



University of North Florida School of Music Student Handbook

Foreword

This handbook of departmental policies, regulations, and requirements is designed for students majoring in music at the University of North Florida. It is not intended to supersede information contained in the University catalogue but to consolidate and supplement that information.

Mission Statement

The University of North Florida (UNF) School of Music brings a focused commitment to excellence and the artistic and intellectual preparation of students for the diverse and challenging world in which we live. It aims to provide a high level of professional musical training as well as a sense of relevance regarding the value of music to our society through an active, pluralistic musical environment encompassing western European traditional art music through contemporary music including world music and jazz. The UNF School of Music faculty, excellent instructors evidenced by their innovative pedagogy, scholarship, and research in their respective fields, serve as artist-teachers working with students in large and small performing ensembles as well as through individual applied instruction. Our comprehensive program is complemented by the Ira M. Koger Eminent Scholar Chair in American Music that provides an additional focus on jazz. Our school continues to achieve national and international recognition as a distinguished comprehensive center for the study, creation, and research in music, with emphasis on the contemporary.

The School of Music provides music majors and non-music majors alike the opportunity to develop their knowledge, understanding, and ability in all aspects of music at a level relevant and appropriate to their needs and interests, and to prepare music majors for careers as performers, teachers, composers, arrangers, and professionals in the music industry and its supporting fields. It is our hope to provide transformational learning opportunities within the scope of engaged self-reflection via practice and performance. The primary focus of our mission is the artistic enrichment of the lives of all UNF students and faculty, while promoting the University and greater Jacksonville area as ambassadors throughout the region, the nation, and the global community.

Program Entrance Requirements

Any student who has fulfilled university admission requirements may register as a music major providing that he or she has passed an audition.

Auditions

1. All prospective music students, new and transfer, are required to perform an audition to be accepted into the UNF School of Music.
2. Dates for auditions are advertised well in advance through local print, electronic media and university correspondence.
3. Prospective students should contact the music office to schedule their audition time on one of the announced dates. An audition date requested aside from those advertised will have to be arranged

well in advance with the professor coordinating auditions in his/her area of specialty. It is recommended to schedule your audition well in advance of the audition date.

4. CDs or tapes are accepted on case-by-case basis, although live auditions are preferred.
5. The audition panel will provide the school director with recommendations as to an accepted/not-accepted status for each auditionee. In addition, a scholarship stipend range recommendation will be provided if the auditionee is also pursuing a music scholarship.
6. Auditionees will receive notification of the audition panel's recommendations within 6-8 weeks following the audition.

Bachelor of Music Performance in Jazz Studies applicants:

1. Sight-reading is required for live auditions only.
2. Students submitting a taped audition should include a performance as a part of a jazz ensemble, either big band or combo (preferably both).
3. The faculty reserves the right to decline any application if the auditionee is not prepared in the specified requirements.

Audition requirements are as follows:

1. Demonstrate ability to improvise and play with a rhythm section.
2. Three different selections (one must be a ballad) in different jazz styles, moods and tempos.
3. Sight-reading.

(Bass, Saxophone, Trombone and Trumpet)

1. Auditionees should prepare as many of the following scales as possible: Major, Minor (natural, harmonic, melodic), and Jazz (modes, diminished scales, whole tone scales, blues scales, etc.).
2. Auditionees should prepare two transcriptions or etudes in contrasting jazz styles. Vocalists should prepare two contrasting tunes. It is helpful to demonstrate ability at faster and slower tempos.
3. Auditionees may be asked to improvise on Blues (F, Bb, or other keys), Rhythm Changes (F, Bb, or other keys), and/or Jazz Standards. Auditionees should bring their own play-a-long CDs.
4. Students who play multiple instruments should demonstrate their proficiency on the secondary instrument. One brief prepared piece or étude on each secondary instrument is sufficient.
5. Piano and guitar players should demonstrate their ability to use various chord voicings.

(Jazz Guitar)

All jazz guitar applicants are required to submit a video recording for prescreening purposes in order to receive an invitation to a live audition in Jacksonville. The recording must include all of the repertoire as

listed below. Recordings may be mailed or uploaded to DropBox or an equivalent cloud sharing platform. It is not required that the format be a professional or studio recording, but the sound quality must be as good as possible. Repertoire for the prescreening recording must demonstrate the ability to improvise and play with a rhythm section, using a live band or play-along recording.

