The information contained in this handbook is designed to familiarize you with departmental policies not included in the University catalog. Please save this document, as it will help guide you through your residency at Florida Atlantic University.
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DEPARTMENT OF MUSIC FACULTY, STAFF AND GRADUATE ASSISTANTS

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**CONTACT INFORMATION**

Students will be contacted ONLY through their FAU email accounts. All students have an FAU email address. You may set up your student email account online at www.fau.edu. Students who experience difficulties may contact the Help Desk at 561-297-3999.

Students are required to provide up-to-date contact information (including email address, local phone numbers, and local address) to the MUSIC OFFICE. Students are responsible for the information and
updates, which are sent to all students on a regular basis.

Students should also regularly check the display cabinet on the second floor of the AL building and other bulletin boards for important notices, including concert details, rehearsal schedules, guest artist events and employment opportunities.

GENERAL INFORMATION

I. Entrance Audition
Incoming students are required to audition with the appropriate music faculty for ALL degrees. Students cannot register as music majors until the audition is approved. Students will be assigned a specific degree track by the area advisor.

Transfer students are admitted upon audition, and must meet with the department chair for a transcript evaluation. Any deficiencies in coursework must be met in order to complete a music degree.

II. Selection of Major Course of Study
Retention in the Music Program is an ongoing evaluative process. Each semester, area directors will monitor the student’s progress in coursework and applicable performance areas. The area director will determine whether a student should continue in their present program, pursue another program in the Department, or move to another field of study.

III. Pre-requisites and Sequence of Courses
The FAU catalog clearly outlines the pre-requisites for all music courses. These pre-requisite requirements are strictly enforced. Please keep in mind that not all music courses are offered every semester. It is critical that the student meet with his/her advisor prior to registration each term to ensure that he/she is following the appropriate sequence of courses and has met the pre-requisite requirements for each course. Students must pass sequential courses with the letter grade of “C” or higher before being allowed to progress in the sequence. A grade of C- does not meet the grade requirement.

IV. Piano Proficiency Requirements and Exams
All music majors must pass, by examination, the piano proficiency requirements of their major. Students should contact the music office for information regarding piano proficiency materials. It is strongly recommended that the piano proficiency be completed prior to registration for upper division courses. Testing MUST be completed two weeks prior to anticipated graduation date or prior to receiving clearance to student-teach (for Music Education majors). Students are not required to enroll in class piano in order to complete the proficiency; however, it is the most organized way to do so. Students who do not enroll in the class who wish to test for proficiency MUST contact the appropriate piano instructor during their penultimate semester of study.

V. Grade requirements
All music courses must be passed with a grade of C or better. Any course for which a student has earned a C- or lower must be retaken the following semester or whenever the course is offered. Please be advised that this will add time to degree completion, and may impact a student’s ability to register for other courses. Please refer to the FAU undergraduate catalog for further information.

VI. Repeated Courses
Two courses may be retaken (because of low grades) during a student’s enrollment at FAU. Repeated course
cards must be filled out in the Registrar’s Office. The old grade will remain on the transcript, but will be deleted from the grade point average. This is referred to as the "forgiveness" policy.

VII. Probation
Students earning below a C in either applied lessons or the assigned ensembles will be placed on probation for the subsequent semester. A student will be removed from the music major if he/she is placed on probation more than once.

VIII. Medical Withdrawals / Academic Petition
Students experiencing an illness that lasts more than two weeks may be required to take a medical withdrawal from applied lessons and ensembles. A student may be withdrawn for medical reasons by the Vice President for Student Affairs upon recommendation of the Medical Advisory Committee. A medical withdrawal may be initiated by the Dean for Student Affairs with the approval of the Vice President for Student Affairs. The case will be presented to the committee as soon thereafter as possible for approval, modification, or revision. Any student whose registration is withdrawn by the Vice President upon the committee’s recommendation and whose withdrawal is after the published deadline for withdrawal will receive grades of W in his/her course work for the semester. Any student who is withdrawn under this procedure may be permitted to enroll at a future date after having satisfied the specific conditions required by the committee. W courses do not satisfy degree requirements. Only courses with letter grades or S satisfy degree requirements.

IX. Incompletes
Incompletes will be given at the discretion of the instructor and only in the case of emergency situations that occur at the end of the semester. Such emergencies include illness or death in the immediate family and must be documented. Outside employment or a heavy class schedule are not acceptable reasons for incompletes. It is the student's responsibility to consult with the instructor if an incomplete is necessary. Incompletes can be made up by arrangement with the instructor and must be completed within one year.

