UNIVERSITY OF SOUTH ALABAMA

DEPARTMENT OF MUSIC

FACULTY HANDBOOK

Adopted: April 20, 2000
Revised: August 1, 2017

Table of Contents

I. PREFACE

A. History 6
B. Mission 6
C. Laidlaw Performing Arts Center 6
D. Faculty and Teaching Areas 7

II. ACADEMIC REGULATIONS AND PROCEDURES

A. Academic Calendar 9
B. Academic Advising 9
C. Advanced Placement 9
D. Registration 10
E. Transfer Credit 10
F. Authorization Program Adjustment 10
G. Course Load 10
H. Change of Registration 11
I. Attendance Policy 11
J. Grading Policy 12
K. Grade Changes 13
L. Grade Grievance 13
M. Academic Status 13
N. Student Academic Conduct Policy 14
O. Procedures for Dealing With Cases of Academic Dishonesty 15
P. Curriculum Action Forms and Procedures 15
Q. Course Syllabi and Procedures 15
R. Guidelines for Access to Student Records 17
S. Sexual Harassment: Policy and Procedures for Handling Complaints 17
T. Sale of Academic Materials to Students 17

ADDENDA

Modification of Transfer Credit Form 18
Authorization for Program Adjustment 18
Curriculum Action Form 18
Classroom Disruption/Behavior Concern Report 18
Course Syllabi Template 18
Faculty Load Conversion Formulae 19

III. CURRICULUM

A. Recommended Prerequisites for Study..... 20
B. Music Minor 20
C. Bachelor of Music 20
D. Declaration of Major 22
E. Undergraduate Placement Examinations..... 22
F. Undergraduate Coursework 22
G. Juries..... 25
H. Upper Division Examination..... 25
I. Recital Hearings..... 26
J. Junior Recital..... 26
K. Senior Recital 26
L. Master of Music …… 27

ADDENDA

Checksheet - Music Minor 28
Checksheet - Bachelor of Music, Instrumental Performance..... 29
Checksheet - Bachelor of Music, Vocal Performance..... 30
Checksheet - Bachelor of Music Education, Instrumental..... 31
Checksheet - Bachelor of Music Education,Vocal 32
Checksheet – Bachelor of Music, El. Studies in Business 33
Checksheet – Bachelor of Music, El. Studies in Specific Outside Fields 34
Piano Proficiency Exam …… 35
Jury Assessment and Repertory Sheets..…….36
Recital Hearing Evaluation Form/Recital Grade Form 37
Instrumental/Strings/Piano Barrier Exam Information ..……... 38
Vocal Area Guidelines ……. 39
Checksheet – Master of Music, Music Education (Instrumental or Vocal) …. 40
Checksheet – Master of Music, Performance (Voice or Piano) …… 41
Checksheet – Master of Music, Collaborative Keyboard ……..… 42
Checksheet – Master of Music, Performance (Br, Perc, WW)……. 43

IV. PERFORMING ORGANIZATIONS

A. Instrumental Ensembles 44
B. Vocal Ensembles..... 47
C. Miscellaneous Chamber Ensembles..... 47

V. ACADEMIC SUPPORT

A. Library Holdings 48
B. Financial Aid and Scholarships..... 48
C. Student Services and Facilities..... 52
D. Accompanists 53
E. Piano Lab 54
F. Office and Building Hours 54
G. Faculty Recitals and Departmental Programs 54
H. Security and Energy Conservation..... 55
I. Public Safety and Campus Police..... 55
J. Bulletin Boards..... 56
K. Lockers 56
L. Secondary Instruments 56
M. Rental Instruments 56
N. Lost and Found 56
O. Use of Department Photocopier 56
P. Telephones 57
Q. Practice Rooms..... 57
R. Classrooms 57
S. Hearing Health and Performance Injury 57

ADDENDA

Accompanying Policy 58
Hearing Health and Performance Injury 60

VI. FACULTY GOVERNANCE

A. Faculty Responsibility and Commitment 66
B. Statement on Non-Discrimination 67
C. Class Attendance 67
D. Faculty Leave Policy 67
E. Personal Leave 68
F. Disability Leave 68
G. Administrative Organization 68
H. Department of Music Standing Committees 68
I. Procedures for Tenure and Promotion 71
J. Annual USA Affirmative Action Plan Evaluation of Faculty 81
K. Faculty Observations 81
L. Student Assessments 81
M. Use of Buildings and Equipment 81
N. Faculty Travel and Support 84
O. Department of Music Summer School Policy 86
P. Procedures for Search and Screening Committees 86
Q. Procedure for Guest Artists and Clinicians 86
R. Procedures for Student Travel 87

ADDENDA

A & S Promotion and Tenure Criteria 89
Authorization to Provide Services Form (APS) 90
W-9 91
Authorization for Electronic Direct Deposit 92

VII. OFFICE PROCEDURES

A. Office Procedures 93
B. Concert Programs and Events 94
C. Maintenance 96
D. Other Helpful Information 97

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 sixteen full-time and fifteen part-time faculty.
2. The Department of Music and its degree programs were 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. The Department of Music at the University of South Alabama, through its innovative curriculum and exemplary faculty, offers educational and creative opportunities for musicians and music educators. Propelled by an increasing music student population, a newly created graduate degree program, and a highly active concert series featuring accomplished soloists and diverse ensembles, the department continually embraces new artistic experiences that balance the rich history of music with emerging music of the 21st century. Providing opportunities for lifelong learners within our community, the Department is an important asset to the University and a valuable resource for the entire Gulf Coast region.

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 also 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; and internet access in all classroom and teaching areas.

D. Faculty and Teaching Areas

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

2. Department Chair - Dr. Greg L. Gruner, Professor of Music, Music Education, Instrumental Conducting, Trombone, Music Business

3. Full-time Faculty
   a) Dr. Andra Bohnet, Professor of Music, Flute, Music Literature, Music Business Coordinator, Woodwind Ensembles, Harp, Wind/String/Percussion Area Coordinator
   b) Dr. Angela Draghicescu, Assistant Professor of Music, Piano, Collaborative Keyboard, Piano Ensemble
   c) Dr. David Durant, Professor of Music, Music Theory, Composition, Music Technology
   d) Dr. Kip Franklin, Assistant Professor of Music, Clarinet, Music Theory
   e) Dr. Jeannette Fresne, Professor of Music, Music Education, Arts in Education, Graduate Area Coordinator
   f) Mr. Matthew Greenwood, Instructor of Music, Assistant Director of Bands, Percussion, Music Literature
   g) Dr. Tracy Heavner, Professor of Music, Music Education, Saxophone, Jazz Studies
   h) Dr. Robert Holm, Professor of Music, Piano, Piano Literature, Keyboard Area Coordinator
   i) Dr. Rebecca Mindock, Associate Professor of Music, Double Reeds, Music Literature Coordinator, Woodwind Methods, Woodwind Ensembles, Recital Class
   j) Dr. Laura Moore, Associate Professor of Music, Director of Choral Activities, Choral Conducting, Collaborative Piano, Music Literature
   k) Dr. William Petersen, Assistant Professor of Music, Director of Bands, Instrumental Conducting, Tuba-Euphonium
   l) Dr. Jason Rinehart, Assistant Professor of Music, Associate Director of Bands, Brass Methods, Marching Band Methods, Instrumental Conducting, Music Education, Horn, Orchestra
   m) Dr. Luis Rivera, Assistant Professor of Music, Percussion Studies, Percussion Ensemble
   n) Dr. Thomas Rowell, Associate Professor of Music, Voice, Vocal Literature, Vocal Pedagogy, Opera & Musical Theatre Workshop, Vocal Area Coordinator
   o) Dr. Peter Wood, Professor of Music, Trumpet, Brass Ensembles

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

5. Part-time Instructors
    a) Music Literature –Mr. Keith Bohnet, Dr. Juan Jose Gutierrez, Mr. Mark Habib, Mr. Travis Jones, Ms. Jodi Wood, Dr. Arie VandeWaa
    b) Music Theory – Mr. Travis Jones
    c) Percussion – Mr. Matthew Greenwood
    d) Guitar –Mr. Patrick Imsand, Mr. Mark Habib
    e) Class Piano –Ms. Jennifer Bemis
    f) Voice –Ms. Joyce Sylvester
    g) Strings – Dr. Juan Jose Gutierrez, Dr. Gosia Leska, Mr. Taylor Hollyer
    h) Horn - Ms. Jodi Wood
    i) Orchestra, String Ensemble –

6. Staff
    a) Departmental Secretary – Ms. Peggy Doyle
    b) Ensemble Secretary-Receptionist – Ms. Allison Harris
    c) Events Coordinator – Mr. Keith Bohnet
    d) Arts in Education Coordinator – Ms. Jessica Freeland

II. ACADEMIC REGULATIONS AND PROCEDURES

A. Academic Calendar

1. The current academic calendar, including breaks and holidays, is printed in the University Bulletin and is available online.
2. Each Semester includes 15 weeks of classes and one week of final examinations.