1. Required piece (must be first on the recording): the 12-Bar Blues piece, Billie's Bounce in medium tempo (minimum of four improvised choruses).
2. Perform three other selections (one must be a ballad) in different jazz styles, moods and tempos (minimum of two improvised choruses for each selection).
3. Demonstrate "comping" on a standard song of your choice.
4. Original compositions should not be included.

(Jazz Piano)

1. Auditionees should prepare a 12-Bar Blues such as Now's The Time or Billie's Bounce; medium tempo; play the melody and improvise over the chord changes.
2. Perform two other selections from the jazz repertoire; such as Solar, Blue Bossa, All The Things You Are or other jazz standards; play the melody and improvise over the chord changes. The tunes should be contrasting in tempo and feel.
3. Demonstrate "comping" on a standard song of your choice.
4. Auditionees should prepare as many of the following scales as possible: Major, Minor (natural, harmonic, melodic) and Jazz (modes, diminished scales, whole tone scales, blues scales, etc.
5. Auditionees will be asked to sight read a jazz chart, including notes and chord symbols.

Applicants who pass the prescreening portion of the audition will be invited for a live audition in Jacksonville. All auditions are approximately 10 minutes in length. Each applicant chooses his/her first work, and the faculty will choose a second and possibly third work from the audition repertoire list provided by the applicant. In addition to the audition tune list that applicants will submit to the panel (three tunes for undergraduates, ten tunes for graduates), all applicants must bring an additional typed list of their entire jazz repertoire to the panel. One copy is sufficient.

1. Rhythm section and amplifiers will be provided. Applicants must provide music for the rhythm section.
2. Play-along recordings are not acceptable for a live audition.

Bachelor of Music Performance and Bachelor of Music Education applicants:

(Clarinet)

1. Two movements from the following list of solos, preferably from two different solos:
 - Weber Concerto No. 1
 - Mozart Clarinet Concerto

- Weber Concertino
- Poulenc Sonata

OR

1. One movement from above list and one contrasting Rose 32 etude.

All major scales and arpeggios.

(Percussion)

Repertoire should include keyboard percussion, snare drum, and timpani.

1. Keyboard:

- 2 Mallet solo from Koshinski, Becker or G.H. Green Xylophone Solos or 2 mallet Bach suite movement
- Representative/Suggested 4 mallet Marimba solos: *Abe Michi* or *Wind in the Bamboo Groves*, *Burrirt October Night* or *Preludes*, *Musser Etudes*, *Sammur Rotations*, *Tanaka Two Movements for Marimba*, *Rosauro Concerto for Marimba*, *Trevino Song Book* or *Strive to Be Happy*

2. Snare Drum

- Cirone *Portraits in Rhythm*, Delecluse Etude no. 1 or 6 from *Douze Etudes*, Peters Intermediate or Advanced *Snare Drum Studies*
- Wilcoxon *The All American Drummer* or *Modern Swing Solos*

3. Timpani

- Beck *Sonata for Timpani*, Firth *The Solo Timpanist*, Hochrainer *Etudes for Timpani*, Peters Etudes

Sight reading required.

(Piano/Piano Pedagogy)

1. A work from the Baroque style period (i.e. a Two- or Three-Part Inversion or Prelude and Fugue by J.S. Bach, a dance movement or suite, etc.)
2. A movement from a Classical sonata (i.e. Haydn, Mozart, Beethoven, Schubert)
3. A work from either the 19th, 20th, or 21st century
4. 4-octave scales and arpeggios in all major and minor keys
5. Sight reading

Audition material must be performed from memory. Auditionees who submit CDs or videos must demonstrate abilities required by items 4 and 5 above upon their arrival to UNF.

(Woodwinds, Brass and Strings)

1. Prepare a solo of appropriate difficulty. Auditions should display musical maturity through expression, technique and stylistic interpretation. Solos need not be memorized but should reflect a high degree of familiarity and careful preparation by the performer. The use of an accompanist is optional, but recommended.*
2. Auditionees will be asked to perform major and minor scales and arpeggios in various keys.
3. Auditionees will be required to sight-read.
4. Auditionees will be expected to demonstrate knowledge of common musical terms and symbols, keys, and time signatures.
5. Upon arrival to UNF, accepted auditionees who submitted recordings must demonstrate abilities required by items 2, 3 and 4 above.