X. General Graduation Requirements
All music students are reminded that departmental clearance to graduate will be given only after the following are completed:
- All coursework required for the degree
- Piano Proficiency Exam
- Concert Attendance requirements
- Recital or research requirements

Progress Towards Degree Audit:
The MUSIC OFFICE will assess student progress to degree during the last 2-3 semesters of study. Students will be notified via email regarding this audit.

Graduation Checks:
Set a graduation check appointment with the Department Chair.
Set a graduation check appointment with Student Services.
The Department check MUST be completed before going to Student Services.
The appointments need to occur at least one semester prior to, and then again two weeks before forms are due to the Registrar. Late paperwork may result in delayed graduation.

Directed Independent Study
DIS courses are only offered in exceptional situations and must be pre-approved by the area advisor and the
Department Chair. Students will not be permitted to take a course as a DIS if that course is offered during the current academic year.

Student Teaching
All Music Education majors are reminded that the piano proficiency examination and ALL required coursework must be complete prior to receipt of departmental clearance for student teaching. Students must enroll for student teaching through the College of Education. Deadlines are usually 4-6 months in advance of the student teaching.

XI. Leaves of absence

Any student who is not enrolled in the appropriate music courses for more than two consecutive semesters will need to re-audition for admittance into the Department of Music as a music major. Re-admitted students will enter under the catalog requirements in place at the time of re-admittance.

ADVISING

Each music student is assigned a faculty advisor who will assist with registration and program planning procedures for the student’s curriculum. The head of each applied area is the primary advisor for students in the area.

Important Information for Music Students
In order to graduate, students must fulfill all degree requirements as outlined in the FAU catalog.

1. Type of degree: Students may enroll in the following degrees at the approval of their area advisor: Bachelor of Music Education; Bachelor of Music with major in Music with concentrations in Performance: Bachelor of Music in Commercial Music (with concentrations in Music Business, Music Technology or Commercial Music Composition). The student’s advisor MUST approve the degree choice. Students who wish to change from their current degree into Music Education or Performance must audition for the appropriate area head and faculty.

2. Catalog to be followed: Most students follow the FAU catalog from the year in which they began the program. In some cases, a student may follow the catalog from a subsequent year. A student who wishes to follow a subsequent catalog must be approved by the area advisor and the Music Department Chair.

Students are strongly urged to print out the appropriate pages from the FAU online catalog so that they have the correct catalog information with them at all times. Students should plan to take those pages with them to all advising appointments (both in the Department and with the Office of Student Services) so that they can be sure they are registering for the correct courses in the correct sequence. Curricular guides and course rotation schedules are available in the Music office. However, these do not take the place of advising.

PLEASE REMEMBER THAT THE PRIMARY AUTHORITY ON DEGREE REQUIREMENTS IS THE PRINTED CATALOG. IT IS ULTIMATELY THE STUDENT’S RESPONSIBILITY TO KEEP TRACK OF PROGRESS THROUGH THE SELECTED PROGRAM OF STUDY.

Music education majors must register with the College of Education after 60 credit hours and meet with the College of Education advisor every semester for advising in addition to meeting with their music advisor.
The Department of Music must have an advising form (pink sheet) on file each semester before the student is permitted to register for music courses. Only the assigned advisor can sign the advisement form. The student should make an appointment with his/her advisor whenever help is needed in any matter regarding the music curriculum. It is ultimately the student's responsibility to keep track of his/her progress through the selected program of study. Students should register for the courses noted on their advising forms.

After being advised by the area director (and secondary area advisor for Music Education majors), **students are required to make an appointment with the office of Student Services for the College of Arts and Letters.** This office will advise students on core requirements outside of music.

**Student Rights and Privileges**

Each course syllabus is a contract between the faculty member and the student. Students should read all syllabi thoroughly to understand the instructor’s expectations for the course. For information regarding general student rights and privileges, contact the Office of Student Affairs (www.fau.edu/student).

**Students with Disabilities:** In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton - SU 133 (561-297-3880). Any student registered with the office of Student Disabilities should present verification and need of assistance during the first week of classes. All possible and reasonable accommodation will be offered to that student through the course of the semester. Information can be found at: [http://osd.fau.edu/](http://osd.fau.edu/)

**Incomplete Policy:** A grade of Incomplete will be assigned only in the case of extreme emergency or illness.

**Code of Academic Integrity:** Students at Florida Atlantic University are expected to maintain the highest ethical standards. Dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. For full details of the FAU Code of Academic Integrity, see University Regulation 4.001 at: [http://wise.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf](http://wise.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf).