B. Academic Advising

1. A student will be assigned an academic advisor when they select a course of study after completing an audition and after their initial registration.
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 major may be assigned a new advisor.
4. Music majors are required to be advised each semester.
5. **Advisors are responsible for all paperwork (i.e. checksheets, Degree Works, subs/waivers, program adjustments, graduation checksheets, etc.) involving advisees.**
6. All full-time music 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 a music degree program.
4. Transfer students will be given placement examinations in music theory.
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 on campus orientation, returning students register online using PAWS.
2. Registration is not complete until fees are paid.
3. Official class rolls are available to individual faculty using PAWS and should be checked by faculty occasionally for accuracy.
4. 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 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. See Faculty Load Conversion chart in Addenda, II-15.

b) Total enrollment, number of course preparations, and complexity of the material may be considered by the Chair in determining credit hour equivalents (*USA Faculty Handbook*, Chapter 4.7.2).

c) Reassigned time **MAY** be granted for Departmental Administration, externally funded research activities, Departmental support research, and Departmental support service (*USA Faculty Handbook*, Chapter 4.7.5).

2. Students

a) An undergraduate student will be considered a full-time student if he/she is 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 in order to graduate in four years)

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 Drop/Add.
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. See *USA Faculty Handbook*, Chapter 6.2.4.

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 (for example, dress rehearsals).

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 insure that appropriate arrangements are made to continue the scheduled classes.

c) Faculty who miss days of instruction due to illness will report "sick leave" to the Department Secretary.

d) Faculty attendance is required at all departmental faculty meetings.

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 classes, 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 (*USA Faculty Handbook*, Chapter 6.2.3).

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, or failed to complete assignments or who failed to participate in class activities. 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.
   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, for reasons beyond the student's control, the student is unable to fulfill all the normal course requirements.

b) X: Absence from the Final Exam, to be used in case of unforeseen and verifiable illness or emergency precludes the student's appearance at the scheduled examination.
c) P: In Progress (Now approved for MUA 300 & MUA 400)
c) All records of the symbols "I" "P" or "X" 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 (*USA Faculty Handbook*, Chapter 6.6.6).

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 *USA Faculty Handbook*, Chapter 8.1 and in the student handbook, *The Lowdown*. It is also available in the Dean's Office of each College.
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 grade-point balance of zero or higher on USA course work.
    b) The grade-point balance is determined by subtracting twice the number of credit hours attempted from the number of cumulative grade-points earned.
2. Academic Probation
    a) Students with a cumulative grade point-average below 2.0 and thus a grade point balance below zero will be placed on probation.
    b) Students on academic probation are restricted from taking more than 13 credit hours per semester.
3. Failure in Academic Suspension/Dismissal
    a) Academic suspension will occur for one regular semester if a student has a negative grade-point balance in excess of -24.
    b) If the grade point balance deficit exceeds -24 a second time, 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.

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 (Section VI, H, 9).
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 *USA Faculty Handbook*, Chapter 8.3.3 and in the student handbook, *The Lowdown.*

P. Curriculum Action Forms and Procedures

1. New courses or significant alterations to existing courses must be approved by the Departmental Curriculum Committee and College of Arts and Sciences Academic Programs and Planning Committee.
2. All course changes must be submitted on the appropriate Curriculum Action Form.
    a) Undergraduate Curriculum Action Form
    b) Graduate Curriculum Action Form
3. Approval takes several months, so plan ahead.

Q. Course Syllabi and Procedures (Use Syllabus Template)

1. Each instructor is required to furnish students in each credit class, in writing, the following information on the first day of class (*USA Faculty Handbook,*
   Chapter 6.3.1):
    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. The Office of Special Student Services (OSSS) will certify a disability and advise faculty members of reasonable accommodations.* ***If you have a specific disability that qualifies you for academic accommodations, please notify the instructor/professor and provide certification from the Office of Special Students Services. The Office of Special Students Services is located at 5828 Old Shell Road at Jaguar Drive, Phone 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 behavior 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.

n) online writing support: *The University of South Alabama provides online writing tutoring services through SMARTHINKING, an online tutoring service. SMARTHINKING is available at* http://services.smarthinking.com.

2. A copy of each class syllabus in electronic format will be forwarded to the Department Secretary on or before the first class meeting and will be kept on file.

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

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. Parents may request access to student records/grades by submitting a request form to Ms. Harris in the Music Office. This request form must be signed by the student in the presence of music staff giving permission for access. The request will remain on file in the Chair's office for the academic year.

S. 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 *USA Faculty Handbook,* Chapter 1.6 for dealing with Affirmative Action Complaints.

T. 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.

Modification of Transfer Credit

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

Curriculum Action Form

http://www.southalabama.edu/departments/eforms/academicaffairs/curriculumactionform.pdf

Classroom Disruption/Behavior Concern Report

http://www.southalabama.edu/departments/eforms/academicaffairs/ClassroomDisruptionBehaviorConcern.pdf

Course Syllabi Format Template

http://www.southalabama.edu/departments/eforms/academicaffairs/syllabus_template_10312.pdf

University of South Alabama Department of Music
Faculty Load Conversion Formulae

18 contact hours per week of applied lessons or 18 conversion units is considered to be a 100% load for the Department of Music.

Types of Effort	Conversion Units
I. Applied Instruction	
A. Private Lessons	Contact Hours x 1
B. Class (group) Lessons	Contact Hours x 1.25
II. Classroom Instruction	
A. Undergraduate Lecture Classes	Contact Hours x 1.5
B. Laboratory-type Classes	Contact Hours x 1.25
III. Ensembles	
A. Major Performing Organizations	Contact Hours x 1.5
B. Other Conducted Ensembles	Contact Hours x 1.25
C. Coached Ensembles	Contact Hours x 1
IV. Faculty Performance	
A. Faculty Recital	Contact Hours x 1
B. Member of Faculty Ensemble	1-4.5 units, depending on number of annual performances and general visibility of the ensemble
V. Other Teaching Efforts	
A. Independent Study	Contact Hours x 0.5
B. Student Teaching Supervision	Contact Hours x 0.75
C. Staff Accompanist	TBA; 1-9 Contact Hours
VI. Administrative Efforts	
A. Administrative Assistance	One-eighteenth to one-third release time; 1-4.5 conversion units to be determined and approved by the Department Chair, Arts & Sciences Dean, and the Academic Vice-President
B. Department Chair	One-third to one-half release time; 4.5-9 conversion units to be determined and approved by the Arts & Sciences Dean and the Academic Vice-President

Revised 6/2000

III. CURRICULUM

A. Recommended Prerequisites for Study

1. Students who are considering a major or minor in music are required to 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.

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. III - 12)

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, 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, GEO 114, GEO 115, HY 101, HY 102, HY 235, HY 236, PSC 130, PSY 120, PSY 250, ECO 215, ECO 216, SY 109, SY 112, SS 199, SS 299

(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 235/236

(5) Mathematics (3 hours) – MA 110 or higher

(6) Natural Sciences (8 hours) – Select two: BLY 101, BLY 102, CH 101, CH 103, CH 131, CH 132, CH 141, GEO 101, GEO 102, GY 111, GY 112, PH 101, PH 104, PH 114, PH 115, NS 199, NS 299

(7) Computer Proficiency Requirement – Successful completion of the computer proficiency exam or CIS 150.

d) Music Concentrations requirements

(1) Music Education-Instrumental (32 hrs)-MUE 120, MUE 240, MUE 241, MUE 242, MUE 243, MUE 346, MUE 444, MUE 455, MUO 11/411, MUS 201 or EDM 310, MUT 362, EPY 351, EDU 400, SED 470, 2 semesters of MUO 130 (minimum)

(2) Music Education-Vocal (32 hrs)-MUA 181(two semesters), MUE 444, MUE 448, MUE 455, MUS 201 or EDM 310, MUS 202, MUS 203, MUT 364, EPY 351, EDU 400, SED 470

(3) 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

(4) Performance-Instrumental (23 hrs)-MUA 300, Applied Music 400 level (3 hrs), MUE 4** (Pedagogy), MUL 4** Literature, MUO 411/417, 4 semesters of minor ensemble, Music Electives 300 and above (9 hrs), Electives (8 hrs)

(5) Performance-Vocal (25 hrs)-MUA 300, MUA 423 (3 hrs), MUE 4** (Pedagogy), MUL 4** Literature, MUO 411/416 (4 semesters), MUS 202, MUS 203, LG 111, LG 151, Music Electives 300 and above (3 hrs), Electives (6 hrs)

(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.

