music is based on the minimum practice time per week, not on the length of the lesson period.
        (1) A one credit hour course requires a 30-minute lesson per week and a minimum practice period of 30 minutes per day.
        (2) A two-credit hour course requires a one-hour lesson per week and a minimum practice period of one hour per day.
        (3) A three-credit hour course requires a one-hour lesson per week and a minimum practice period of two hours per day.

(4) Satisfactory achievement and development are best achieved by practicing double the above minimum requirements.

c) The student's jury sheet will be placed in the student's file after each semester of applied study.

d) A student may take no more than two applied music courses in any given semester unless permission is obtained from the student's advisor, major applied teacher, and the Department Chair.

e) The following system is used for Applied Music enrollment:

(1) 100 level: elective study for students majoring in academic areas other than music or for secondary instrument study (prior approval from the chair required).

(2) 200 level: lower division study for music majors or minors.

(3) 300 level: upper division study for students pursuing the B.M. degree with a concentration in Music Education, Music with Elective Studies in Business, or Music with Elective Studies in Specific Outside Fields. A barrier exam/audition is required to enroll at this level.

(4) 400 level: upper division study for students pursuing the B.M. degree in Performance. A barrier exam/audition is required to enroll at this level.

4. Ensemble Requirements

a) Students must enroll in the appropriate major ensemble for 1 credit hour (Wind Ensemble or Symphony Band or Marching Band or Concert Choir or Chorale or Opera Theatre or Orchestra) each semester they are enrolled as a full-time student in music. If they choose to participate in more than one major ensemble, they may enroll for one credit hour in the first ensemble and may enroll for 0.5 credit hour in subsequent ensembles.

b) All major or minor students who are registered for applied lessons must enroll in the appropriate major ensemble for 1 credit hour (Wind Ensemble or Symphony Band or Marching Band or Concert Choir or Chorale or Opera Theatre or Orchestra).

b) All Bachelor of Music Degree majors in guitar or piano must satisfactorily complete a minimum of six semester hours in a major ensemble, to be taken for three consecutive years, and one semester hour in another ensemble where they will play their principal performing instrument.

c) Students are encouraged to elect additional hours in both major and small ensembles.

d) No more than 12 credits in this area are applicable toward a degree.

5. Recital Class

a. All music majors will enroll in Recital Class (MUA 100) and earn a "satisfactory" grade for at least six semesters while they are a full-time student.

b. Students must attend a specified number of concerts outside of class to receive a satisfactory grade.

c. Studio class is a component of Recital Class and applied lessons - students ordinarily will perform at least once each semester with the approval of their applied teacher.
d. The final day of Recital Class will be the Honors Recital for the semester.

6. Class Piano
   a) All music majors will enroll in class piano for four semesters to complete the piano proficiency requirement (MUE 102, 103, 202, 203; or MUE 010). This should be taken in conjunction with music theory.
   b) Upon successful completion of the four semesters of class piano, the final examination of MUE 203 will serve as the Piano Proficiency examination (completed by the end of the sophomore year). Students who pass the Piano Proficiency without taking the full sequence of class piano (combined with applied lessons, placing out of the class piano sequence, etc.) should register for MUE 010 to document passing the Proficiency on their transcript.
   c) Students must complete the piano proficiency **prior** to enrollment for the Senior Recital, Music Business Internship, or Student Teaching.
   d) Piano majors are required to enroll in Advanced Keyboard Musicianship classes MUE 212, 213, 312, and 313 instead of class piano. These courses are non-sequential.
7. Piano Proficiency
   a) Incoming students with piano as their major instrument or significant piano background may audition to complete the Piano Proficiency Exam (MUE 010) without enrolling in Class Piano.
   b) As a result of this audition, students will either be placed in the appropriate piano class, or be declared to have proficiency in piano and will be exempt from taking secondary piano.
   c) Students who are exempt from any of the piano requirements may enroll in a different secondary applied area in lieu of piano.
   d) Students must complete the piano proficiency **prior to** enrollment for the Senior Recital, Music Business Internship, or Student Teaching Internship.
   e) Submit to the Chair a spreadsheet of students who have passed/failed the Piano Proficiency exam each semester.

G. Juries
1. Examinations in Applied Music (juries) are held at the end of each semester in the various applied areas: voice, piano, strings, wind and percussion.
2. **All students who are music majors or minors are required to perform a jury each semester in their major applied area.** The only exception will be in the case of a student who has performed a degree recital (Junior or Senior) during that semester.
3. The faculty of each area (three minimum) will hear juries for all students within their area, fill out comment sheets and grade each student's performance.
4. Each area has determined specific requirements, grading policies, and scoring rubrics for its students.

5. Area coordinators should submit to the Chair a spreadsheet indicating all evaluator scores, score average, and final applied grade immediately after each jury.

H. Upper Division Examination

1. The applied jury held at the conclusion of two years of successful study in applied music courses at the 200 level will be designated as the Upper Division Examination.
2. The student must successfully complete MUT 112 and 113 before the Upper Division Examination.
3. The applied area faculty will consider the student's musical performance, technical achievement, and academic progress to date and make recommendations regarding continuation in the chosen degree program. **Only two attempts may be made at the Upper Division Examination.**
4. The following recommendations may be made which will be communicated in writing to the student by the Department Chair:
    a) The committee feels that the student is on track and shows every indication that he/she should finish the degree within the "normally allotted" time.
    b) The committee notes progress but still hears musical or technical problems which have not yet been corrected; therefore, the student should be aware that it may take longer to complete the appropriate degree and make appropriate decisions.
    c) The student must repeat successfully the Upper Division Examination before enrolling in any upper division (300 or 400 level) courses in music. **After two unsuccessful attempts, the student will be asked to change majors.**
    d) The committee recommends that the student change majors.
5. The entrance audition will serve as the Upper Division Examination for transfer students who seek to transfer two years of university applied study towards a music degree program. It is acceptable and recommended for transfer students to study at the 200 level for at least a semester and complete the Upper Division Examination at a later time.

I. Recital Hearings

1. Students enrolled in MUA 300 or 400 (Junior or Senior Recital) must be approved for public recital by a faculty committee of at least three members.
2. This hearing must occur at least 3 weeks prior to the proposed recital date.
3. The recital committee will grade the hearing using the appropriate scoring rubric.
4. Students who do not pass this hearing will be determined unready for public recital and will be rescheduled for a later date. Another hearing should be scheduled prior to rescheduling a recital date.
5. The Recital Hearing Form (p. 34) will be signed by the committee and placed in the student's file.
6. Students should enroll only once for degree recitals.
7. **Students must have successfully completed the Piano Proficiency Exam in order to be eligible for a Senior Recital Hearing.**

J. Junior Recital

1. Students pursuing the B.M. in Performance are required to prepare 30 minutes of music for the Junior Recital.
2. Students may share a program with one other student degree recitalist.
3. The applied faculty member responsible for the recitalist should submit a copy of final recital grade to the Chair and Area Coordinator.
4. The student, under the supervision of the applied faculty member, shall write program notes and submit them along with the program to the Events Coordinator.

K. Senior Recital

1. Students pursuing the B.M. Degree with concentrations in Music Education, Music with Elective Studies in Business, and Music with Elective Studies in Specific Outside Fields are required to prepare a minimum of 30 minutes of music for the Senior Recital. Students may share a program with one other student degree recitalist.
2. Students pursuing the B.M. Degree with a concentration in Performance are required to prepare a program of approximately one hour in length with 50 minutes of music for the Senior Recital. This recital may not be shared with another student recitalist, although collaborative artists are allowed for a portion of the program.
3. **Each recital program should include a variety of styles, eras, and composers**.
4. The applied faculty member responsible for the recitalist should submit a copy of final recital grade, program notes, and program to the Chair.
5. The student, under the supervision of the applied faculty member, shall write program notes and submit them along with the program to the Events Coordinator.