**Religious Accommodation**

In accordance with rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs with regard to admissions, registration, class attendance, and the scheduling of examinations and work assignments. Students who wish to be excused from course work, class activities, or examinations must notify the instructor in advance of their intention to participate in religious observation and request an excused absence. The instructor will provide a reasonable opportunity to make up such excused absences. Any student who feels aggrieved regarding religious accommodations may present a grievance to the director of Equal Opportunity Programs. Any such grievances will follow Florida Atlantic University’s established grievance procedure regarding alleged discrimination. [http://www.fau.edu/provost/files/religious2011.pdf](http://www.fau.edu/provost/files/religious2011.pdf)
APPLIED MUSIC

Applied Music Lessons
Applied music study is open to all music majors who have not fulfilled their applied requirement. The total number of applied credits for which a student must register in his or her program of study is stipulated in each curriculum guide. Applied music study is not available during the summer. The area advisors will provide the appropriate applied music course number to students for registration during advising.

All applied lessons meet one hour per week. Specific lesson expectations will be outlined in the applied syllabus and in consultation with the applied instructor:

Bachelor in Music Education - 1 credit
Bachelor of Music in with Major in Music, Performance Concentrations - 2 credits
Bachelor of Music with Major in Commercial Music - 1 credit
Master of Music - 2 credits

Each student is responsible for contacting the appropriate applied instructor during the first week of classes to schedule lessons. Consult the music office or area advisor for the assigned instructor's name and phone number.

Studio Class
In addition to applied lessons, students must attend studio class. Attendance and participation in studio class is a significant part of the student's applied music grade. Students are required to attend and perform at weekly Studio Classes in their area throughout their course of study and may be selected to perform regularly for the Music at Noon program.

Collaborative Pianists
A collaborative pianist may be assigned to instrumentalists and vocalists whose degrees require recital performances. Requests for collaborative pianists must be made in consultation with the applied teacher and head of collaborative piano assignments.

Absences from Applied Lessons
It is the responsibility of the student to contact the applied instructor and collaborative pianist immediately in the event that the student must be absent from a lesson. Lessons missed by the student due to illness or cases of hardship will be made up at the discretion of the instructor. Teachers who miss regularly scheduled lessons are obligated to make up the lesson in a timely manner. The instructor determines the effect of student absences on the final grade. Specific attendance procedures are outlined in the applied lesson syllabus.

Juries (Final Examination in Applied Music)
At the end of each semester of applied study, each student is required to present a selection of assigned material covered during the semester. Students are not required to perform a jury during the semester that they present a junior or senior recital. Juries can only be rescheduled in the event of a documented emergency.

Juries are graded, and jury grades are factored into the final applied lesson grade. In addition, students are required to demonstrate verbal competence each semester by presenting an artist statement at the time of the jury. This statement should be 1-2 minutes in length. A written summary or outline of the statement should be handed in at the same time. The artist statement needs to address one of four topic areas regarding one of the repertoire selections: 1) historical background of the selection; 2) theoretical or analytical information
about the selection; 3) technical challenges of the selection; 4) interpretive challenges of the selection. Sample artist statements are included in this handbook. Artist statements will be graded as “satisfactory” or “unsatisfactory.”

Medical Withdrawal
Students who miss more than two lessons due to illness (or other inability to perform on their instrument or sing) must provide medical documentation to the instructor. After consultation with the instructor, students may be required to take a medical withdrawal from their applied lessons. If this occurs, students will also be required to withdraw from their ensemble. An incomplete grade will not be an option. A medical withdrawal under these circumstances does not require that the student withdraw from any other courses. It will, however, impact the anticipated graduation date.

ENSEMBLES

The Department of Music offers the following ensembles:
Brazilian Percussion Ensemble
¡Cantemos!
Chamber Singers
Chamber Ensembles (Piano, Woodwind, Brass, String, and Percussion)
Classical Guitar Ensemble
Commercial Music Ensemble
Jazz Band
Jazz Combos
Jazz Guitar Ensemble
Marching Band
Pep Band
Percussion Concert Ensemble
Symphony Orchestra
Symphony Band
Vocal Performance Troupe
Wind Ensemble
Women’s Chorus

Ensemble Participation
Students must register for the appropriate assigned ensemble each semester in residence and as required in the specific degree. In cases where students enroll in more than one ensemble, the area director designates which counts towards degree completion.