(Voice)

1. Please prepare three classical selections in contrasting styles.
2. Stylistic preference should be given to standard art songs and/or arias from the baroque, classical, romantic, and 20th century classical repertoire. Musical Theater and folk song selections sung in English are also acceptable.
3. At least one selection must be in a language other than English with linguistic preference given to Italian, German, French, Latin or Spanish. Classical selections in Portuguese, Russian, Czech, or Polish are also acceptable.
4. The entire audition should be memorized and performed with live piano accompaniment*.
5. Applicants will also be required to sing short sight-singing excerpts and vocal exercises led by the faculty.
6. Applicants are required to wear appropriate and professional audition attire.

Bachelor of Music Technology and Production applicants:

For students whose primary instrument *is not* piano (brass, woodwinds, percussion, strings, guitar, voice):

We will assess your musical skills to ensure that you can pass the core music courses (music theory, ear training, class piano). These classes require Music Technology and Production students to develop strong musical skills in addition to expertise in technology. The audition requirements are:

1. One or two pieces of your choice, in the styles of your choice.
2. Sight reading
3. Major Scales

For students whose primary instrument *is* piano:

There are two tracks in piano. The audition option you choose makes a potential impact on how many piano-related courses you will take as part of the program. The audition requirements for both tracks require two repertoire pieces of contrasting style. Both should be based on printed sheet music (please bring a copy with you to the audition). At least one should be classical music.

Audition Option A:

1. Two contrasting solos (min. 1 classical) at a Level 2 or higher - i.e. Works by Gurlitt, Kabalevsky, etc, or comparable to Bartok's First Term at the Piano or Mikrokosmos, Book 2.
2. Prepare scales in all major keys, 1 octave, hands together

If admitted via Audition Option A, to meet the Applied Piano requirement you would take Class Piano 3 and 4 your first year, and two years of applied (private) piano in your second and third years.

OR

Audition Option B:

1. Two classical solos in contrasting styles comparable (or more difficult) to Clementi's Op. 36 Sonatinas, the Anna Magdalena Bach Notebook, or the Burgmuller Arabesque.
2. All scales (major and harmonic minor) 2 octaves, hands together.

If admitted via Audition Option B, to meet the Applied Piano requirement you would take two years of private piano lessons.

Master of Music Performance in Conducting applicants:

Preliminary Application for Master of Music Conducting (Choral and Instrumental):

1. Submit video excerpts of rehearsals (max 10 minutes) and performances (max 10 minutes). Diverse repertoire selections are encouraged.
2. Submit three selections on your major instrument.

Master of Music Performance in Jazz Studies applicants:

Audition requirements are as follows:

1. Demonstrate ability to improvise and play with a rhythm section at a graduate level of advancement.
2. Ten selections (including two ballads) in different jazz styles, moods and tempos performed from memory.
3. Sight-reading.

(Piano)

1. Auditionees should prepare as many of the following scales as possible: Major, Minor (natural, harmonic, melodic) and Jazz (modes, diminished scales, whole tone scales, blues scales), Bebop scales (major, minor, dominant, dominant b9b13)

2. Auditionees will be asked to improvise on a Blues (F, Bb), Rhythm Changes (Bb) and prepare one Jazz Standard (such as Solar, Confirmation, Oleo, All the Things You Are).
3. Auditionees who play multiple instruments should demonstrate their proficiency on the secondary instrument. In addition to scales, one Jazz Standard (melody and improvisation, if possible) is sufficient.
4. Auditionees should demonstrate their ability to use various chord voicings and comp. They will also be given a piece to sight-read at their audition. They will be given written music as well as chord changes to comp and solo over.

(Drumset)

1. Auditionees should be prepared to demonstrate time keeping and improvisation in the following styles: Swing (slow and fast, brushes and sticks), Bossa Nova, Jazz Waltz, Samba, Funk/Rock, and Contemporary.
2. Sight-reading is required for live auditions only.
3. Students who are comfortable with mallet instruments should demonstrate that ability. One brief prepared piece or étude on each secondary instrument is sufficient.

(Voice)

1. Please prepare three jazz selections in contrasting style and tempo.
2. Selections must be performed from memory with piano accompaniment* or pre-recorded accompaniment track.
3. Applicants may also be required to sing short sight-singing excerpts and vocal exercises led by the faculty.