L. Master of Music

1. Program Requirements
    a) Master of Music in Music Education (Instrumental or Vocal)
    b) Master of Music in Performance (Vocal)
    c) Master of Music in Performance (Piano)
    d) Master of Music in Collaborative Keyboard
    e) Master of Music in Performance (Brass, Percussion, Woodwinds)
    f) Master of Music in Music Education (Initial Licensure)
2. Admission Requirements (refer to Admissions Office)
    a) Undergraduate degree in music
        1) Regular admission: 3.0 G.P.A
        2) Provisional admission: 2.5 G.P.A.
        3) International applicants: TOEFL score minimum 71
    b) Complete Graduate Application for Admission and submit $35 fee
    c) Request a separate official transcript from each institution attended to be sent directly to the Office of Admissions
    d) Resume, limit to one page

e) Recommendation Letters (3) addressing your academic and/or professional abilities. Submit online with application
f) Music Education: Copy of Teaching Certificate and 10-25 minute video of teaching
g) Performance-Piano and Collaborative Keyboard: Audition-recording or live.
h) Performance-Voice: Audition-recording or live and diagnostic exam in vocal diction (Italian, German, and French)

3. Checksheets (pp. 37-40)

Checksheet - Music Minor

https://www.southalabama.edu/colleges/music/resources/degree_checksheets/mus_minor.pdf

Checksheet - Bachelor of Music, Instrumental Performance

https://www.southalabama.edu/colleges/music/resources/degree_checksheets/bmperfinst.pdf

Checksheet - Bachelor of Music, Vocal Performance

https://www.southalabama.edu/colleges/music/resources/degree_checksheets/bmperfvocal.pdf

Checksheet - Bachelor of Music, Music Education-Instrumental

https://www.southalabama.edu/colleges/music/resources/degree_checksheets/bmmusedinstr2022.pdf

Checksheet - Bachelor of Music, Music Education-Vocal

https://www.southalabama.edu/colleges/music/resources/degree_checksheets/bmmusedvocal2022.pdf

Checksheet - Bachelor of Music with Elective Studies in Business

https://www.southalabama.edu/colleges/music/resources/degree_checksheets/bmmusbus2022.pdf

Checksheet - Bachelor of Music with Elective Studies in Specific Outside Field

https://www.southalabama.edu/colleges/music/resources/degree_checksheets/bmoutsidefields2022.pdf

Piano Proficiency Exam (MUE 010)

The Piano Proficiency Exam (MUE 010) is to be taken at the conclusion of MUE 203, the last class of the two-year class piano sequence. Students may also take the Proficiency Exam outside the piano class sequence if they have an existing background in piano. Students must pass the Piano Proficiency by earning at least 80% in <u>each</u> of the categories listed below:

1. Lead Sheet Reading (30)
2. Transposition (20)
3. Duet: Play bottom two staves while teacher plays melody (20)
4. Solo piece: 20-measure excerpt (40)
5. Sight Reading (30)
6. Diatonic Triads in a major key: Key selected at random, one Roman numeral asked for in that key. (20)
7. Major, minor, augmented, and diminished triads. Root randomly selected. (20)
8. Seventh chords: Major Major, Major minor (Dominant 7^{th}), minor minor, half-diminished seventh, fully diminished seventh. Root randomly selected. (32)
9. Arpeggios, random major key + relative minor. One white key root, one black key root. (24)
10. Scales, random major key + relative harmonic minor. One white key root, one black key root. (64)

Students must pass the Piano Proficiency Exam in order to be eligible for Student Teaching or a Music Business internship, or to register for a Junior or Senior Recital.

Jury Assessment and Repertory Sheets

http://www.southalabama.edu/colleges/music/resources/forms/vocal_jury_assessment_form.pdf

http://www.southalabama.edu/colleges/music/resources/forms/wind_string_percussion_jury_assessment_and_repertoire_form.pdf

http://www.southalabama.edu/colleges/music/resources/forms/keyboard_barrier_assessment_form.pdf

Recital Hearing Evaluation Form
Recital Grade Form

http://www.southalabama.edu/colleges/music/resources/forms/Recital_Hearing_Evaluation_Fillable_6_11_15.pdf

http://www.southalabama.edu/colleges/music/resources/forms/Recital_Form_Fillable_6_11_15.pdf

Instrumental Barrier Exam Information

http://www.southalabama.edu/colleges/music/resources/forms/keyboard_barrier_assessment_form.pdf

http://www.southalabama.edu/colleges/music/resources/forms/vocal_applied_barrier_exam.pdf

http://www.southalabama.edu/colleges/music/resources/forms/wind_string_percussion_jury_assessment_and_repertoire_form.pdf

Vocal Area Guidelines

http://www.southalabama.edu/colleges/music/resources/forms/usa_vocal_area_guidelines_2016.pdf

Checksheet – Master of Music, Music Education (Instrumental or Vocal)

http://southalabama.edu/colleges/music/resources/degree_checksheets/MMMusEd2014.pdf

Checksheet - Master of Music, Performance-Piano or Voice

http://southalabama.edu/colleges/music/resources/degree_checksheets/MMPerfPiano2014.pdf

http://southalabama.edu/colleges/music/resources/degree_checksheets/MMPerfVoice2014.pdf

Checksheet - Master of Music, Collaborative Keyboard

http://southalabama.edu/colleges/music/resources/degree_checksheets/MMCollKeyboard2014.pdf

Checksheet - Master of Music, Performance (Brass, Percussion, Woodwinds)

http://www.southalabama.edu/colleges/music/resources/degree_checksheets/mm_perf_brass.pdf

http://www.southalabama.edu/colleges/music/resources/degree_checksheets/mm_perf_percussion.pdf

http://www.southalabama.edu/colleges/music/resources/degree_checksheets/mm_perf_ww.pdf

IV. PERFORMING ORGANIZATIONS

The Department of Music offers performing organizations open to all students at the University, providing satisfactory audition requirements have been met.

A. Instrumental Ensembles

1. University Bands

a. Wind Ensemble (MUO127/427/527) – ***Major Ensemble***

As the major instrumental performing ensemble, the Wind Ensemble is comprised of music majors and non-music majors. The Wind Ensemble performs a varied repertoire of the finest in standard and contemporary wind ensemble and band literature. Two formal concerts are presented in the Fall and Spring semesters on the University of South Alabama campus and throughout the Gulf Coast region. Membership is open to all undergraduate and graduate students who play wind or percussion instruments based on an audition each semester.

b. University Symphony Band (MUO 117/417/517) - ***Major Ensemble***

The Symphony Band is comprised of music majors and non-music majors and performs a varied repertoire of the finest in standard and contemporary band literature and transcriptions. Two formal concerts are presented during the Fall and Spring semesters on the University of South Alabama campus and throughout the Gulf Coast region. Membership is based on previous high school band experience and is open to all undergraduate and graduate students who play wind or percussion instruments. Auditions will be held to determine ability and part placement.

c. University Band (MUO 137/437/537) – ***Major Ensemble***

The University Band is the Department's third concert band. This large performing ensemble of woodwind, brass and percussion instrumentalists is open to all students, faculty and staff on the campus of USA. Music majors and minors are encouraged to play a secondary instrument in this ensemble to gain more experience with that instrument. The ensemble meets in the Spring semester only.
The ensemble's focus is to continue the development of musical skills by playing standard and contemporary wind band literature and by giving one performance during the Spring semester. This is a non-auditioned ensemble.