Mandatory placement auditions for instrumental ensembles are held during the first week of each semester and students are placed in the appropriate ensemble following auditions.

Absence from Ensembles
Students must meet the attendance requirements outlined in the ensemble’s syllabus, noting policies regarding religious accommodation, excused or unexcused absences, etc.

Medical Withdrawal
Students who miss more than four rehearsals due to illness (or other inability to perform on their instrument
or sing) must provide medical documentation to the instructor. After consultation with the instructor and the applied area chair, students may be required to take a medical withdrawal from the ensemble. If this occurs, students will also be required to withdraw from their applied lessons. An incomplete grade will not be an option. A medical withdrawal under these circumstances will not require that the student withdraw from any other courses. It will, however, impact the anticipated graduation date.

**RECITAL REQUIREMENTS**

Recital students must sign up for the applicable recital course during the semester of presentation.

All student recitals **are scheduled by the music office during the Fall semester of each academic year, regardless of the semester it is to be presented.** Students who anticipate presenting recitals during the academic year must come to sign up the first week of classes in Fall 2014.

There is a mandatory recital recording fee of $75 (due at the pre-hearing) for each recital. The $75 payment must be given to Fookloy Ford in the Commercial Music office. Checks are to be made out to “FAU Foundation”. All costs of the recital are solely the responsibility of the student, including the printing of all programs.

Recital courses—once registered, the student will be included in a Blackboard class that will track progress towards pre-hearing scheduling, program creation, etc.:

- MVO 3330 Junior Performance Recital (30 minutes) includes works from two to three style periods.
- MVO 4340 Senior Performance Recital (60 minutes) includes music from three style periods. Honors students may perform 70 minute recitals as approved by the area director.
- MVO 4341 Music Education Recital (30 minutes) must include works from two to three style periods.

**Pre-Hearing**

A pre-hearing must be scheduled at least two weeks before the date of the recital, approved by the applied instructor and area advisor. The student is responsible for arranging that three faculty members attend the pre-hearing. This panel should be comprised of at least two full-time faculty members and the student’s applied teacher. Students may ask their area director for assistance in scheduling the prehearing.

**Recording Services**

All students are required to have their recital recorded for archival purposes by Recording Services (a division of Hoot Recordings). Confirmations of recital dates and times must be received in the commercial music office immediately after the successful recital pre-hearing. For further information please contact Fookloy Ford in the Commercial Music Office. Additional recording options (video, etc.) are the responsibility of the student. Recordings from outside sources cannot be submitted in lieu of the required archival recording.

**Recital Program**

Students are responsible for developing their own programs and posters, BUT all such materials **MUST** be approved and proofread by the applied instructor, the student’s advisor and the Department Chair. Students must use the approved departmental recital templates for the recital program. These materials must be approved by the Music Office no later than one week prior to the recital date. Templates will be posted on Blackboard.
Concert Attendance (Music at Noon)
The Music at Noon schedule is posted on the music department website and on the Concert Attendance Blackboard site. All students must complete 6 (six) semesters of Concert Attendance MUS 1011. Transfer students must meet with the department chair to determine Concert Attendance requirements applicable to their transfer status. The Concert Attendance syllabus outlines the specific requirements towards successful completion each semester.

INSTRUMENTS AND EQUIPMENT

Present facilities at the University do not allow for secure storage of student equipment. Personal equipment and items should not be stored in practice rooms, offices or classrooms. The University is not responsible for loss, damage or misplacement of personal equipment; if private equipment is stored or left at the University, it is done at the risk of the owner. Students are encouraged to report any inappropriate, unsanitary or potentially hazardous and dangerous situations to the music office. For your personal safety, please report any suspicious persons or activities to the University Police at 297-3500. If you feel threatened or uncomfortable with any activities or persons in the practice area, please leave if possible and report the situation immediately. Call 911 immediately if you feel you or others are in danger.

Please report any university instruments/equipment in need of repair or maintenance to the area director or music office as appropriate.
Wind and Percussion: Dr. Kyle Prescott
Commercial Music equipment: Alejandro Sanchez-Samper
Pianos and Keyboards: Rebecca Lautar
String instruments: Rebecca Lautar
World Music instruments: Dr. James Cunningham

Students are generally required to provide their own equipment (instruments, drums, amplifiers, etc.). University instruments should only be used by authorization of the appropriate area directors. Students MAY NOT remove University instruments from campus or use for non-Departmental events without express permission of the appropriate area director.