2. Checksheet (p. III - 13)

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

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 which cover the style periods of Western Music from antiquity to the present.

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

3. Applied Music Audition
a) All students not previously enrolled in private music study at USA must audition prior to enrolling.

4. Piano Proficiency
a) Transfer students will be given an examination to determine their level of piano proficiency.
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 been passed.
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) A Repertory Sheet (p. III - 20) 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 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 the second ensemble.

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) for a least six semesters while they are a full-time student.
   b. Students must attend a specified number of classes and concerts outside of class to receive a satisfactory grade.
   c. Students ordinarily will perform at least once each semester with the approval of their applied teacher.
   d. At the end of every semester, a spreadsheet should be submitted to the Chair showing the number of classes and performances attended by each student.

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).
   b) Upon successful completion of the four semesters of class piano, the final examination of MUE 203 will serve as the Piano Proficiency examination.
   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 before enrollment for the Junior Recital, 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 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 study in applied music courses at the 200 level will be designated as the Upper Division Examination.
2. 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.**
3. 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.
4. 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. III - 21) 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, program notes, and program to the Chair.
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)
2. Admission Requirements
    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 mailed directly to the Office of Admissions
    d) Resume, limit to one page
    e) Recommendation Letters (3) addressing your academic and/or professional abilities. Mail to: Office of Admissions, University of South Alabama Meisler Hall, Suite 2500, 390 Alumni Circle, Mobile, AL 36688-0002
    f) Submit GRE test scores: USA College Code for GRE is 1880
    g) Music Education: Copy of Teaching Certificate and 10-25 minute video of teaching
    h) Performance-Piano and Collaborative Keyboard: Audition-recording or live.
    i) Performance-Voice: Audition-recording or live and diagnostic exam in vocal diction (Italian, German, and French)

3. Checksheets (p. III-8 – III-14)

Checksheet - Music Minor

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

Checksheet - Bachelor of Music, Instrumental Performance

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

Checksheet - Bachelor of Music, Vocal Performance

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

Checksheet - Bachelor of Music, Music Education-Instrumental

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

Checksheet - Bachelor of Music, Music Education-Vocal

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

Checksheet - Bachelor of Music with Elective Studies in Business

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

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

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

Piano Proficiency Exam (MUE010)

MUE 203 Sample Final Exam/Piano Proficiency Exam Text: Keyboard Musicianship, Book 2, 9th ed. Lyke, James, et al. Stipes Publishing Co., Champaign, IL

1. Perform a piano solo from Chapters 5 through 8 of at least 32 measures in length or another work of comparable length and difficulty approved by the instructor.

2. Realize harmonies for The Love Nest on page 309 or similarly complex lead sheet exercise in the textbook.

3. Accompany using a blocked chord style. (Whippoorwill on pages 320-321)

4. Transpose an 8 measure exercise from Chapters 5-8 similar to Sweet Rosie O'Grady on page 312.

5. Play a duet part from Chapter 8. (Pages 326-331)

6. Sightread an exercise of at least 16 measures in length similar in difficulty to examples on pages 312-313.

7. Play the following major or harmonic minor scales with hands together for two octaves: A, a, B, b, C, c, D, d, E, e, F, f, G, g.

8. Play the following major or harmonic minor scales with hands together or separated for two octaves: A-flat, g-sharp, B-flat, b-flat, D-flat, c-sharp, E-flat, e-flat, F-sharp, f-sharp.

9. Play major arpeggios with hands together or separated for two octaves.

10. Play diatonic triads in any major key.

11. Play any major, minor, diminished, or augmented triad and its inversions.

12. Play any major-major, major-minor, minor-minor, diminished-minor, or fully diminished seventh chord and its inversions.

The final exam (piano proficiency test) is worth 300 points or 25% of the total grade for the students enrolled in MUE 203. Students must pass the final exam by earning at least 240 points or 80% of the total points in order to achieve "Piano Proficiency" and before being eligible for Student Teaching or the Junior and Senior Recital. rev. 7/13

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 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.

d. Basketball Pep Bands (MUO 122/422/522)

The Basketball Bands perform at University of South Alabama Men's and Women's Basketball home games in the Mitchell Center and at post-season tournaments. Participation is open to all university marching band students by audition.

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)

The Clarinet Ensemble performs literature from all historical style periods written and arranged 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, from madrigals to Broadway musical selections. 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/) - ***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 performs at least once each semester and is open to all USA students by audition.

      c. Chamber Singers (MUO 114/414/514)

         A small, select ensemble devoted to the performance of vocal chamber music. Audition and instructor permission required.

   2. Opera and Musical Theatre Workshop (MUO116/416/516)

      Opera and Musical Theatre presents an opera/opera scenes in the Fall semester and a Broadway musical/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.
   2. The Department of Music Library Committee (Section VI, H, 6) provides departmental recommendations for new library acquisitions.
   3. The Department of Music holds limited print, audio, and multimedia materials in the music office. Materials may be utilized by students on the premises or checked out through music faculty.

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 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@usouthal.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.
   3. Department of Music Scholarships
      a) Students may audition for 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 sent to students through Jag$pot as soon as possible after their audition (or as requested by each performance area) and must be accepted by the date specified secure the scholarship.
         (2) Music scholarship recipients must maintain a 2.5 grade-point average, complete 15 credit hours each semester

(or 30 total for fall, spring, summer) 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, does not achieve the appropriate credit hours, or fulfill 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.

(4) Piano Scholarship Requirements

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

(b) Accompanying duties will include one or more of the following:

i) Major Ensemble (Choir, Chorale, Opera, Band)

ii) Five individual vocalists

iii) Three individual instrumentalists

iv) Minor Ensemble (Jazz Band, Percussion Ensemble) and three vocalists or two instrumentalists

v) Music Major giving a Senior Recital

vi) Music Major giving a Junior Recital and three vocalists or two instrumentalists

vii) A combination of vocalists and instrumentalists as assigned by the piano faculty

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

i) Student giving a Senior Recital

ii) Student giving a Junior Recital

iii) Junior or Senior level performance major

iv) Junior or Senior level performance major required to perform on a jury

v) Freshman or Sophomore level performance major

vi) Freshman or Sophomore level music major required to perform on a jury

vii) Advanced elective students performing on a jury

(d) 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.

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

4. Other Scholarships

a) Theodore Presser Scholarship

(1) The Theodore Presser Scholarship is awarded to an outstanding Senior Music Major each academic year upon recommendation of the Department of Music faculty.

(2) This individual will be designated as the Department of Music Presser Scholar for the academic year.

b) Laidlaw Scholarships

(1) The Department of Music faculty may designate money from the Laidlaw endowment to be used for scholarships for deserving music majors.

(2) The number and size of these awards will be determined annually by the Department of Music faculty.

c) John H. Chester Memorial Piano Scholarships

(1) The Director of Keyboard Studies, in consultation with the appropriate piano faculty, will designate pianist(s) to receive this award each spring.

(2) Eligibility will include any student enrolled in piano study for credit in the Department of Music who is a full-time undergraduate student of the University.

d) Michael J. Bartels Scholarship
   (1) This scholarship is awarded to a deserving percussion student.
   (2) The frequency and amount of this award is determined by the Department of Music faculty.

e) Sue Houston Hanlein Scholarship for Piano
   (1) This scholarship is awarded to a qualified pianist who is majoring in music. Recipients must be enrolled in applied piano and maintain a cumulative GPA of 2.5 or higher.
   (2) Awards range from $1,500 to $1,750 per semester, are renewable, and are awarded by the piano faculty.

f) Andrew H. Harper Music Scholarship
   (1) This scholarship is a newly created award for a music major.
   (2) The frequency and amount of this award will be determined in the near future.

g) John W. Laidlaw Endowed Music Scholarship
   (1) This scholarship is a newly created award for a music major.
   (2) The frequency and amount of this award will be determined in the near future.

h) Nita Sellers Endowed String Scholarship
   (1) This scholarship is a newly created award for a music major.
   (2) The frequency and amount of this award will be determined in the near future.

i) Dr. John Papastefan Scholarship in Percussion
   (1) This scholarship is a newly created award for a music major.
   (2) The frequency and amount of this award will be determined in the near future.

j) Dr. Andra Bohnet Endowed Flute Scholarship Fund
   (1) This scholarship is a newly created award for a music major.
   (2) The frequency and amount of this award will be determined in the near future.

k) John and Coralie Toomey Endowed Scholarship in Music
   (1) This scholarship is a newly created award for a music major.
   (2) The frequency and amount of this award will be determined in the near future.

l) Rose Palmai-Tenser Endowed Scholarship in Music

(1) This scholarship is a newly created award for a music major.
(2) The frequency and amount of this award will be determined annually.