d. University Marching Band (MUO 130/430/530) - ***Major Ensemble***

The University of South Alabama Jaguar Marching Band is a large performing ensemble of woodwind, brass, percussion instrumentalists, and appropriate auxiliary personnel with an emphasis on live performance for athletic events. Open to all music majors and non-music majors with prior instrumental performance experience in high school or junior college. An audition is required.

e. Jazz Band (MUO 121/421/521)

The Jazz Band is a traditional big band (saxophone, trumpet, trombone, piano, bass, guitar and drums) which rehearses and performs the mainstream jazz styles; swing, Latin, funk, and rock. Participation is

open to all university students with permission of the director or by audition.

f. Woodwind Ensemble (MUO 118/418/518)

Players interested in playing chamber music for woodwinds are placed in appropriate instrumental ensembles which vary each semester according to enrollment and ability levels. These small groups may perform in Recital Class or on a concert in conjunction with other ensembles.

g. Flute Choir (MUO138/438/538)

The USA Flute Choir is open to all University students who play the flute and wish to gain experience playing in an ensemble where there are one or two players per part. Repertoire consists of both original works and transcriptions for multi-part flute ensemble, including piccolo, alto flute, and bass flute. The ensemble presents an evening concert on campus each semester and occasionally is invited to perform in other venues.

h. Brass Ensemble (MUO 119/419/519)

Brass Ensemble is a mixed ensemble of brass instruments, (trumpet, horn, euphonium, trombone, tuba), which rehearses and performs both traditional literature and contemporary and popular music for brass. Participation is open to all university students with permission of the director. The Brass Quintet is a component of the brass ensemble and performs literature from all historical style periods written and arranged for a standard brass quintet. Participation is by audition.

i. Trumpet Ensemble (MUO 139/439/539)

The Trumpet Ensemble performs literature from all historical style periods written and arranged for trumpets. Participation is open to all university students with permission of the director.

j. Percussion Ensemble (MUO 120/420/520)

The percussion ensemble is a chamber music organization consisting of all of the many and varied definite and indefinite pitched percussion instruments such as the marimba, vibraphone, chimes, orchestra bells and piano as well as drums, cymbals, timpani and other rhythmic instruments. The percussion ensemble performs works transcribed from classical, popular and folk sources as well as original works for percussion. The ensemble is open to qualified students through audition and permission of the director. The Marimba Band is a component of the Percussion Ensemble. Participation is by audition.

k. World Music Ensemble (MUO 136/436/536)

The World Music Ensemble is a chamber music organization that studies and performs world literature for all combinations of instruments with an emphasis on music from non-Western cultures.

l. Horn Choir (MUO 140/440/540)

The Horn Choir performs literature from all historical style periods written and arranged for horns. Participation is open to all university students with permission of the director.

m. Trombone Choir (MUO 141/441/541)

The Trombone Choir performs literature from all historical style periods written and arranged for trombones. Participation is open to all university students with permission of the director.

n. Tuba-Euphonium Ensemble (MUO 142/442/542)

The Tuba-Euphonium Ensemble performs literature from all historical style periods written and arranged for tubas and euphoniums. Participation is open to all university students with permission of the director.

o. Brass Choir (MUO 143/443/543)

The Brass Choir performs literature from all historical style periods written and arranged for brass. Participation is open to all university students with permission of the director.

p. Steel Band (MUO 144/444/544)

The Steel Band performs literature including the traditional styles of soca and calypso music from the Carribean. Instructor permission is required.

q. Clarinet Ensemble (MUO 145/445/545)

Clarinet Ensemble allows students to study and perform literature for all combinations of clarinets. Participation is open to all university students with permission of the director.

2. University String Ensembles

a. University Orchestra (MUO133/433/533) - ***Major Ensemble***

The University Orchestra is a large performing ensemble of string, woodwind, brass and percussion instrumentalists with an emphasis on orchestral literature and live performance. Open to music majors and non-music majors with prior instrumental performance experience in high school or junior college. Audition or permission of instructor required for participation.

b. String Ensemble (MUO123/423/523)

The String Ensemble is a chamber music organization that studies and performs literature for all combinations of string instruments. Audition or permission of instructor required for participation.

c. Guitar Ensemble (MUO 125/425/525)

Guitar Ensemble is a classical guitar performance group made up of music majors and non-music majors of all levels of proficiency. Knowledge of music reading is required. Permission of instructor required for participation.

3. University Keyboard Ensembles

a. Piano Ensemble (MUO 124/424/524)

Piano Ensemble is a course designed for piano majors, piano concentrations and other advanced pianists who will develop skills in collaborative performance and accompanying. Each student will prepare a piano duet or piano duo work from the standard repertoire and accompany an instrumentalist or vocalist. Each semester, a Piano Ensemble Concert will feature the student performing at least one of

these selections in public. The course is a requirement for piano majors and piano concentrations.

B. Vocal Ensembles

1. University Choirs

a. Chorale (MUO 115/415/515) - ***Major Ensemble***

University Chorale is a highly selective group that performs an extremely varied repertoire. The Chorale is chosen by annual auditions held in late Spring. Singers selected for the Chorale are expected to enroll in both Fall and Spring semesters.

b. University Concert Choir (MUO 111/411/511) - ***Major Ensemble***

The Concert Choir is comprised of music majors and non-music majors. Enrollment in the concert Choir is required of all voice majors. The Concert Choir performs a wide range of choral literature for large mixed voices, from Renaissance motets to twentieth-century oratorios. The group is non-auditioned, open to all USA students, and performs at least once each semester.

2. Opera and Musical Theatre Workshop (MUO116/416/516) – ***Major Ensemble***

Opera and Musical Theatre presents an opera scenes program in the Fall semester and a fully-staged opera in the Spring semester. The ensemble is open to all USA students by audition.

C. Miscellaneous Chamber Ensembles

1. Collegium Musicum (MUO 126/426/526)
2. Mixed Chamber Ensemble (MUO 129, 429, 529)

V. ACADEMIC SUPPORT

A. Library Holdings

1. The University Library on the main campus holds print, audio, and multimedia materials relevant to the music area. Grove Music Online and other databases are available, and books and journal holdings are available electronically.
2. The Department of Music Library Committee provides departmental recommendations for new library acquisitions.

B. Financial Aid and Scholarships

1. Financial Aid

a) Students are encouraged to apply for financial aid when they apply for admission to the University.

b) Awards may include grants, loans, and part-time employment offered singly or in combination.

c) Students must complete the Free Application for Federal Student Aid (FAFSA) and have the results sent to USA (Federal ID 001057) in order to be eligible for these awards.

d) Further information may be obtained by contacting the Financial Aid Office (251) 460-6231 or finaid@southalabama.edu