Practice Rooms—NEWLY RENOVATED FOR 2014-2015!!!!
Practice rooms are located on the third floor of the Arts and Letters Building. Access will be granted on a per-semester basis with active Owl card. Students are responsible for keeping Owl cards active and up to date. It is vital that all music students take responsibility for the cleanliness and security of the practice rooms by observing the following:
- No food or drink (except water)
- No water containers on top of a piano
- Do not remove chairs, benches or stands from practice rooms
- Windows in practice room doors must remain unobstructed at all times
- Do not grant access to any student without Owl card
- Do not prop open any security doors

Lockers
Students may reserve individual lockers located on the second and third floors of the AL building. FAU’s
chapter of CMENC distributes and monitors locks.

FINANCIAL ASSISTANCE

Music Scholarships
The Department of Music annually awards numerous music scholarships. In some cases, scholarships will not be released until a thank-you letter to the donor has been handed in to the music office. Registration by the student in all ensembles and/or courses stipulated in the scholarship contract is required before the scholarship stipend can be released. Any student failing to meet the retention requirements of a scholarship contract will be ineligible for further scholarship assistance through the department.

Scholarship amounts indicated on the contract are intended to be dispersed in two equal installments (half during the fall semester and half during the spring semester). However, students who fail to meet the requirements as stipulated in the scholarship contract in the fall semester will not be eligible to receive the spring semester portion of the award. Scholarships are not available for summer session.

Scholarship Retention Requirements
In order to maintain scholarship eligibility students must:
- earn a grade of B or better in applied lessons and ensemble/s
- earn a 3.0 current GPA in music courses
- earn a 2.5 current overall GPA
- demonstrate satisfactory progress towards graduation
- demonstrate a positive attitude and exemplary behavior as an ambassador of the Department (respect, enthusiasm, commitment, leadership)
- receive a recommendation for continued scholarship by area advisor and applied teacher

Financial Aid
Additional financial aid resources may be available. Contact the Office of Financial Aid for detailed information regarding loans, grants, work/study and other forms of financial aid.

Medical Withdrawal
Students who take a medical withdrawal from their ensemble(s) and/or applied lessons MAY lose their scholarship eligibility for the subsequent semester.
MUSIC CLUBS/PROFESSIONAL ORGANIZATIONS

NAfME Collegiate
National Associate for Music Educators
State component of the national organization that is dedicated to assisting university students in investigating the field of music education as a career. Faculty advisor: Dr. Sean Murray.

This organization is important to music education students and offers the following benefits:
1. FMEA Clinic/Conference
2. Association with members of the music education profession
3. Association with members from other schools
4. Publications
   a. Music Education Journal
   b. Soundpost
   c. Florida Music Director

Kappa Kappa Psi
Kappa Kappa Psi is the National Honorary Fraternity for College Band members. The club operates exclusively in the field of college and university bands, and for the purpose of promoting FAU’s bands, their activities and their members. Faculty advisor: Dr. Kyle Prescott.

The Jazz Club
The FAU Jazz Club was formed to help promote jazz at FAU. The club is open to interested students, faculty, and community members. In addition to promoting the existing jazz program, the jazz club plans improvisation clinics, jam sessions, concerts, and trips. Students interested in playing, listening or learning about one of America’s original art forms are invited to join the FAU Jazz Club. Faculty advisor: Dr. Tim Walters.

American Choral Directors Association
This student chapter of the national organization is dedicated to promoting and enhancing the choral genre. ACDA members receive publications, attend local, regional, and national conventions and are eligible for the Student Conducting Competition. Faculty advisor: Dr. Patricia Fleitas.

Hoot Recordings
Hoot Recordings is a student-operated record label (with faculty supervision), which is one of the few full-service labels at any university in the United States. The label is an interdisciplinary venture between the Music, Art and Communication Departments and the College of Business. Students will have the opportunity to work in all creative and business aspects of the music industry. All Commercial Music students must work on Hoot Recordings each semester they are enrolled, but all students are welcome to participate in some aspect. Faculty advisor: Alejandro Sanchez-Samper.

Classical Guitar Society
The FAU Classical Guitar Society is devoted to the study, performance, and promotion of classical guitar. Activities include performance classes, lectures, recitals, master classes, and social interaction. Membership is open to anyone who loves the guitar, and is not limited to FAU students. Faculty advisor: Dr. Ken Keaton.