Master of Music Performance in Piano applicants:

1. Applicants must perform from memory three works from different stylistic periods. One of the three works must be a complete sonata by Haydn, Mozart, Schubert, or Beethoven (Excluding Op. 14, Op. 49, and Op. 79)

Master of Music Performance in Strings applicants:

1. One movement from a major concerto.
2. Two contrasting movements of solo Bach.
3. Another selection of choice.

Memorization is not required but preferred for the concerto and Bach.

Master of Music Performance in Voice applicants:

1. Sing four Art Songs (representing Italian, French, German and English) and two Arias from the standard opera and/or oratorio repertoire.
2. The above selections should demonstrate contrasting styles and historical time periods.

3. One selection should be composed between 1950 and the present.
4. All selections must be performed from memory with piano accompaniment.

Master of Music Performance in Woodwinds, Brass, Percussion applicants:

(Flute)

1. CPE Bach Hamburger Sonata, 1st section (no rondo).
2. Mozart Concerto in G Major, 1st movement (no cadenza required), 2nd movement exposition.
3. 1 piece of your choice in a different style from above.
4. Orchestra excerpts: Beethoven Leonore Overture #3, solo / Ravel Daphnis and Chloe, solo.

(Clarinet)

1. Mozart Clarinet Concerto.
2. Two additional works from the standard repertoire demonstrating contrasting styles. One of the works must be written after 1945.
3. Three standard orchestral excerpts.

(Horn)

1. Major Concerto (all mts) Strauss 1 or 2. Mozart 2, 3 or 4. Haydn 1 or 2.
2. Gliere Etude showing technical playing. ex. Kling, Gallay, Maxime-Alphonse, etc.
3. Sight reading in keys of F, E, E-flat, D, C and B basso.

Low Brass

(Trumpet)

1. Two etudes showing the applicant's level of technical and musical advancement.
2. At least one major solo of the applicant's choice.
3. A complete concerto from the standard repertoire.
4. Three to five standard orchestral excerpts.

(Trombone)

1. Any graduate level solo of your choice.
2. Blazhevich Etude # 24.
3. Bordogni vocalize # 16.
4. Sight reading.

(Bass-Trombone)

1. Any graduate level solo of your choice.
2. Blazhevich Etude # 11.
3. Bordogni vocalize # 10 from Ostrander book.
4. Sight reading

(Jazz Trombone)

1. Oleo by Sonny Rollins, All the Things You Are by Jerome Kern

2. Ballad of your choice
3. Sight reading.

(Euphonium)

1. Any graduate level solo of your choice.
2. Blazhevich Etude # 24.
3. Bordogni vocalize # 16.
4. Sight reading.

(Tuba)

1. Any graduate level solo of your choice.
2. Blazhevich Etude # 11.
3. Bordogni vocalize # 10 from Ostrander book.
4. Sight reading.

(Percussion)

Suggested repertoire:

1. Keyboard:
 - Bach: A movement from the *Sonatas and Partitas for Solo Violin* or from *Six Suites for solo Cello*
 - Representative Marimba Solo Repertoire: Klatzow *Dances of Earth and Fire*, Burritt *Scirroco* or *Caritas*, Druckman *Reflections on the Nature of Water*, Stout *Rumble Strips* or *Sedimental Structures*, Sueyoshi *Mirage*, Sammut *Cameleon*, Abe *Japanese Children's Songs*, Lansky *Idle Fancies*
 - 3 Excerpts each from standard orchestral repertoire on Xylophone and Glockenspiel
2. Snare Drum:
 - Delecluse: Douze Etudes, Peters Etudes for solo Snare Drum (purple book)
 - Tompkins: Nine French-American Rudimental Solos
 - 3 Excerpts from standard orchestral repertoire
 - Prokofiev- *Lt. Kije*
 - Rimsky-Korsakov - *Scheherazade* Mvt. 3 and 4
 - Capriccio
3. Timpani:
 - One solo from the following:
 - Carter: Eight Pieces for Four Timpani
 - Hochrainer Etudes for Timpani Vol.3
 - Delecluse 20 Studies for Timpani
 - 2 Contrasting orchestral excerpts (such as):
 - Beethoven 9 - 20 before letter S in 1st Mvt.
 - Tchaikovsky 4 – 1st Mvt. 4 before Letter S to V (includes roll)

- Schuman, William - New England Triptych *Be Glad Then, America* - mvt. 1 - mm.1-14; 122-152
- Mozart Sym 39 - Mvt. 1 meas. 1 – 21
- Strauss Burlesque - meas 1 – 20

Sight reading required.