2. Academic Scholarships
    a) Various levels of academic scholarships are available through the University.
    b) Many of these scholarships are based on ACT or SAT scores.
    c) Interested students should complete admission procedures by November 15 for consideration for the following academic year as awards are typically given out in early December.
    d) Apply through Jag$pot.
3. Department of Music Scholarships (Apply through Jag$pot)
    a) Students may audition for performance scholarships in music prior to enrollment at the University or while they are currently enrolled.
    b) The amounts of these awards vary, but are based on a student's musical ability and potential, needs of departmental ensembles, student's choice of major, and availability of monies.
    c) Awards are tied into participation in one or more of the Music Department ensembles or for pianists involved in accompanying.
    d) Award Letters/Conditions
        (1) Award notifications will be issued to the student via Jag$pot. Award letters will be sent from the Department as soon as possible after their audition. Scholarships must be accepted by the date specified through Jag$pot to secure the scholarship.
        (2) Music scholarship recipients must maintain a 2.5 grade-point average, maintain 15 credit hours per semester (or 30 total for Fall, Spring, Summer terms), and fulfill their obligations to the ensembles specified in the award letter.
    e) The Department of Music adheres to the code of ethics of the National Association of Schools of Music. The acceptance of financial aid by an applicant is considered a declaration of intent to attend the University and that the applicant may not consider any other offer from a NASM member institution except with the written consent of the first institution. Similarly, a transfer applicant from a senior college or university cannot be considered for financial aid without recommendation of the institution from which the transfer is being made.
    f) No Award
        (1) Students will receive a response to their audition in a timely manner even if they are not awarded a scholarship.
        (2) Students who are not awarded a music scholarship may re-audition for further consideration.
        (3) Revocation of Scholarship
            (a) An award may be revoked if the student does not maintain a 2.5 grade-point average or fulfil the musical obligations of the award in an appropriate manner.
            (b) Students who withdraw from the University will lose their awards.
            (c) Students who change their major from music to another academic area may have their awards reduced or revoked.

(d) Students who drop below a full-time course load may have their awards reduced or revoked.

g) Piano Scholarship Requirements

(1) Students receiving a scholarship for piano are required to accompany at the discretion of the piano faculty and department chair.

(2) Accompanying duties will include one of the following:

(a) Major Ensemble (Choir, Chorale, Opera, Band)
(b) Five individual vocalists
(c) Three individual instrumentalists
(d) Minor Ensemble (Jazz Band, Percussion Ensemble) and three vocalists or two instrumentalists
(e) Music Major giving a Senior Recital
(f) Music Major giving a Junior Recital and three vocalists or two instrumentalists
(g) A combination of vocalists and instrumentalists as assigned by the piano faculty

(3) Student accompanists will be assigned to vocal and instrumental music majors with priority given as follows:

(a) Student giving a Senior Recital
(b) Student giving a Junior Recital
(c) Junior or Senior level performance major
(d) Junior or Senior level performance major required to perform on a jury
(e) Freshman or Sophomore level performance major
(f) Freshman or Sophomore level music major required to perform on a jury
(g) Advanced elective students performing on a jury

(4) Music for student accompanists must be given at least six weeks in advance of a performance. The student accompanist must practice at least weekly with the assigned vocalist or instrumentalist in lesson or rehearsal to be arranged by the piano faculty and other faculty member involved.

(5) Student accompanists must perform with their assigned music student at Recital Class.

h) Students may re-audition for additional scholarship consideration a maximum of two times. Awards may also be reduced based upon the re-audition as recommended by the audition committee. Students who have lost a prior departmental scholarship are not eligible to re-audition for scholarship consideration.

4. Other Scholarships (awarded through Jag$pot)

Presser Undergraduate Scholar Award

The Presser Undergraduate Scholar Award, the top departmental award, is nominated by the music faculty to a current senior music major. The criteria for the award are musicianship, scholarship, contribution to the department, and building an inclusive community. The Presser Foundation will consider the nomination and make the award if approved. The funds may be used at the student's discretion and may not replace any existing scholarships. There is no application form for this award, as students must be nominated by a faculty member for

consideration. As the name implies, this award is made available to the Department through the kind support of the Presser Foundation of Bryn Mawr, Pennsylvania.

John W. Laidlaw Scholar Awards
The John W. Laidlaw Scholar Awards are available to outstanding music students in all areas of music study and range from $2,500 to $5,000 annually. For consideration, the students must have a cumulative GPA of 3.0 or higher. Laidlaw Scholarships are renewable provided that the recipient carries a 15-credit hour load, participates satisfactorily in the area(s) for which the scholarship was awarded, and maintains a cumulative grade point average of 3.0 or higher. There is no application form for this scholarship, as outstanding musicians are identified by the music faculty and recommended to the chair on an annual basis.

John W. Laidlaw Endowed Scholarship in Music
Awards range from $750 to $2,000 per year and are available to music majors with a cumulative grade point average of 3.0 or higher. The recipient(s) must be enrolled in applied music and appropriate ensembles, carry a 15-credit hour load, and maintain a cumulative grade point average of 2.5 or higher. This award is available to incoming freshmen who have a minimum high school grade point average of 3.0 or higher. based on their audition before a faculty evaluation committee. There is no application form for this scholarship, as outstanding musicians are identified by the music faculty and recommended to the chair on an annual basis.

Harper Endowed Scholarship in Music
The Harper Endowed Scholarship in Music was established in 2006 by friends and colleagues of Dr. Andrew H. Harper to provide funding for an annual award for a deserving student in music. Awards range from $500 to $1,200 per year and are available to music majors. The award is available by audition to an incoming freshman student, who is a current full-time high school student with a grade point average of 3.0. Previous recipients at a higher collegiate level will be eligible to receive said scholarship in subsequent years. Recipients must be enrolled in applied music study, participate in appropriate ensembles, carry a 15-credit hour load, and maintain a cumulative grade point average of 2.5 or higher. There is no application form for this scholarship, as outstanding musicians are identified by the faculty and recommended to the chair on an annual basis.

Sue Houston Hanlein Endowed Scholarship for Piano
The Sue Houston Hanlein Endowed Scholarship for Piano is an award for an outstanding piano student at the University of South Alabama who demonstrates high academic achievement. Awards range from $2000 to $2300 per year. The award can be made to a freshman student; however, if an upper level student meets the criteria set forth, such a candidate may be selected as well. The recipient must be a music major enrolled in applied piano, carry a 15-credit hour load, and maintain a cumulative grade point average of 3.0 or higher. There is no application form for this scholarship, as outstanding pianists are identified by the keyboard faculty and recommended to the chair on an annual basis.

John H. Chester Scholarship
This scholarship is named in honor of Dr. John H. Chester, a pianist who taught at USA in the early 1960s. Ellie Chester, his widow, and a number of friends established a fund to assist outstanding pianists. Awards range from $1000 to $1800 per year and are available to majors and non-majors. The recipient(s) must be enrolled in applied piano, carry a 15-credit hour load, and maintain a cumulative grade point average of 2.0 or higher. There is no application form for this scholarship, as outstanding pianists are identified by the keyboard faculty and recommended to the chair on an annual basis.

Ann Blackburn Faulkner Scholarship in Piano Performance
This scholarship, established in 2019, provides financial assistance to a rising Junior or Senior undergraduate student enrolled in the Department of Music who is majoring in piano performance. Awards range from $500 to $750 per year. The recipient must carry a 15-credit hour load, and maintain a cumulative grade point average of 3.0 or higher. There is no application form for this scholarship, as outstanding pianists are identified by the keyboard faculty and recommended to the chair on an annual basis.

Joanne Wasserman Memorial Scholarship in Music
This competitive scholarship was established in 2016 for the purpose of providing financial assistance to an undergraduate student enrolled in the Department of Music who is majoring in music with a concentration in piano. Awards range from $800 to $1000 per year. Applicants must be a rising sophomore, junior or senior with a minimum 3.0 GPA. This award is faculty-nominated, with no application required.

Ann Greer Adams Scholarship in Piano Performance
This competitive scholarship was established in 2017 for the purpose of providing financial assistance to a deserving undergraduate student based on his/her piano performance. Awards range from $800 to $1100 per year. Student must have a minimum 3.0 institutional GPA. This award is faculty-nominated, with no application required.