Sigma Alpha Iota
Sigma Alpha Iota, an International Professional Music Fraternity for Women, was founded in 1903 and promotes interaction among those who share a lifelong commitment to music. Members of SAI are active in
all areas of campus music, working closely with faculty, administration, campus organizations, community
groups, music professionals and patrons. SAI has long been recognized as a leader in the field of music and
provides a lifetime of fraternity contact. Music majors and other undergraduate women with an interest in
music who have taken at least one college class in music and who maintain the required grade point average
are eligible to pledge the fraternity. Pledge classes are held twice each academic year. The Florida Atlantic
Chapter is Lambda Pi and information about the chapter activities may be obtained from the music office.
Faculty advisor: Dr. Sandra McClain

Phi Mu Alpha
Phi Mu Alpha Sinfonia is the world’s oldest and largest secret national fraternal society in music. The
fraternity is dedicated to the development of the best and truest fraternal spirit; the mutual welfare and
brotherhood of musical students; the advancement of music in America and a loyalty to the Alma Mater. The
Brothers of Phi Mu Alpha are committed to the service of the FAU Department of Music and to the Art of
Music and its essential role in society. Faculty advisor: Dr. Ken Keaton

PROBATION/EXPULSION POLICY

1. Students must maintain a letter grade of C or better in all music courses each semester. Students who do
not maintain the minimum grade requirement will be put on probation for one semester. If a student’s grades
do not meet the standard during the probation period, the student may be removed from the music program.

2. Students may repeat any music class as allowed by the university forgiveness policy, which may be applied
twice during a student’s study at Florida Atlantic University. Any student who cannot pass a music class with
a letter grade of C or better after two attempts may be removed from the program.

Student Code of Conduct
The Department of Music has instituted the following policy regarding student conduct. The principles of this
code are concurrent with those in the Florida Atlantic University Student Handbook. Please also review the
policy regarding academic irregularities in the Advising and Counseling section.

Students who intentionally act to impair, interfere with or obstruct the mission, purposes, order, academic
atmosphere, operations, processes or functions of Florida Atlantic University or the Department of Music
shall be subject to appropriate disciplinary action by University authorities for disruptive conduct as set forth
in the University Student Handbook.

Disruptive conduct includes any actions that interfere with the rights of others to carry out their activities,
studies or duties at or on behalf of the University Department. It is the professor’s prerogative to define the
conduct deemed disruptive. Examples of disruptive conduct include:

Making loud or distracting noises
Persisting in speaking out in class
Repeatedly leaving and entering the classroom
Use of electronic devises in a manner that disrupts others in class.
Physical threats or verbal insults and any other activity the faculty may deem disruptive to the class

Non-compliance with all federal, state, and local laws and ordinances, including those governing equal
opportunity, religious freedom, sexual harassment, etc.
HEALTH AND SAFETY INFORMATION AND RECOMMENDATIONS FOR STUDENT MUSICIANS

Introduction

The Department of Music at Florida Atlantic University, as required by the National Association of Schools of Music, is obligated to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening to music, both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

The Department of Music has developed policies, protocols, and operational procedures to guard against injury and illness in the study and practice of music, as well as to raise the awareness among our students and faculty of the connections between musicians' health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the Department's practice, rehearsal, and performance facilities.

It is important to note that health and safety depends largely on personal decisions made by informed individuals. Florida Atlantic University has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Too many factors beyond the university's control are involved.

Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment in the Department of Music at Florida Atlantic University. The policies, protocols, and operational procedures developed by the Department of Music do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to the University.

Performance Injuries

Anyone who practices, rehearses or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries, with injuries for instrumentalists accounting for a large percentage of all reported injuries, including non-music use. Injuries suffered by instrumental musicians may include carpal tunnel syndrome or other nerve compression injuries, tendinitis, bursitis, or dystonia. Vocal musicians are at risk of laryngitis, vocal nodes or other serious vocal apparatus injuries. Incorrect posture, non-ergonomic technique, excessive force, overuse, performing or rehearsing under stress, and insufficient rest contribute to chronic injuries that can cause pain and or permanent disability which may impede or end a person’s abilities to pursue a music career.

What Instrumentalists Should Do

A number of resources provide guidelines for healthy instrumental practice and performance. Included below are basic steps towards healthy performance and practice techniques. Students should work directly with their teachers to identify and create a program of practice that works specifically to their individual needs and performance specialty:

1. Evaluate your technique. Work with your teacher to identify and correct areas of tension in muscles, practice with proper alignment of body, back, shoulders and extremities; embouchure, breath production, instrument hold should be evaluated frequently to stop the formation of bad habits.
2. **Always warm up.** Start practice with physical stretching exercises and/or performance techniques that are low-impact. Always warm up and practice with full attention and awareness of the body during this phase of practice.