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 (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. Jeannette Fresne 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) 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. Andra Bohnet 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. Counseling and Testing Services
   a) The University Counseling Center located in Alpha Hall East, room 326 offers a full range of helping services to the students, faculty and staff of the University. Either individual or group psychotherapy are offered to assist clients in dealing with problems of everyday life. There are also programs available through the Counseling Center for helping students with academic problems, career decisions and vocational choices. Strict confidentiality of records and counselling relationships is maintained at all times. For more information, call 460-7051.
   b) University Testing Service serves as a regional testing center for national testing organizations. Most national entrance examinations are administered by this office. For more information, call 460-6271.

D. Accompanists
   1. All requests for pianists to fulfill Departmental accompanying needs will be submitted to the Faculty Member/Staff Accompanist.
   2. Responsibilities of the Staff Accompanist
      a) Accompany faculty recitals
      b) Accompany two student degree recitals per 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
      e) Provide a list of accompanists for hire

E. Piano Lab

1. The Departmental Piano Lab hours will be posted on the lab door. Student lab monitors will be available while the lab is open to assist students with proper use of equipment.
2. Food and drink are not allowed in the Piano Lab.

F. Office Hours and Building Hours

1. The Departmental Office is open and staffed from 8:00 AM to 5:00 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.

G. 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.

H. 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.

I. Public Safety and Campus Police

1. The University Police office is located across the street from the entrance to the Laidlaw Performing Arts Center.
2. University Police phone is 460-6312, dial 511 from any Campus phone in an emergency.
3. University Police may also be contacted at the above number to render assistance in case of keys locked in student or faculty vehicles.
4. Contact the Special Services Unit of the University Police for special assistance with disruptive students/faculty. Call Detective Derek Christian at 460-1561 or after hours at 460-6312. If not an emergency, please inform the Chair of ongoing situations with disruptive students/faculty.

J. 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.

K. 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.

L. 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. Students are financially responsible for loss or damage to any instruments checked out to them.
    4. A hold may be put on a student's registration or transcript if Departmental property is not appropriately maintained and returned.

M. 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.

N. 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 year will be held for 60 days, then disposed of appropriately.

O. Use of Department Photocopier
    1. The photocopier in the Departmental Office is for administrative, instructional, and research purposes only.
    2. Faculty, staff, 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.

P. 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.

Q. 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 #1 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.

R. 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.

S. Hearing Health and Performance Injury
1. Hearing health is an important concern for music faculty and students.
2. Refer to the "Basic Information on Hearing Health" advisory supplied by NASM/PAMA on V-11.

University of South Alabama
Department of Music

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 an email request to the faculty accompanist (Dr. Draghicescu) as early in the semester as possible.
    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, which will require them to submit a W-9 and the Authorization for Direct Deposit. 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.

Revised 7/15/14

Accompanying Pay Rates (7/15/14)

Weekly Lessons

a. Student=$10/lesson
b. Faculty=$15/lesson

Juries, Studio Recitals, Junior and Senior recitals

a. Juries
    1. Student=$12.50
    2. Faculty=$25
b. Studio Recitals (entire)
    1. Student = $150
    2. Faculty=$300
c. Junior or Senior Recital (30 minutes)
    1. Student=$100
    2. Faculty=$200
d. Senior Recital (60 minutes)
    1. Student=$150
    2. Faculty=$300

Protect Your Hearing Every Day
Information and Recommendations for Student Musicians
Standard Version
National **A**ssociation of **S**chools of **M**usic
Performing **A**rts **M**edicine **A**ssociation

This document is not copyrighted. It may be reproduced in whole or in part in the interest of education and institutional development. This resource may be edited to fit the local needs of departments, schools, or institutions. Any organization or institution may reproduce the document in quantities sufficient for its own use, but not for sale. Notice of credit to NASM and PAMA should appear on all versions of this resource, both original and as edited for local use.

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 NASM/PAMA: November 2011 IV-9
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/)

VI. FACULTY GOVERNANCE

A. Faculty Responsibility and Commitment

1. Scheduling of courses and rehearsals is the responsibility of the Chair. In making course assignments the Chair must balance faculty interests and expertise against the instructional needs of the Department. Faculty should check semester class schedules for errors and inform the Chair of additions/deletions for the upcoming semester.

2. Faculty members are expected to give classes or lessons as scheduled. Any change in schedule must be approved by the Chair and/or Dean. Any rehearsals or performances outside of the regular class schedule must be announced in the syllabus distributed at the beginning of the semester. Ensemble conductors should plan at least one formal, university performance, with a minimum length of one hour, per semester.

3. Scheduling of any extra rehearsals, class tutorials, exams, or make up lessons must not conflict with other classes or regularly scheduled activities and must be approved by the Chair.

4. Faculty members will post and keep office hours each semester, and as a minimum be available six hours per week for student conferences. Faculty teaching evening and weekend classes will schedule some office hours which are appropriate for students enrolled in those courses. Office hours may always be arranged by appointment in addition to posted times.

5. Faculty service carries with it the responsibility to participate in the governance of the Department. Such participation may include committee service as determined by the Chair and regular attendance at faculty meetings.

6. Faculty members should keep the Chair informed of grant proposals submitted to internal and external sources of funding.

7. Private teaching and performance should not interfere with a faculty member's university teaching, performance, or service commitments. All University activities will take precedence over private teaching and performance.

B. Statement on Non-Discrimination

1. It is the policy of the University of South Alabama not to discriminate against any individual on the basis of race, color, religion, national origin, sex, sexual orientation, marital status, age, disability or veteran status in matters of admissions, employment, housing or services, nor in the educational programs it operates in accordance with civil rights legislation and University commitment.

2. See USA Faculty Handbook, Chapter 1.6 for information on University Affirmative Action policies.

C. Class Attendance

1. Scheduled University classes are open only to those students who have been formally registered for the class in the customary manner.

2. Instructors may require unauthorized persons to leave classrooms.

3. Instructors may establish policies regarding the extent to which the proceedings of the class may or may not be recorded.

D. Faculty Leave Policy

1. During the tenure Probationary Period

a) The faculty member must submit a request for leave during the probationary period to the Department Chair. This request must include a description of planned activities and all materials that would be required for the mid-tenure review.

b) The faculty member must obtain written permission from the Departmental Tenure Committee, the Department Chair, the Dean of the College, and the Senior Vice-President for Academic Affairs.

c) If permission for such leave is granted, the permission does not imply that the faculty member will receive tenure.

2. Faculty Service and Development Award

a) Full-time, tenured academic employees of all ranks, who have completed six or more years of service at the University of South Alabama without having received leave with pay, may apply for a Faculty Service and Development Award.

b) Guidelines for application and other procedures relative to the Award are available in the Department and Dean's Office.

c) See USA Faculty Handbook, Chapter 5.5. Personal Leave

E. Personal Leave Policy

1. A regular full-time faculty member may take a family/medical leave of absence of up to 120 days per calendar year. Regular full-time faculty members are eligible for paid medical leave and paid maternity/adoptive leave; other family/medical leaves are unpaid.

a) See USA Faculty Handbook, Chapter 5.4.1.

F. Disability Leave

1. Regular full-time faculty who have a serious health condition and are thereby unable to perform the essential functions of their position will continue, upon certification by a physician, to receive full salary and benefits up to 90 calendar days.

2. When the serious health condition continues beyond 90 days, the faculty member may apply for long term disability benefits under the Group Long Term Disability Program (USA Faculty Handbook, Chapter 5.4.1, section 2).

G. Administrative Organization

1. The Department of Music is a division of the College of Arts and Sciences.

2. The complete administrative organizational structure of the University can be found in the USA Faculty Handbook, Chapter 2.

H. Department of Music Standing Committees

1. Members of the Department of Music Standing Committees are appointed by the Chair.

2. The Chair shall be advised of any standing committee meetings and receive copies of any printed agenda and/or minutes.

3. Standing Committees

a) Recital/ Facilities Scheduling Committee

(1) The Recital/Facilities Committee coordinates Departmental events, reviews requests for rental of Departmental facilities by non-University individuals/organizations, and reviews proposals for student organized musical productions. Recommends changes to the chair regarding recital format, programs, and discusses Guest Artists possibilities.