John and Coralie Toomey Endowed Scholarship in Music
This scholarship was established for the purpose of providing financial assistance to percussion students majoring in music with a minimum 2.0 GPA, with a preference for a GPA of 3.0 or greater. Awards range from $300 to $550 per year. This award is faculty-nominated, with no application required.

Mike Bartels Scholarship
This scholarship was established in honor of percussionist Mike Bartels, a graduate of McGill-Toolen High School and student at USA. Awards range from $250 to $650 per year and are available to majors and non-majors. The recipient must be enrolled in applied percussion, participate in Percussion Ensemble, carry a 15-credit hour load, and maintain a cumulative grade point average of 2.0 or higher. There is no application form for this scholarship, as outstanding percussionists are identified by the faculty and recommended to the chair on an annual basis.

Dr. John J. Papastefan Endowed Scholarship in Percussion
This scholarship was established for the purpose of providing financial assistance to a deserving full-time student who has a minimum 3.0 GPA and has completed his/her sophomore year. Awards range from $1500 to $1900 per year. Preference is given to a student with a concentration in Percussion. This award is faculty-nominated, with no application required.

Rose Palmai-Tenser Endowed Vocal Scholarship
The Rose Palmai-Tenser Endowed Vocal Scholarship was established in 2009 by the Rose Palmai-Tenser Advisory Board to provide funding for an annual award to a deserving junior student in music who demonstrates vocal excellence. Awards range from $500 to $750 per year. Previous recipients will be ineligible to receive said scholarship in subsequent years. The recipient must be enrolled in applied voice, carry a 15-credit hour load, maintain a cumulative grade point average of 3.0 or higher, must be able to perform three arias in original languages/keys, and must sign a release for publicity pictures. There is no application form for this scholarship, as outstanding musicians are identified by the voice area and recommended to the chair on an annual basis.

Nita Sellers Scholarship Fund (voice)
This competitive scholarship was established in 2009 for the purpose of providing financial assistance to a deserving student studying within the voice program at USA who also demonstrates high academic achievement. Awards range from $200 - $400 per year. This award is faculty-nominated, with no application required.

Dr. Andra Bohnet Endowed Flute Scholarship
This competitive scholarship was established for the purpose of providing financial assistance to a student majoring in music and who is a flute player. Awards range from $500 to $900 per year. This award is faculty-nominated, with no application required.

Elizabeth S. McGowin Endowed Scholarship in Strings
This scholarship was established in 2012 for the purpose of providing financial assistance to a full-time undergraduate student who participates in the string program at USA. Awards range from $750 to $1000 per year. Recipient must have a minimum 3.0 GPA. This award is faculty-nominated, with no application required.

Nita Sellers Endowed Scholarship in Music (strings)
This competitive scholarship was established in 2009 for the purpose of providing financial assistance to a deserving student studying within the string program at USA who also demonstrates high academic achievement. Awards range from $300 to $600 per year. This award is faculty-nominated, with no application required.

Orland Thomas Scholarship for Music Education
This scholarship was established in 2019 for the purpose of providing financial assistance to a student majoring in Music Education. Awards range from $500 to $750 per year. The recipient must carry a 15-credit hour load and

maintain a cumulative grade point average of 3.0 or higher. Preference will be given to a student who demonstrates financial need as determined by the University. This award is faculty-nominated, with no application required.

Greg L. Gruner Trombone Scholarship in Music
This scholarship was established in 2017 for the purpose of providing financial assistance to a student majoring in music with a concentration in trombone. The recipient must carry a 15-credit hour load and maintain a cumulative grade point average of 3.0 or higher. This award is faculty-nominated, with no application required.

Mellick Foundation Trumpet Scholarship in Music
Established in 2019 for trumpet student, preferably active in jazz program. Can be awarded to incoming freshman.

C. Student Services and Facilities
1. Student Handbook
a) The Department of Music publishes the *Department of Music Student Handbook* which offers detailed instruction regarding requirements and expectations of music students.
b) The USA Student Handbook, *The Lowdown*, offers information regarding general student life at USA.
2. Professional Societies
a) National Association for Music Education (NAfME, formerly MENC)
(1) The Department of Music sponsors Student Member Chapter #632 of the Music Educators National Conference.
(2) While this organization targets music education students, any interested music student may join.
(3) Dr. William Petersen is the faculty advisor.
b) Sigma Alpha Iota
(1) Sigma Alpha Iota is a professional music fraternity for women.
(2) Both music majors and other students interested in music may join.
(3) Members perform service to the Department of Music in a variety of ways, including providing concert ushers, assisting with Departmental functions, etc.
(4) Good academic standing is required for membership.
(5) Dr. Laura Moore is the faculty advisor.
c) Phi Mu Alpha Sinfonia
(1) Phi Mu Alpha is a professional music fraternity for men.
(2) Both music majors and other students interested in music may join.
(3) Members perform service to the Department of Music in a variety of ways, including providing concert ushers, assisting with Departmental functions, etc.
(4) Good academic standing is required for membership.
(5) Dr. Thomas Rowell is the faculty advisor.
d) Phi Boota roota
(1) Phi Boota roota is a professional music fraternity for men or women.
(2) Both music majors and other students interested in music may join.

(3) Members perform service to the Department of Music in a variety of ways, including providing concert ushers, assisting with Departmental functions, etc.
(4) Good academic standing is required for membership.
(5) Dr. Brian Nozny is the faculty advisor.

(e) Music Business Student Association
(1) A music organization for students enrolled in the Bachelor of Music with Concentration in Elective Studies in Business or other music students interested in the music industry.
(2) Members assist with Department of Music performances and events.
(3) Good academic standing is required for membership.
(4) Dr. Brian Nozny is the faculty advisor.

3. Student Organized Music Productions
a) Student organized music productions, which are not associated with a regular course or Departmental ensemble, and use student personnel and Departmental facilities, must be approved by the Faculty Scheduling Committee.
b) The person or organization sponsoring the event must submit the following information 30 days in advance of the planned performance:
(1) a tentative program
(2) names of performing personnel
(3) dates and places of rehearsals for the performance
(4) equipment requirements
(5) special financial arrangements if any
(6) name of a faculty advisor for the event

4. University Counseling and Testing Center
a) The University Counseing and Wellness Center is located at 51 Jaguar Blvd and provides free and confidential counseling for currently enrolled students. Staffed by professional mental health counselors, UCTC offers individual, group and even couples counseling services. The mission at UCTC is to facilitate the academic, emotional, social, and career development of all USA students. Contact them at 251-460-6065.
b) UCTC also serves as a regional testing center and administers standardized tests such as the College Level Examination Program (CLEP) tests, Miller Analogies Test, Graduate Record Exam Subject Tests, and Law School Admission Test.

5. Center for Educational Accessibility and Disability Resources [CEADR]
a) The University provides services to students with physical, psychological, or learning disabilities. Students in need of accommodations due to a disability should make contact with the Center for Educational Accessibility & Disability Resources in the Educational Services Building, at 251-460-7212 or emailing disabilityservices@southalabama.edu.