3. **Take breaks to stretch and relax.** Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Work with your teacher to develop tension-release techniques, such as those employed through Alexander Technique or other methods. During performance, plan opportunities to relax a hand, arm, or embouchure in order to restore circulation.

4. **Pace yourself.** Establish a pattern of practice that builds endurance, allowing you to perform without pain, weakness of muscles or lack of breath. Consistent and careful practice develops muscle tone and breathe support. Lack of consistent practice makes you out of shape and prone to serious injury.

5. **Check out your instrument.** Instruments that are not properly maintained put undue stress on the body. Work with your teacher to evaluate your instrument’s set-up, strings, reeds, bow-hair, mouthpieces, to make sure that they are regulated/installed/fit to professional standards. Work with your teacher to identify additional equipment that fits your instrument to your physique, such as stands, straps, chin or shoulder rests, or mouth pieces.

6. **Evaluate other activities.** Pain and injuries affecting your music making could be caused by other activities in your daily life. Computer use, texting and use of other electronic devices can cause carpal tunnel syndrome and tendinitis. Lifting weights may cause compression injuries. Check any physical activities with your teacher to determine if your activity may have a negative impact on your performance area.

7. **Pay attention to your body.** Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, immediately stop what you are doing and report your symptoms to your teacher. Your teacher will recommend the appropriate response to pain, including recommendation to visit a doctor or specialist.

8. **Get medical attention.** If pain persists beyond a few hours or days, SEE YOUR DOCTOR. Injuries that result in pain are serious, and often are the result of long-term damage or an acute reaction to a sudden injury. Any pain that occurs during practice or performance MUST BE INVESTIGATED BY A MEDICAL PROFESSIONAL. Apprise your teacher of any doctor’s orders, and bring medical documentation to lessons and the Department of Music for your file.

### What Singers Should Do

The Department of Music wishes to thank The Singer's Resource, the Texas Voice Center, Houston, and the University of Michigan Vocal Health Center for the following information:

1. **Maintain good general health.** Get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" - see your physician and rest your voice.

2. **Exercise regularly**

3. **Eat a balanced diet.** Including vegetables, fruit and whole grains, and avoid caffeinated drinks (coffee, tea, and soft drinks) and alcohol. Avoid spicy, acidic, and dairy foods if you are sensitive to them.

4. **Maintain body hydration;** drink two quarts of water daily.

5. **Limit the use of your voice.** High-ceilinged restaurants, noisy parties, cars and planes are especially damaging to the voice. If necessary, use amplification for vocal projection.

6. **Avoid throat clearing and voiced coughing.**

7. **Stop yelling, and avoid hard vocal attacks on initial vowel words.**

8. **Adjust the speaking pitch level of your voice.** Use the pitch level in the same range where you say, "Umm-hmm?"

9. **Speak in phrases rather than in paragraphs.** Breath slightly before each phrase.

10. **Reduce demands on your voice - don't do all the talking!**

11. **Learn to breathe silently to activate your breath support muscles and reduce neck tension.**

12. **Take full advantage of the two free elements of vocal fold healing: water and air.**

13. **Vocal athletes must treat their musculoskeletal system as do other types of athletes;** therefore, vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.

### Noise-Induced Hearing Loss

By the nature of our profession and performance environments, musicians are especially susceptible to hearing damage or hearing loss. The Department of Music at Florida Atlantic University has instituted a noise mitigation program that includes an annual presentation regarding hearing health and safety by Dr. Ali A. Danesh, Ph.D., CCC-A. Dr. Danesh holds a joint appointment at Florida Atlantic University as Associate Professor in the Department of Communication Sciences and Disorders and is Associate Professor of Biomedical Sciences in the
Charles E. Schmidt College of Science. He has assisted the Department of Music in developing our policies regarding hearing health, and his research in the field has provided the Department with valuable information regarding hearing health safety.

Musicians must be aware that damage to the auditory system is irreparable. Any number of activities can damage hearing, including the use of loud amplification, use of headphones at high volume levels and performance of instruments in confined spaces, such as practice rooms.

The Department of Music has posted warning signs in all classrooms, practice rooms and production/recording studios advising students to “turn it down”. Some students are issued over-the-counter “musician’s” earplugs for their rehearsal rooms, which mitigate some dangerous volume levels.