(2) Scheduling priorities are detailed in Section VI, Q of this document.

b) Promotion and Tenure Committee

(1) All tenured faculty in the Department of Music will serve on this committee.

(2) The committee is responsible for reviewing materials and making recommendations to the Chair regarding the academic progress of junior faculty in the mid-tenure review, and faculty applying for tenure and/or promotion.

c) Curriculum/Assessment Committee

(1) The Curriculum/Assessment Committee is responsible for recommending new courses, bulletin copy, and changes to degree requirements on the Departmental level. It forwards curricular changes to Chair, Dean, APPC, ACHE, SACS, and NASM.

(2) After subsequent approval by the Department Faculty, appropriate material will be forwarded to the College of Arts and Sciences Academic Programs and Planning Committee.

d) Library Committee

(1) The Library Committee is responsible for making recommendations for new acquisitions to the print and media collections of the University Library and the Department of Music Resource Room.

(2) All faculty members are encouraged to submit requests for acquisitions to committee members for consideration.

(3) Prior submitting requests, determine whether the item is already a part of the University collection.

e) Scholarship Committee

(1) The Scholarship Committee consists of representatives from each performance discipline as appointed by the Department Chair. The committee works with the Chair to distribute awards to new and returning students according to quality of applicants and specific needs of the Department.

(2) The committee also keeps apprised of the scholarship award types and amounts offered by competing institutions and makes

recommendations to the Administration regarding scholarship needs for the Department.

f) Recruiting/Retention Committee

(1) The Recruiting/Retention Committee is responsible for creating a strategic plan and appropriate materials for recruiting of students to the Department.

(2) All faculty are expected to be actively involved in the recruiting process.

g) Undergraduate Academic Standards Committee

(1) The Undergraduate Academic Standards Committee will consist of four full-time faculty members, one full-time faculty member designated as an alternate, and two non-voting upper division student members.

(2) The committee will conduct all hearings requested by students in academic misconduct cases within the Department (USA Faculty Handbook, Chapter 8.3).

h) Grade Grievance Committee – no longer a department committee. All grade grievances handled by College Committee.

i) Ad Hoc Committees/Workgroups

(1) Ad hoc committees/workgroups may be formed at the request of the Chair to address specific needs of the Department.

(2) The guidelines for operation of these ad hoc committees/workgroups will be determined upon formation.

I. Procedures and Criteria for Tenure and Promotion

1. Departmental Committee Structure and Function

a) The Department will maintain a Promotion and Tenure Committee consisting of tenured members of the Department.

b) The committee reviews materials of candidates for tenure and promotion and makes recommendations to the Chair as to the suitability of a candidate for promotion and/or tenure.

2. Procedures for Tenure Track Candidates

a) The review process for awarding tenure is conducted during a candidate's final year of probationary service.

b) Terms of probationary service are as follows unless negotiated differently at the time of appointment:

(1) Professor: 2 years of full-time service

(2) Associate Professor: 3 years of full-time service

(3) Assistant Professor: 6 years of full-time service

(4) Instructor level or below: not eligible for tenure consideration

c) The procedures and timeline for the application a candidate for promotion and tenure are in accordance with the USA Faculty Handbook and College of Arts and Sciences materials which are distributed at the beginning of each academic year and are also available online.

(1) Candidates for tenure and promotion will be advised by the Chair and Senior Faculty members in the proper preparation of materials for review by the Departmental Committee, Chair, College Committee, Dean of the College of Arts and Sciences, Senior Vice-President for Academic Affairs, University President, and Board of Trustees.

d) Mid-Probationary Review

(1) Assistant Professors in a tenure-track appointment will undergo a mid-tenure review in the third year of their probationary period.

(2) This review will be conducted by the Chair in conjunction with the Departmental Promotion and Tenure Committee.

(3) The Chair will meet with the faculty member to discuss the results of the review.

(4) The faculty member being reviewed will be provided with a written summary of the review process.

(5) Format for the mid-tenure review portfolio will be the same as that for the tenure portfolio.

e) Criteria for Retention, Promotion, and Tenure

(1) Teaching

a. A candidate must show evidence of effective teaching.
b. Effective teaching is reflected by both student and faculty evaluations.
c. Other evidence to support teaching quality may include:
    i. documented success of current and former students
    ii. current course syllabi and assignments
    iii. development of new courses and instructional programs
    iv. innovative teaching techniques and materials
    v. participation in faculty development workshops focused on teaching
    vi. awards and recognition for teaching excellence

(2) Research/Performance/Creative Activity

a. The candidate must display evidence of professional development of sufficient quality to indicate the continuation of a significant scholarly or creative career.
b. In the music discipline, examples/results of such activity include:
    i. books, articles, compact discs, software, videotapes, and reports
    ii. grant proposals
    iii. presentations at conferences and colloquia

iv. recitals, concerts, composition, premiered works
v. guest masterclasses and lectures, clinics, and residencies
vi. performances at regional, national, and international venues
vii. collaborative research and/or performances with students
viii. individual pursuit of programs of advanced study
ix. participation in seminars

c. For the teacher of music performance:
i. significant public performance
ii. recital appearances as a soloist
iii. recital appearances as a member of a chamber ensemble
iv. guest solo appearances off-campus
v. participation in professional performing ensembles
vi. presentations (to include masterclass and adjudication at workshops, seminars, and conferences)
vii. contributions to professional journals

d. For the conductor:
i. performances with student groups
ii. guest conducting appearances
iii. preparation of performances or papers for professional societies
iv. scholarly publications such as articles, editions, and arrangements

e. For the teacher of composition, music education, music history, or music theory:
i. commissions, performances, or publication of musical compositions or arrangements
ii. publication of books, articles, reviews, chapters in books, monographs
iii. presentation of papers, speeches, or participation on panels in meetings of professional societies
iv. editor of journals, translator of books, scholarly editions
v. appearances as guest lecturer or seminar leader on other campuses
vi. citations of work or awards/prizes for work
vii. research grants

(3) Service

a. A candidate must show evidence of competent work in Departmental and University-related service appropriate to his/her rank.
b. Evidence of Departmental/University service may include:
    i. acceptance of leadership roles on Departmental committees or other projects
    ii. active participation on Departmental committees
    iii. departmental recruiting
    iv. initiating, developing, or participating in faculty-student activities that foster a sense of community and collegiality between students and faculty
    v. acceptance of leadership roles in College or University committees, panels, and task forces
    vi. advising student campus groups and activities
    vii. supervision of student assistants/employees
    viii. consulting activities and community service in areas requiring professional expertise
    ix. reviewing books, articles and recordings
    x. refereeing material submitted for publication or grant applications
    xi. service to professional organizations as an officer or committee member
    xii. adjudication at competitions

(4) Classification of Research/Performance/Creative Activity as Major or Minor

a. Demonstration of research/performance creative activity is expected to be public and/or subject to peer review.
b. Consequently, increased weight is given to refereed and professional publications, performances, presentations, invited lectures, and successful grant applications.
c. Music Performance-Major performances normally fit one of the following criteria:
    i. solo performance with a professional ensemble or leading role in a professional vocal production
    ii. solo recital or performance as a collaborator in regional, national, or international venues and as part of a concert series

iii. recital as a member of an established professional small ensemble in a university setting or as part of a professional ensemble
iv. concert in a major city as a principal member of a professional ensemble
v. featured performance at a professional music symposium, conference or institute
vi. performance on a nationally or internationally distributed and reviewed recording
vii. presentation of workshops, masterclasses, clinics, and adjudication for regional, national, or international professional organizations
viii. substantial solo recital or concerto performance on campus or in a local venue

d. Music Performance-Minor performances are those at the local or state levels and normally fit at least one of the following criteria:
   i. performance as a member of an ad hoc ensemble
   ii. minor role in a vocal production
   iii. performance as an assisting artist in a recital
   iv. solo performance or accompanying in an informal setting
   v. performance as a member of a community or semi-professional ensemble
   vi. performance on a recording of less than national distribution
e. Scholarly Research-Major publications normally fit at least one of the following criteria:
   i. a book, monograph, textbook, or work in electronic media of substantial significance
   ii. a substantial scholarly edition of extant music or historical document
   iii. a scholarly article or extensive review published in a refereed journal
   iv. a lengthy, scholarly article based on original research written for a major music dictionary, encyclopedia, or as a chapter in a book
f. Scholarly Research-Minor publications normally fit at least one of the following criteria:
   i. a relatively brief monograph, textbook, or work in electronic media

ii. a scholarly or performing edition of a relatively brief composition
iii. an article or review on a less substantial topic, published in a magazine or regional journal
iv. a brief article based on widely available materials, written for a general dictionary or encyclopedia
v. a review of a book, edition of music, or work in electronic media

g. Scholarly Research-Major papers or lectures normally fit at least one of the following:
i. a substantial, scholarly paper or lecture selected by committee, presented at a regional, national, or international meeting of a professional society
ii. invitation to give a paper or lecture presented at a meeting of a professional society or at another university

h. Scholarly Research-Minor papers or lectures normally fit at least one of the following:
i. a paper or lecture of lesser significance, presented at a state or regional meeting
ii. a paper or lecture presented at a University function or an invited guest lecture in another Department of the University

i. Major funded grants that may be considered research are normally large, externally funded grants made available to the faculty member by a state, national, or international agency.