D. Accompanists

1. All requests for pianists to fulfill Departmental accompanying needs will be coordinated by the Collaborative Piano faculty.
2. Responsibilities of the Collaborative Piano faculty member:
    a) Accompany faculty recitals
    b) Accompany student degree recitals each semester
    c) Accompany in recital class and juries in which music majors are not already assigned a student accompanist (including one rehearsal and one performance)
    d) Assign responsibilities to students receiving piano scholarships or MM students in Collaborative Piano
    e) Provide a list of available accompanists
3. Collaborative Piano Policies and Deadlines are found under the "Student Resources" tab on the department website:
https://www.southalabama.edu/colleges/music/collabpianopolicies.html.
4.The Collaborative Pianist Request Form is located at:
https://www.southalabama.edu/colleges/music/collabpianistrequest.html

Accompanying Policy and Procedure

1. The music student and his/her applied faculty member should work together to obtain the services of an accompanist for juries, hearings, and recitals as necessary.
    a. The applied faculty member should send a request to the faculty accompanist (Dr. Holm) as early in the semester as possible via the request form on the department website.
    b. Send name of student, composition title, composer, and approximate length.
    c. The faculty accompanist will assign student and faculty accompanists as needed.
2. Music majors and minors will not pay faculty or student accompanists for Recital Class, Juries, or Junior/Senior Recitals. The accompaniment costs for the listed activities are covered by an automatic fee attached to the applied and recital courses. Accompanists for weekly lessons or non-degree recitals will NOT be covered by the applied fees.
3. Recital Class and Juries: the faculty accompanist ordinarily will be available for one rehearsal and the performance.
4. Junior and Senior Recital: the faculty accompanist ordinarily will be available for a minimum of one rehearsal, the hearing, dress rehearsal, and the performance.
5. Accompanists that are not USA students or faculty must be approved by the Keyboard Area Coordinator and will need to be vetted by the University. In addition, these accompanists will need to be set up as a vendor. They will need to submit an Invoice for their services regarding juries and recitals at the conclusion of each semester.
6. Students needing weekly accompaniment will be required to pay the Department of Music for those services and the accompanist will submit an invoice at the conclusion of each semester for services rendered. If the student fails to pay the department, a hold will be placed on the student's academic records until payment is made.
7. Pay rates for student accompanists and faculty accompanists for weekly lessons have been established and will be honored for all accompanists at their appropriate pay level.
8. Pay rates for student accompanists and faculty accompanists for Juries, Studio Recitals, and Junior/Senior Recitals have been established and will be honored for all accompanists at their appropriate pay level.

Accompanying Pay Rates (rev. 2023)

Weekly Lessons for voice students

A. $195 for semester

Juries, Studio Recitals, Junior and Senior recitals

Juries

$25

Studio Recitals

$300

Junior or Senior Recital (30 minutes)

$200

Senior Recital (60 minutes)

$300

E. Office Hours and Building Hours

1. The Departmental Office is open and staffed from 8:00 AM to 4:00 PM on weekdays.
2. The Laidlaw Performing Arts Center is currently open during the following hours weekly when classes are in session: Monday-Saturday 7:00 am to 11:00 pm, Sunday from Noon to 9:00 pm.
3. The Department Chair will request that USA Police open the building for practice access on holiday weekends and over school breaks. This is usually daily from 7:00 am to 11:00 pm.

F. Student Recitals, Faculty Recitals and Departmental Programs

1. Scheduling Policy
   a) Scheduling of concerts begins the Spring of the preceding academic year.
   b) Priority is given to large ensembles, faculty recitals, and small ensembles.
   c) The Department will reserve several dates each semester for student recitals and other performances which cannot be planned far in advance. **Faculty are responsible for scheduling student recitals.**
   d) Rehearsals for concerts and recitals should be scheduled with the Events Coordinator. Faculty are responsible for rehearsal scheduling.
   e) The Department will make every effort to avoid schedule conflicts with major University and community arts events.
   f) The official calendar of Departmental events will be kept by the Events Coordinator.
   g) The scheduling of events by organizations outside the Department will be subject to approval by the Scheduling Committee and/or the Department Chair.
2. Publicity
   a) Publicity for an event must be submitted to the Events Coordinator at least one month prior to the event.

b) Faculty directors or performers are required to write their own publicity and press releases with help from the Events Coordinator who will be disseminating the information to publicity outlets.

c) The Events Coordinator will create posters for Department sponsored events. These posters will be distributed on campus. Posters for Department sponsored events may be created by the Events Coordinator OR the faculty member in charge of the event as agreed upon at least three weeks prior to the event. Event posters will only be posted by Department staff in the Laidlaw building.

d) A current listing of upcoming Departmental events will be posted around the music facility and on the Departmental web page.

e) Publicity for all concerts submitted in electronic form will be distributed throughout the University email system by the Events Coordinator.

3. Programs, Programs Notes and Translations

a) Faculty members are responsible for preparing programs, notes and translations for their faculty, student recitals and ensemble programs from the departmental template.

b) Programs, notes and translations drafts will be submitted in electronic form to the Events Coordinator two weeks prior to the event.

4. Tickets, Receipts, Box Office, and Cash

a) Faculty members are responsible for arranging for tickets, receipts, cash, and other box office materials for their events in cooperation with the Events Coordinator.

b) Admission receipts from ensemble concerts will be deposited into the specific account for that ensemble.

c) Musical Arts Series concerts and other ticketed Department events will contribute a minimum of 10% of ticket sales to the Musical Arts Society account.

G. Security and Energy Conservation

1. Please assist efforts to preserve equipment, conserve energy, and secure rooms.
2. Upon leaving a room, please be sure to store all equipment, turn off the lights, and check to see that all doors are locked.
3. Please be especially vigilant in ensuring that the Recital Hall, Rehearsal Hall, classrooms, faculty studios, Departmental Office, and outside doors are locked appropriately.

H. Public Safety and Campus Police

1. The University Police office is located at 29 Jaguar Blvd.
2. University Police phone is 460-6312; dial 511 from any Campus phone in an emergency.
5. University Police may also be contacted at the above number to render assistance in case of keys locked in student or faculty vehicles.
6. Contact the Special Services Unit of the University Police for special assistance with disruptive students/faculty. Call 460-1561 or after hours at

460-6312. If not an emergency, please inform the Chair of ongoing situations with disruptive students/faculty.

I. Bulletin Boards
   1. The bulletin board outside the Departmental Office is used to post official Departmental and University notices.
   2. Other bulletin boards are available throughout the music facility for posting events and items of interest to music students.

J. Lockers
   1. Music students may check out a locker for instrument storage and personal use through the Departmental Office. Lockers may be shared.
   2. Locker combinations will be on file in the Departmental Office.
   3. Locker privileges will be revoked if students are found to be using lockers in an improper manner.
   4. Lockers will be emptied at the conclusion of each Spring Semester. A $25.00 cleaning fee may be imposed for filthy lockers.

K. Secondary Instruments
   1. The Music Department maintains an inventory of instruments for use in Departmental ensembles, methods classes, and for applied study.
   2. Instruments may be checked out through the Department of Music Office with the permission of the appropriate faculty member.
   3. Use the online checkout form available at https://www.southalabama.edu/colleges/music/studentinstrumentcheckout.html
   4. Students are financially responsible for loss or damage to any instruments checked out to them.
   5. A hold may be put on a student's registration or transcript if Departmental property is not appropriately maintained and returned.

L. Rental Instruments
   1. Guitars are available for rental to students enrolled in Guitar Class.
   2. Arrangement for rental and payment are made through the Department of Music Office.

M. Lost and Found
   1. Lost and Found items may be turned in to the Departmental Office.
   2. Items unclaimed at the end of the academic term will be held for 60 days, then disposed of appropriately.

N. Use of Department Photocopier
   1. The photocopier in the Departmental Office is for administrative, instructional, and research purposes only.
   2. Faculty, staff, graduate assistants, and student assistants are allowed to use the photocopier. It is not available for student use.
   3. Copy front-to-back whenever possible!