OSHA (Occupational Safety and Health Association) describes the primary effects of excessive noise exposure as follows:

- **Acoustic trauma** refers to a temporary or permanent hearing loss due to a sudden, intense acoustic or noise event, such as an explosion.
- **Tinnitus** describes the condition of “ringing in the ears.”
  - Individuals often describe the sound as a hum, buzz, roar, ring, or whistle.
  - The inner ear or neural system produces the actual sound.
  - The predominant cause of tinnitus is long-term exposure to high sound levels, though it can also be caused by short-term exposure to very high sound levels, such as gunshots. Non-acoustic events, such as a blow to the head, dietary issues, stress, jaw joint disorders, debris on the eardrum, or prolonged use of aspirin may also cause tinnitus.
  - Many people experience tinnitus during their lives. Most of the time the sensation is only temporary, however, it can be permanent and debilitating.
  - Diagnosis and treatment of tinnitus can be difficult because it is a subjective measurement.
- **A noise-induced temporary threshold shift (NITTS)** is a temporary loss in hearing sensitivity. NITTS may be the result of:
  - The acoustic reflex of the stapedial muscle.
  - Short-term exposure to noise.
  - Fatigue of the inner ear.

With NITTS, hearing sensitivity will return to the pre-exposed level in a matter of hours or days, assuming that there is not continued exposure to excessive noise.

- **A noise-induced permanent threshold shift (NIPTS)** is a permanent loss in hearing sensitivity due to the destruction of sensory cells in the inner ear. This damage can be caused by:
  - Long-term exposure to noise.
  - Acoustic trauma.

OSHA standards for acceptable levels of noise are outlined in the table below:

**1910.95(b)(2)**
If the variations in noise level involve maxima at intervals of 1 second or less, it is to be considered continuous.

<table>
<thead>
<tr>
<th>TABLE G-16 – PERMISSIBLE NOISE EXPOSURES (1)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Duration per day, hours</strong></td>
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<tr>
<td>8 .........................</td>
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<td>1 1/2 .....................</td>
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<td>1 .........................</td>
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</tbody>
</table>
Footnote(1) When the daily noise exposure is composed of two or more periods of noise exposure of different levels, their combined effect should be considered, rather than the individual effect of each. If the sum of the following fractions: \( \frac{C(1)}{T(1)} + \frac{C(2)}{T(2)} \) \( \frac{C(n)}{T(n)} \) exceeds unity, then, the mixed exposure should be considered to exceed the limit value. \( C_n \) indicates the total time of exposure at a specified noise level, and \( T_n \) indicates the total time of exposure permitted at that level. Exposure to impulsive or impact noise should not exceed 140 dB peak sound pressure level.

1. Hearing health is essential to your lifelong success as a musician.
2. Your hearing can be permanently damaged by loud sounds, including music. This is called Noise-Induced Hearing Loss (NIHL).
3. Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
4. The Occupational Safety and Health Administration (OSHA) has provided guidelines for hearing safety on a scale that measures decibel levels against length of exposure at those levels. The following description gives students a simple comparison to everyday sounds:
   a. 85 dB (vacuum cleaner, MP3 player at 1/3 volume) - 8 hours
   b. 90 dB (blender, hair dryer) - 2 hours
   c. 94 dB (MP3 player at 1/2 volume) - 1 hour
   d. 100 dB (MP3 player at full volume, lawnmower) - 15 minutes
   e. 110 dB (rock concert, power tools) - 2 minutes
   f. 120 dB (jet planes at take-off).
5. Certain behaviors (controlling volume levels in practice and rehearsal, planning rehearsal order to provide relief from high volume works, avoiding noisy environments) reduce your risk of hearing loss.
6. The use of earplugs helps to protect your hearing health. Students can purchase over-the-counter versions cheaply, which provide some protection, such as those developed by Etymotic, Sensaphonic, etc. Custom earplugs provide the safest protection.
7. If you are concerned about your hearing health in relationship to your study of music at FAU, consult with your applied instructor, ensemble conductor, advisor, or Department Chair.

Resources - Information and Research Hearing Health Project Partners
National Association of School of Music (NASM) [http://nasm.arts-accredit.org/](http://nasm.arts-accredit.org/)
Performing Arts Medicine Association (PAMA) [http://www.artsmed.org/index.html](http://www.artsmed.org/index.html)
Occupational Safety and Health Administration (OSHA) [http://www.osha.gov/](http://www.osha.gov/)
National Association of Schools of Music [http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA-Admin_and_Faculty_2011Nov.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA-Admin_and_Faculty_2011Nov.pdf)