j. Minor funded grants are normally smaller, internally funded grants from within the University.

k. Citations of research in refereed journals and awards or honors received for research may be considered major recognition.

l. Conducting-Major conducting performances normally fit into one of the following:
i. Conducting regular University ensembles
a. invitational appearances at international, national, or regional music and professional conferences
b. off-campus performances, such as invited appearances at meetings of professional societies and other important venues, and important

performances during tours of an ensemble

ii. Guest conducting
    a. invited appearances with professional ensembles
    b. invited appearances with college/university honor ensembles at prestigious universities
    c. invited appearances with prestigious high school honor ensembles at national and regional levels
    d. appearances with any ensemble in a major international, national or regional recital center critiqued by published reviewers
    e. conductor on recordings produced by nationally distributing educational or commercial recording companies

iii. Clinics and Masterclasses
    a. clinics, lectures, or materclasses at international, national, or regional professional music conferences
    b. significant and prestigious guest residencies or professor ships at other colleges or universities
    c. fellowships, grants, or prizes from prestigious conducting competitions

m. Minor conducting performances
    i. performances as guest conductor with state public school groups and music festivals
    ii. brief performances with University ensembles at local and state off-campus events
    iii. serving as guest conductor on a recital with other faculty members, such as conducting a large chamber work
    iv. performances as a guest conductor or with a University ensemble on radio, TV, taped or live
    v. clinics, lectures, or masterclasses at other colleges and universities

n. Music Composition-Major contributions by a composer normally fit at least one of the following:
    i. A published work or arrangement of major proportions, including performance length and artistic merit, in any medium that

requires substantial creative time and effort by the composer

ii. A commission for a major work in any medium by a highly respected and widely known performance ensemble, conductor, or individual performer

iii. Publication and/or recording of a major work

iv. Successfully completed research grant for composition from a national or international foundation or agency

v. Successful entry in a national or international, impartially refereed composition contest

vi. A performance of the composer's work(s) at regional, national, or international meeting of a professional society

o. Music composition-Minor contributions by a composer normally fit at least one of the following:

i. a published work or arrangement of smaller proportion of lesser difficulty, requiring less time and creative effort to complete

ii. composing original incidental music of smaller proportion or writing an arrangement for a local or university event

iii. publication and/or recording of a minor work, arrangement, or transcription

(5) Rank Expectations

a. Assistant Professor

i. the candidate must have a terminal degree

ii. the candidate must display evidence of effective teaching , advising, and of scholarly or creative activity

iii. competence in the teaching assignment and the clear potential for future development

iv. some contributions both in professional development and to the discipline

v. professional recognition at the local/regional level

b. Associate Professor

i. the candidate must have at least six years of full-time professorial experience as an Assistant Professor

ii. the candidate must display evidence of professional development of sufficient

quality to indicate the continuation of a significant scholarly or creative career

iii. the candidate must display evidence of effective teaching and student advising

iv. the candidate must display excellence in teaching, demonstrated annually through student/peer evaluations. There should be competence in peripheral areas and a growing mastery in specialty subjects.

v. Professional recognition at the regional/national level.

vi. Significant creative contributions and/or awards.

vii. The candidate must have begun to show competent work in University related services at one or more levels

c. Professor

i. the candidate must have at least three years of full-time academic experience as an Associate Professor

ii. the candidate must display evidence of effective teaching and student advising

iii. outstanding ability as a teacher, measured over a number of years through student/peer evaluations; complete mastery of the candidate's special areas of interest; a grasp of considerable breadth in the general subject area

iv. the candidate must display evidence of outstanding scholarly or creative work, including, for instance, one or more significant book-length works or number of substantial articles

v. exceptional contributions to the field with the emphasis on quality and the impact of the work and continuation of effort

vi. professional recognition at the national/international level

vii. the candidate must display evidence of significant and sustained University related service

(6) Guidelines/Timelines for Candidates and Promotion/Tenure Committee Reports

(a) August 25: Candidate submits curriculum vitae, reprints of creative activities, and five names for external review

(b) September 8: Committee Chair contacts external reviewers to determine willingness to perform

(c) September 15: Department Chair forwards letter and materials for review to external reviewers

(d) October 15: Candidate must submit complete portfolios (one original and ten copies) and supplementary materials (one copy) to the Department Chair

(e) November 10: External reviews received by Department Chair and distributed to the Department Review Committee

(f) December 1: Department Review Committee recommendation to Department Chair

(g) December 15: Deadline for informing candidate applying for promotion only of a negative decision by both the Department Chair and the Department Review Committee

(h) January 5: Deadline for the candidate informed of a negative decision (promotion only) by both the Department Chair and the Department Review Committee to make a written request that the materials be forwarded to the Dean, along with submitting any accompanying rebuttal statement and summary argument

(i) January 12: Department Chair recommendation and all material submitted to the Dean

(j) February 26: Dean's recommendation and all material submitted to Academic Affairs.

J. Annual USA Affirmative Action Plan Evaluation of Faculty

1. The Affirmative Action evaluation of faculty is completed each academic year by the Department Chair.

2. Faculty are evaluated within their professorial ranks and in terms of a standard of excellence based on the academic discipline.

3. Results of this evaluation are used in determining merit raises for faculty within the department.

K. Faculty Observations

1. Probationary faculty will be observed periodically by tenured faculty members for the purposes of evaluating and offering improvements to teaching.

2. The Music Department utilizes a standard instrument of evaluation.

3. The Department Chair will review the results of these observations annually with each faculty member.

L. Student Assessments

1. Student evaluations of each course will occur during the final weeks of each semester.

2. Appropriate instruments of evaluation have been created by the Department of Music for academic, ensemble, and applied music courses.

3. The Departmental Secretary will coordinate the student evaluation process with each faculty member for each course taught.

M. Use of Building and Equipment

1. Music Department facilities and equipment are primarily intended for use by university students and faculty in carrying out the mission of the department.

2. Any use of facilities or equipment by non-Music Department personnel is subject to approval from the Department Chair, Scheduling Committee and Events Coordinator.

3. Any user of facilities is subject to the *Policy and Rules for Use of LPAC Facilities*. Copies are available through the music department events office or at www.southalabama.edu/colleges/music/laidlaw.html

4. Use of facilities by **USA Music Faculty**, **USA Music Students**, **Guest Faculty**, and **Guest Events**

    a) Any recital, concert, clinic or seminar, which features **USA Music Faculty** as the primary performer or presenting entity, is entitled to facility use and events services without charge.

    b) Any degree recital which features a current **USA Music Student** as the primary performer is entitled to facility use and events services without charge.

    c) Any **Guest Faculty** from another college or university, present by invitation of a current USA music faculty member to give a concert, recital, clinic or seminar, is entitled to facility use and events services without charge. The hosting music faculty member becomes the "faculty-in-charge" and shall be present for the event and responsible for all facets of the event.

    d) Any other professional musician, present by invitation of a current USA faculty member to give a concert, recital, clinic or seminar, is entitled to facility use and events services without charge, subject to the approval of the Department Chair and/or the Scheduling Committee. Such a **Guest Event**, if not approved for full events services, may be subject to stipulations below as a Sponsored Event or a Non-USA Event.

5. Use of Facilities by **Sponsored USA Music Alumni, Former Faculty, and other Sponsored Events**

    a) **Sponsored Events** are those where the request for the event has been initiated by music alumni, former faculty or another guest, and the event does not meet the criteria for use of facilities in #4 above.

    b) Sponsored events are overseen by the hosting music faculty person or other USA Faculty/Staff responsible for the event ("faculty or staff in charge"). The actual facility room (such as the recital hall) is used without charge. (A piano use fee, and other fees, may be applicable.) Such sponsored events shall not carry the name of the Department of Music as the presenter.

    c) Other events services, including but not limited to such services as piano tuning, printed programs, program notes, translations, publicity,

recording, technical equipment and tickets, will **not** be provided for such sponsored events. For such sponsored events, fees shall be charged for piano use, use of technical equipment and charges for recording may be incurred as well.

d) Though some events may be sponsored, the need for insurance coverage by USA Risk Management may be necessary. Insurance need will be rated on a case-by-case basis. (Department of Music Events, Department of Music Sponsored Events, and USA Sponsored Events do not need additional insurance.) See the *Public User Charges and Billings* information at www.southalabama.edu/colleges/music/laidlaw.html

e) Any print items for attendees' use will not be provided by the Events Office to sponsored events (including , but not limited to items such as programs, program notes, translations and brochures). Instead, the sponsored users will provide their own print items and such items will not carry the name of the USA Department of Music nor contain any USA logo unless the user is an actual entity of the University of South Alabama.