4. Copyright Law: The University of South Alabama adheres to Public Law 94-553 prohibiting unlawful reproduction of copyrighted materials, including printed and recorded music. Music students must purchase their own music as assigned by their instructors rather than use photocopied materials unless written permission is granted from the copyright owner. This also applies to duplication of recorded materials in the holdings of the music library.

O. Telephones
1. Departmental telephones are for faculty and staff use only.
2. According to University policy, personal long-distance calls are prohibited. Please report unauthorized long-distance usage on faculty extensions to the Departmental Secretary.

P. Practice Rooms
1. Practice rooms are for the use of students enrolled in music courses.
2. Unauthorized use of practice facilities or equipment should be reported to the University Police and/or Department Chair.
3. Any student caught abusing practice rooms or other Departmental equipment and facilities will be reported to the Department Chair and will lose practice room privileges.
4. Special percussion practice areas are available for percussion students. Access to these areas will be regulated by the percussion professors.
5. Practice Room #3 is designated for Piano Performance majors and access will be regulated by the piano professors.
6. Food and drink are not allowed in the practice rooms.
7. Pianos, music stands and chairs are not to be moved from the practice rooms at any time without the permission of the Department Chair.

Q. Classrooms
1. Classrooms are for the use of students enrolled in music courses.
2. Food and drink will be allowed at the discretion of the classroom instructor.
3. If you choose to allow food and drink in classrooms, be sure that students clean up after themselves and trash is properly disposed.
4. After using a classroom, return it to pristine condition for the use of the next class, i.e. erase the board, close and lock the stereo and computer cabinets, straighten desks/chairs, etc.
5. If you are the last person to use a classroom, turn off the stereo, computer, lights, and lock the classroom door. Class schedules are posted outside each classroom so you can determine who is scheduled for the room.

R. Hearing Health and Performance Injury
1. Hearing health is an important concern for music faculty and students.
2. Refer to the “Protect Your Hearing Every Day” advisory supplied by NASM/PAMA starting on p. 56.

Protect Your Hearing Every Day
Information and Recommendations for Student Musicians
Standard Version
National Association of Schools of Music
Performing Arts Medicine Association

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Protect Your Hearing Every Day

Introduction

In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession. For all of you, as aspiring musicians, this involves safeguarding your hearing health. Whatever your plans after graduation – whether they involve playing, teaching, engineering, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect your hearing.

As you may know, certain behaviors and your exposure to certain sounds can, over time, damage your hearing. You may be young now, but you're never too young for the onset of hearing loss. In fact, in most cases, noise-related hearing loss doesn't develop overnight. (Well, some does, but we'll address that issue later in this document.) But the majority of noise-induced hearing loss happens gradually.

So the next time you find yourself blasting music through those tiny earbuds of your iPod or turning up the volume on your amp, ask yourself, ―Am I going to regret this someday? You never know; you just might. And as a musician, you cannot afford to risk it. The bottom line is this: If you're serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing. Do yourself a favor: protect it. I promise you won't regret it.

Disclaimer

The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgments. It should not be used as a basis for medical treatment. If you are concerned about your hearing or think you may have suffered hearing loss, consult a licensed medical professional.

Purpose of this Resource Document

The purpose of this document is to share with you some information on hearing health and hearing loss and let you know about the precautionary measures that all of us should practice daily.

Music and Noise

This paper addresses what is termed ―noise-induced hearing loss. You may be wondering why we're referring to music—this beautiful form of art and self-expression—as **"noise."**

Here's why: What we know about hearing health comes from medical research and practice. Both are based in science where ―noise is a general term for sound. Music is simply one kind of sound. Obviously, there are thousands of others. In science-based work, all types of sound, including music, are regularly categorized as different types of **noise**.

Terminology aside, it's important to remember this fundamental point: A sound that it too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else. Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music. All of us, as musicians, are responsible for our art. We need to cultivate a positive relationship between music and our hearing health. Balance, as in so many things, is an important part of this relationship.

Noise-Induced Permanent Hearing Loss

Let's first turn to what specialists refer to as ―noise-induced permanent hearing loss.
The ear is made up of three sections, the outer, middle, and inner ear. Sounds must pass through all three sections before signals are sent to the brain. Here's the simple explanation of how we experience sound:
Sound, in the form of sound waves, enters the outer ear. These waves travel through the bones of the middle ear. When they arrive in the inner ear, they are converted into electrical signals that travel via neural passages to the brain. It is then that you experience ―hearing the sound.

Now, when a **loud** noise enters the ear, it poses a risk to the ear's inner workings. For instance, a very loud sound, an explosion, for example, or a shotgun going off at close range, can actually dislodge the tiny bones in the middle ear, causing conductive hearing loss, which involves a reduction in the sound level experienced by the listener and a reduction in the listener's ability to hear faint sounds. In many cases, this damage can be repaired with surgery. But loud noises like this are also likely to send excessive sound levels into the inner ear, where permanent hearing damage occurs.

The inner ear, also known as the **cochlea**, is where most hearing-loss-related ear damage tends to occur. Inside the cochlea are tiny hair cells that are responsible for transmitting sound waves to the brain. When a loud noise enters the inner ear, it can damage the hair cells, thus impairing their ability to send neural impulses to the brain.The severity of a person's noise-induced hearing loss depends on the severity of the damage to these hair cells. The extent of the damage to these cells is normally related to the **length** and **frequency** of a person's exposure to loud sounds **over long periods of time**. Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-4

Because noise-induced hearing loss is painless, you may not realize that it's happening at first. Then suddenly one day you will realize that you're having more and more trouble hearing high frequency sounds – the ones that are the most high-pitched. If you don't start to take precautions then, your hearing loss may eventually also affect your ability to perceive both speech sounds and music.
It is very important to understand that these hair cells in your inner ear cannot regenerate. Any damage done to them is permanent. At this time, there is simply no way to repair or undo the damage.

FACT: *According to the American Academy of Audiology, approximately 36 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise.*

Noise-Induced Temporary Hearing Loss

Now it's also important to note that not all noise-induced hearing loss is necessarily permanent. Sometimes, after continuous, prolonged exposure to a loud noise, we may experience what's called ―noise-induced temporary hearing loss.

During temporary hearing loss, known as **Temporary Threshold Shift (TTS)**, hearing ability is reduced. Outside noises may sound fuzzy or muted. Normally, this lasts no more than 16 to 18 hours, at which point your hearing levels will return to normal. Often during this Temporary Threshold Shift, people will experience

tinnitus, a medical condition characterized by a ringing, buzzing, or roaring in the ears. Tinnitus may last only a few minutes, but it can also span several hours, or, in extreme instances, last indefinitely. Also, if you experience a series of temporary hearing losses, you may be well on the way to permanent damage sometime in the future.

Noise Levels and Risk

Now, how do you know when a noise or sound is too loud—when it's a threat to your hearing health? Most experts agree that prolonged exposure to any noise or sound over **85 decibels** can cause hearing loss. You may have seen decibels abbreviated ―dB. They are the units we use to measure the intensity of a sound. Two important things to remember:

1. The longer you are exposed to a loud noise, the greater the potential for hearing loss.
2. The closer you are to the source of a loud noise, the greater the risk that you'll experience some damage to your hearing mechanisms. At this point, it helps to have some frame of reference. How loud are certain noises?

Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-5

Consider these common sounds, their corresponding decibel levels, and the recommended maximum exposure times established by the National Institute for Occupational Safety and Health (NIOSH), a branch of the Centers for Disease Control and Prevention (CDC).