6. Use of facilities for **Non-music USA Events**

a) USA faculty and staff may use music department facilities if this use does not conflict with regularly scheduled classes or events, and the use is approved by the Department Chair and/or the Scheduling Committee. If so approved, the USA faculty or staff person becomes the "USA-official-in-charge" and shall be present for the entire scheduled use of the facility.

b) USA events are subject to the USA Policy & Rules as presented at www.southalabama.edu/colleges/music/laidlaw.html . A hard copy version is available from the Events Coordinator upon request.

c) USA users should note that the need for insurance coverage by USA Risk Management may be necessary depending on the nature of the event. (See 5-c above)

d) An application form entitled "USA User Application" along with guidelines for use entitled "USA User Policy and Rules" is available at www.southalabama.edu/colleges/music/laidlaw.html A hard copy version is available from the Events Coordinator upon request.

7. Use of facilities for **Non-USA Events**

a) Non-university individuals and groups may rent department facilities if this use does not conflict with regularly scheduled classes or events, and the use is approved by the Department Chair and/or the Scheduling Committee.

b) Non-USA events are subject to the USA User Policy & Rules published at www.southalabama.edu/colleges/music/laidlaw.html or in print as available in the Music Events Office.

c) All non-USA users should note that the need for insurance coverage by USA Risk Management will be necessary. See the *Public Events Scheduling and Procedures for Charges and Billing* for more information on insurance requirements.

d) An information form (*Public Events Scheduling and Procedures for Charges and Billing*), along with an application, is available through the Events Office and at www.southalabama.edu/colleges/music/laidlaw.html

.

N. Faculty Travel and Support

1. Request for Professional Leave or Travel (on Concur)

a) Faculty members are encouraged to make professional presentations and to attend professional meetings.

b) A Leave Request Form (Concur) must be submitted and approved three weeks **prior** to professional travel.

c) International travel must be approved by the Office of International Education prior to submitting the Request for Professional Leave or Travel.

2. Travel regulations and reimbursement policies are handled through the Department Chair and College Dean and are based on University and State of Alabama regulations.

a) In-State Travel Form

b) Out-of-State Travel Form

3. College of Arts & Sciences/Departmental Travel Fund

a) The Office of Academic Affairs will make available a specified amount per academic year per faculty member for professional travel

to present at a professional meeting, attend professional conferences, or pursue other professional opportunities with priority given to junior faculty.

b) Guidelines for use of this fund are available in the Department of Music office and in the Dean's office.

c) Application must be made and approved in advance of planned travel.

d) The department will control distribution of the funds and must decide whether to distribute funds evenly for each faculty member or form a committee to make decisions regarding individual proposals.

e) The official allowable travel limit per year is $1450 per faculty member.

O. Department of Music Summer School Policy

1. The purpose of Summer School is to support those activities/courses essential for music majors and to offer general interest/service courses for non-majors.
2. Faculty teaching assignments will be made in accordance with the University of South Alabama Faculty Handbook, Chapter 3, item 3.9.
3. In the event that insufficient full-time faculty are available for Summer School offerings, qualified part-time faculty will be utilized.
4. Applied lessons will be offered on a very limited basis and only with the consent of the appropriate applied faculty member (full-time or adjunct) and the Department Chair.
5. Circumstances for which applied lessons would be approved include but are not necessarily limited to:
    a) majors with a summer recital
    b) majors presenting an early fall recital
    c) transfer students requiring remedial work and/or additional credit hours
    d) graduate students with limited schedule options
6. Applied lessons will not be offered to non-majors under any circumstances without prior approval of the Department Chair. Loads will be determined by majors/minors enrolled in a degree program. Non-load applied students may take applied lessons at the discretion of the applied teacher and the Department Chair.
7. Normally, applied lessons will be based on the contact hour rate utilized for part-time faculty.

P. Procedures for Search and Screening Committees

1. Departmental Search Committee will be appointed by the Chair.
2. Committee members must be at least 25% female.
3. See University Guidelines for Faculty and Administrative Searches.
4. A list of Department of Music General Guidelines for Appropriate Questions during interview sessions is attached.

Q. Procedure for Guest Artists and Clinicians

1. Authorization to Provide Services form (APS), a W-9, and an Authorization for Electronic Direct Deposit Form (see addenda) must be submitted PRIOR to hiring or committing to hire someone for services performed for the Department of Music at the University of South Alabama. These forms are available in our Faculty Forms website http://www.southalabama.edu/music/facultyforms/
2. Information needed to complete an APS form must be submitted to the Departmental Secretary at least 3-4 weeks prior to their hire. This is critical if you wish the payment to be available at the time of provided services. Information needed is Name, Address, Social Security number (or Federal ID #), Reason for Hire, and Amount of Payment.
3. After approval to hire has been granted by the Personnel Office, the Departmental Secretary can submit a requisition for payment. Payment will

be direct deposited on the first business day following the event. The performer will be notified by email when a deposit has been made.

R. Procedures for Student Travel

1. **USA Release from Liability Form -** Regardless of mode of transportation (student car, faculty car, van*, rental car*, bus, etc.) the USA Release From Liability Form (found on the Student Affairs website) must be completed and signed by each student when traveling for the Department of Music. An example of this would be students traveling to AMEA or students traveling with a performing group. If the travel is part of a class in which a grade is received and the travel is listed in the syllabus then the form DOES NOT need to be processed. This form originates by completing the attached form and submitting to the Student Affairs Office two weeks prior to travel. Once the trip is approved a Release from Liability Form will be sent to the faculty sponsor from the USA Attorney's Office. Copy the number of forms needed and have each student sign the form. If the student is under 19 years of age, a parent or legal guardian must also sign the form. Before the trip is taken turn the completed forms in to the Music Office for filing.

2. **Request for Approval for Voluntary Student Trip –** Complete the Request for Approval for Voluntary Student Trip form (found on the Student Affairs website) and submit to the Student Affairs Office two weeks prior to travel. If the trip has been included on the syllabus and is a requirement of the course then it is not necessary to complete this form.

3. **Student Travel Authorization Request -** If it has been approved and the student will be requesting reimbursement, prior to travel the student must complete a Student Travel Authorization Request. The form should be submitted to the department secretary no less than two weeks in advance of the travel. The chair will approve, sign and forward to the dean's office. All signatures needed must be obtained before permission is granted to travel. The process and timeframe is the same as if a faculty member were traveling. For students, if no reimbursement is going to be requested then it is not necessary to have students complete this form.

4. **Travel Reimbursement Form –** After the student completes the travel the Travel Reimbursement Form is used to request any approved reimbursement such as meals, mileage, registration fees, etc. This is claimed using the out-of-state portion of the form regardless of type of travel.

5. If travel involves a hotel there are several ways a hotel room can be reserved and paid for

a. Find a hotel that's a university vendor. With this method rooms can be reserved and the department can be billed directly – neither the faculty sponsor nor the student has to incur the expense on their personal credit card
b. Faculty member chooses a hotel and reserves the needed room(s) and puts the expense on personal credit card
c. With prior approval from the faculty sponsor, student reserves room(s) and charges to personal credit card. Once travel is complete reimbursement is requested using the *Out of State* section of **Travel Reimbursement Form**

6. Scan and email Release From Liability and/or Request for Approval for Voluntary Student Trip forms to:

   Judy Friedhoff, Administrative Assistant I
   Student Affairs Deans Office
   460-6172
   jfriedhoff@southalabama.edu
   1345 Academic Support Center (ASC)

7. The faculty sponsor will be responsible for distribution of forms and overseeing the process.

A& S Promotion and Tenure Criteria

http://www.southalabama.edu/colleges/artsandsci/resources/forms_and_policies/tenureandpromotionstatement-15.pdf

Authorization to Provide Services (APS)

http://www.southalabama.edu/departments/eforms/hr/autprovideservices.pdf

W-9 Form

http://www.southalabama.edu/departments/eforms/purchasing/fw9.pdf

Authorization for Electronic Direct Deposit

http://www.southalabama.edu/departments/eforms/purchasing/eddauth.pdf

VII. Office Procedures

A. Office Procedures

1. The secretaries supervise student workers in the office. Dr. Durant supervises student workers in the lab. It is requested you check the availability of the student workers with the secretaries if you have an extended job for them.

2. The primary objective of the student workers is to assist the secretaries, answer phones, direct traffic, post information on the bulletin boards, and assist with office mailings.

3. The office workers have been instructed to transfer calls to faculty voice mail. This cuts down on the number of messages taken. Please give out the direct line to the studio to help cut down on calls coming to the main number. (Especially if the student/parent calling is in regard to a private student.)

4. Faculty members are responsible for their own photocopy needs. It is suggested ample time is allowed for photocopying due to the high demand for copier time. If the student worker is not involved in another project at the time, their assistance may be requested.

5. Students are not allowed to use the office copier. Faculty should not send students to copy or give them access to your copier code.

6. Mail is delivered and picked up once a day between 8:00 – 8:30 a.m. Please use the stamp found in the mailroom to stamp outgoing mail with the department account number. Place stamp in upper right hand corner of envelope.

7. Office supplies are located in the drawers and cabinets in the mail room and are available to faculty. Please inform the ensemble secretary, Ms. Harris when the last of a supply has been used.

8. Request for Professional Leave forms must be submitted to Ms. Doyle with any necessary documentation **prior** to travel. It is recommended this be done at least two weeks in advance. It will be the faculty's responsibility to keep copies of the supporting paperwork on file. Once the Travel Expense form is submitted for reimbursement, the check is direct deposited to the traveler's bank account. Remember to keep all original receipts for reimbursement. If meal receipts are required and a credit card was used, an **itemized receipt of the meal is required in addition to the credit card receipt**. Also remember to obtain receipts for cabs and shuttles. Refer to the Travel and Entertainment Regulations publication or access information from the University web page for further information.

9. The door to the file/storage room is left unlocked during office hours

(8a.m.-5p.m.) at which time student files can be accessed by faculty. This room contains student files and other confidential files, therefore it is not appropriate to ask a student to obtain the file. Only faculty should pull and return the file(s). During the advising period (notification of Advising dates will be made available) the file(s) must be returned to Ms. Doyle for computer update before it can be re-filed. Leave the file(s) in the box marked Advising-Student Files in Ms. Doyle's office and it will be re-filed.

10. Many of the forms required by the department, the Dean's office or university-wide forms are available to faculty through the following links: http://www.southalabama.edu/music/facultyforms/ or http://www.southalabama.edu/artsandsci/forms.html. Whenever possible, go directly to the "owner's site to obtain the form to receive the most current form available.

11. Moving university owned office furniture and equipment must be coordinated through Ms. Doyle's office. Please put the request in writing.

B. Concert Programs and Events

1. Events Coordinator

   a. The Department of Music has an Events Coordinator to handle several aspects of performances and events held in the Laidlaw Performing Arts Center. Facility scheduling, certain aspects of publicity distribution, programs, program notes and translations will be run through the auspices of the Events Office. The Coordinator will be present for most events and will act as the "house manager" for events, overseeing both performer and audience needs, but it should be noted that **the faculty member in charge will be working with the Coordinator on all aspects of the event**. In cases where the Coordinator is unable to attend certain events, the faculty member is in charge and becomes the "house manager" for the event. (Another department designee may become "house manager.")

   b. During the 30-45 days prior to any event, it is strongly recommended that the faculty member in charge of an event work closely with the Events Coordinator and other Music Department Staff. Many arrangements need to be made and all musicians know that last-minute situations can be a part of the fabric of all performances. Close communication between the Coordinator, Staff, and performers is essential for any successful event.

2. Departmental Calendar

   a. The Events Coordinator maintains the Department Calendar. Dates of Musical Arts Series concerts and other department performances are

determined in the Spring semester for the following academic year. After those dates have been determined, and throughout the year, additional concerts and events are added to the calendar.

b. Please submit initial requests to reserve the RECITAL HALL, REHEARSAL HALL, GREEN ROOM, and LOBBY (and other additional space as necessary) to the Events Coordinator.

c. Requests should be made via email, written message or voice mail. Once the message has been received, the Coordinator will place a temporary calendar hold on the requested space. The faculty member should be ready at that point to provide date and time of the event, name of the event, stage needs, lobby needs, and actual time the space is needed for set up AND clean up. Rehearsal dates and times should also be arranged as early as possible. Work on setting up a "calendar countdown" to the event will take place once this information is processed. The "calendar countdown" will be the deadline dates required for each event necessity. The events coordinator will send reminders for each events item needed.

3. Publicity

a. It is strongly recommended that publicity information be submitted at least **six weeks in advance** to the Events Coordinator, due to various media deadlines. Publicity should be in a format ready to be distributed to outlets such as *al.com*, the *Vanguard*, *Alabama Public Radio, Mobile Arts Council,* other area media outlets, faculty/staff campus-wide email and the Music Department webpage. Information should be submitted by email. The Events Coordinator and other departmental staff will then disseminate publicity directly to media. Please do not distribute publicity about your event independently without communicating with the Coordinator. If publicity is not given to the Coordinator, it will be assumed that no publicity distribution is necessary for the event.

4. Posters

Posters for any event are the responsibility of the faculty-in-charge of the event. The events office no longer develops, prints, posts or distributes programs for concerts or other music department events.

5. Concert Programs, Program Notes and Translations

a. No later than two weeks prior to the event, the faculty member in charge will provide an initial rough draft of the concert program, program notes and translations to the Coordinator via email. The approved Department of Music concert program templates will be used for all programs. During

the two week period before the event, editing communications between the Coordinator and faculty member will take place. Program, notes and translation submissions should include the number of programs needed for the expected audience and additional copies needed by the faculty member and student(s) involved. Program information must be given to the Coordinator since all Department of Music concerts must have an official concert program. NOTE − even if students are assigned the task of completing their own recital program notes and translations, it is the faculty member's responsibility to properly deliver materials in a timely fashion to the Coordinator.

6. Rehearsal Hall, Green Room, and Lobby special events

   a. If the Rehearsal Hall, Green Room, or Lobby is needed by faculty to host an event (such as a reception, seminar, or other special event), it is the faculty member's responsibility to request use of those facilities through the Events Coordinator. The same process to reserve these facilities will be used as in #2 above concerning the Department Calendar.

   b. The Coordinator will work with the faculty member in charge to arrange for setup and breakdown of tables and chairs. If the kitchen adjacent to the Green Room is used**, the faculty member will be responsible for emptying and cleaning the refrigerator and kitchen area.** Depending on the department event, Department of Music staff may be responsible for setup, breakdown, and cleanup. Responsibility for these items will be made upon approval of the request for use of the facilities involved.

7. Keys

   a. When the Events Coordinator or other Department of Music Staff are not available as "house manager" for an event, it may be necessary for the faculty member in charge of the event to have access to a sub-master key or various other facility keys. Keys are to be logged out through the Coordinator and returned to the Coordinator the day of or the day following the event.

C. Maintenance

1. Although Ms. Doyle is the Building Maintenance Coordinator for the Laidlaw Performing Arts Center, anyone can request maintenance by accessing the University Maintenance Request system located on the University web page under "USA Help"
(https://usahelp.southalabama.edu/logon.aspx?ReturnUrl=%2f
If the request is an emergency such as a stopped up toilet or sink, call either Ms. Doyle or Ms. Harris immediately or Maintenance (6-7111) directly if they are unavailable.

The request system is used to report maintenance problems, telephone repairs, grounds requests and central utilities issues (heating and cooling). Be specific in your request/concern/need.

D. Other Helpful Information

1. The LPAC building hours are:
   Monday thru Saturday 7 a.m. – 11 p.m.
   Sunday 12 noon – 9 p.m.
   The Practice Rooms are open and available during these hours. The faculty is welcome in the building anytime. Students are not permitted in the building during hours it is not open unless they have special permission from a faculty member and someone meets them to let them in. Students are not to have keys to the building. The student workers are allowed keys to access the area they work in only. No student is to have an exterior door key or a sub-master (for liability reasons).

2. Piano Lab hours are posted on the lab door weekly.

3. Currently our custodians are Tonya and Sarah. Their shifts are 7 a.m.-3:30 p.m., M-F. They are very helpful in the event that something extra is needed (an emergency type situation such as a spill or unlocking a door). If the request is something other than that, a maintenance request should be submitted to Ms. Doyle using the Maintenance Request System located on the University web page using the Quick Links pull down menu.

4. Campus Emergency # – 511 Emergency # - 911

7/31/15