Sound Intensity (dB) Maximum Recommended Exposure (approx.)*

A Whisper 30 Safe, No maximum
Rainfall (moderate) 50 Safe, No maximum
Conversation (average) 60 Safe, No maximum
Freeway Traffic 70 Safe, No maximum
Alarm Clock 80 Safe, No maximum

85 Potential Damage Threshold
Blender, Blow-dryer 90 2 hours
MP3 Player (full volume), Lawnmower 100 15 minutes
Rock Concerts, Power Tools 110 2 minutes
Jet Plane at Takeoff 120 Unsafe

Immediate risk
Sirens, Jackhammers 130 Unsafe
Gunshots, Fireworks (close range) 140 Unsafe
*NIOSH-recommended exposure limits

You can listen to sounds under 85 dB for as long as you like. There is no risk involved, well, except for the risk of annoyance. But seriously, for sounds in this lower decibel range, listening to them for hours on end does not pose any real risk to your hearing health. 85 dB is the magic number. Sounds above the **85 dB threshold** pose a potential threat to your hearing when you exceed the maximum recommended exposure time.

MP3 players at full volume, lawnmowers, and snowblowers come in at 100 dB. The recommended maximum exposure time for these items is 15 minutes.

Now, before you get too worried and give up mowing the lawn, remember, there are ways to reduce your exposure. For instance, turn down the volume on your MP3 player. Did you know that normally, MP3 players generate about 85 dB at one-third of their maximum volume, 94 dB at half volume, and 100 dB or more at full volume? Translated into daily exposure time, according to NIOSH standards, 85 dB equals 8 hours, 94 dB equals 1 hour, and 100 dB equals 15 minutes. Do yourself a favor, and be mindful of your volume. Also, remember to wear a pair of earplugs or earmuffs when you mow the lawn or when you use a snowblower.

When you're dealing with sounds that produce between 120 and 140 dB, you're putting yourself at risk for almost immediate damage. At these levels, it is imperative that you utilize protective ear-coverings. Better yet, if it's appropriate, avoid your exposure to these sounds altogether.
***FACT**: More than 30 million Americans expose themselves to hazardous sound levels on a regular basis.* Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-6

Musicians and Noise-Induced Hearing Loss

Nowadays, more and more is being written about the sound levels of certain musical groups. It's no secret that many rock concerts expose performers and audiences to dangerously high levels of noise. The ringing in your ears after a blaring rock concert can tell you that. But now professional and college music ensembles are under similar scrutiny.

It's true that musicians are exposed to elevated levels of sound when they rehearse and perform music. But that doesn't equal automatic risk for hearing loss.

Take for instance a typical practice session on the piano. When taken at close range to the instrument over a limited period of time, a sound level meter fluctuates between a reading of 60 and 70 decibels. That's similar in intensity to your average conversation (60dB). There will, of course, be moments when the music peaks and this level rises. But these moments are not sustained over several hours. At least not under normal practice conditions.

While the same is true for most instruments, it is important to understand that certain instrumental sections tend to produce higher sound levels. Sometimes these levels relate to the piece of music being performed and to notational requirements (*pianissimo, fortissimo)*; other times, these levels are what naturally resonate from the instrument. For example, string sections tend to produce decibel levels on the lower end of the spectrum, while brass, percussion, and woodwind sections generally produce decibel levels at the higher end of the spectrum.

What's important is that you are mindful of the overall volume of your instrument and of those around you. If you're concerned about volume levels, share your concerns with your instructor.

***FACT**: Approximately 50% of musicians have experienced some degree of hearing loss.*

Mindful Listening

Now, let's talk about how you can be proactive when it comes to music and hearing loss.
It's important to think about the impact noise can have on your hearing health when you:

1. Attend concerts;
2. Play your instrument;
3. Adjust the volume of your car stereo;
4. Listen to your radio, CD player, and MP3 player.

Here are some simple ways to test if the music is too loud:
It's too loud (and too dangerous) when:

1. You have to raise your voice to be heard.
2. You can't hear someone who's 3 feet away from you.
3. The speech around you sounds muffled or dull after you leave a noisy area.
4. You experience tinnitus (pain, ringing, buzzing, or roaring in your ears) after you leave a noisy area. Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-7

Evaluating Your Risk for Hearing Loss

When evaluating your risk for hearing loss, ask yourself the following questions:

1. How frequently am I exposed to noises and sounds above 85 decibels?
2. What can I do to limit my exposure to such loud noises and sounds?
3. What personal behaviors and practices increase my risk of hearing loss?
4. How can I be proactive in protecting my hearing and the hearing of those around me?

Basic Protection for Musicians

As musicians, it's vital that you protect your hearing whenever possible. Here are some simple ways to reduce your risk of hearing loss:

1. When possible, avoid situations that put your hearing health at risk.
2. Refrain from behaviors which could compromise your hearing health and the health of others.
3. If you're planning to be in a noisy environment for any significant amount of time, try to maintain a reasonable distance from the source of the sound or noise. In other words, there's no harm in enjoying a fireworks display, so long as you're far away from the launch point.
4. When attending loud concerts, be mindful of the location of your seats. Try to avoid sitting or standing too close to the stage or to the speakers, and use earplugs.
5. Keep the volume of your music and your listening devices at a safe level.
6. Remember to take breaks during a rehearsal. Your ears will appreciate this quiet time.
7. Use earplugs or other protective devices in noisy environments and when using noisy equipment.

Future Steps

Now that you've learned about the basics of hearing health and hearing loss prevention, we encourage you to keep learning. Do your own research. Browse through the links provided at the end of this document. There's a wealth of information out there, and it's yours to discover.

Conclusion

We hope this resource document has made you think more carefully about your own hearing health. Just remember that all the knowledge in the world is no match for personal responsibility. We've given you the knowledge and the tools; now it's your turn. You are responsible for your exposure to all sorts of sounds, including music. Your day-to-day decisions have a great impact on your hearing health, both now and years from now.

Do yourself a favor. Be smart. Protect your precious commodity. Protect your hearing ability. Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-8

Resources – Information and Research

Hearing Health Project Partners

National Association of School of Music (NASM)
http://nasm.arts-accredit.org/
Performing Arts Medicine Association (PAMA)
http://www.artsmed.org/index.html
PAMA Bibliography (search tool)
http://www.artsmed.org/bibliography.html

General Information on Acoustics

Acoustical Society of America
(http://acousticalsociety.org/)
Acoustics.com
(http://www.acoustics.com)
Acoustics for Performance, Rehearsal, and Practice Facilities
Available through the NASM Web site (click here to purchase)

Health and Safety Standards Organizations
American National Standards Institute (ANSI)
(http://www.ansi.org/)
The National Institute for Occupational Safety and Health (NIOSH)
(http://www.cdc.gov/niosh/)
Occupational Safety and Health Administration (OSHA)
(http://www.osha.gov/)
Medical Organizations Focused on Hearing Health
American Academy of Audiology
(http://www.audiology.org/Pages/default.aspx)
American Academy of Otolaryngology – Head and Neck Surgery
(http://www.entnet.org/index.cfm) Protect Your Hearing Every Day: Information and Recommendations for Student Musicians
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American Speech-Language-Hearing Association (ASHA)
(http://www.asha.org/)
Athletes and the Arts
(http://athletesandthearts.com/)
House Research Institute – Hearing Health
(http://www.hei.org/education/health/health.htm)
National Institute on Deafness and Other Communication Disorders – Noise-Induced Hearing Loss
(http://www.nidcd.nih.gov/health/hearing/noise.html)
Other Organizations Focused on Hearing Health
Dangerous Decibels
(http://www.dangerousdecibels.org)
National Hearing Conservation Association
(http://www.hearingconservation.org/)