Accompaniment at Auditions:

1. Generally, UNF School of Music does not provide an accompanist for voice auditions.
2. Students are required to make their own piano accompaniment arrangements, or if a student cannot find an accompanist, they are required to contact the UNF School of Music at least two weeks before the audition to coordinate with a staff accompanist. **This service is available for a fee of \$25 per audition.**
3. All costs associated with piano accompaniment for vocal auditions are responsibility of the prospective student.
4. Students auditioning for Jazz Voice with pre-recorded accompaniment are required to provide an accompaniment CD that can be played on standard audio equipment.

Audition by Mail: A live audition is highly recommended, but a CD or DVD is permitted on a case-by-case basis, although live auditions are preferred. All recorded material must be playable on standard audio/video equipment and will not be returned after the audition process is over.

Scholarships

All applicants to UNF School of Music are automatically considered for a scholarship based primarily on ability as demonstrated at the audition/interview. Scholarships are awarded each year to students who show maturity and promise in various areas. Although the amount of money available each year may vary, these awards are made to students who contribute or show the potential to contribute to the total success of the program into which they are enrolled. Additional information regarding non-music scholarships can be found at www.unf.edu. Applicants for need-based financial aid must apply to the UNF Student Financial Aid Office. All students are encouraged to apply for FAFSA funding in addition to all local and national scholarship opportunities specific to his/her particular situation. Please note carefully the deadlines for all scholarship and financial aid applications.

Scholarship Criteria

While the faculty recognizes that each student is an individual with unique talents and achievements, there is no guarantee that scholarship awards will be renewed at the same level each semester. Scholarship awards are based on the audition process and the belief that there is a strong potential for musical growth and contribution. Future awards may be adjusted up or down depending on the factors listed below:

1. *Musical aptitude/skills:* Both performance skills and musicianship are very important criteria in scholarship decisions.
2. *Large ensembles:* Students receiving scholarship assistance are required to participate in large ensembles each semester. Failure to audition and participate in one large ensemble per semester will result in scholarship denial.

3. *Small ensembles:* Scholarship students may be required to audition for and participate in one or more small ensembles.
4. ***Grades:* Music students are expected to maintain at least a “B” in applied lessons and a “C” in all other music courses. Failure to meet these standards will result in being placed on academic probation and will be required to repeat the course. A grade of “D” in non-music courses will be viewed negatively. After being on probation for one subsequent semester, each grade infraction will reduce your scholarship by 20% per grade infraction. After a third subsequent semester on probation, all merit-based scholarship funding will be removed and the student may be expelled from the program.**
5. *Attendance:* Excessive absences will negatively impact scholarship awards. (See Attendance Policy)
6. *Musical growth:* Growth is expected through exposure to the musical environment at UNF. It is an item the music faculty takes very seriously when determining scholarship awards.
7. *Attitude:* Students are expected to maintain a positive attitude and represent the school well.
8. *School need:* Needs of the school are considered when awarding scholarships.

Student Responsibilities

1. Music students are responsible for meeting the requirements of the curriculum. When having difficulties, the student should seek prompt advice from sources such as professors, advisors, the Academic Center for Excellence, etc.
2. Students should be equipped for placement in the various ensembles. Brass players are required to have the following mutes: straight, cup, Harmon, and bucket (Jo-Ral preferred). Trumpet players should have flugelhorns. Saxophone players should have a flute and clarinet. Students must consult with applied teachers for various instrument and equipment requirements. If required by the instructor, students should possess a metronome and tuner.
3. Rehearsal/performance facilities are for the exclusive use of sanctioned UNF ensembles and faculty. Students are responsible for the music facilities and equipment. Students should not permit others to be abusive, neither carelessly nor deliberately, or to produce needless or excessive wear and tear on facilities or equipment. Students are encouraged to report any items in need of attention (e.g., faulty equipment, light bulbs, ventilation problems, vandalism, etc.) to the music office at (904) 620-2960.
4. Students who lease UNF instruments will be required to pay a rental fee of \$50 per semester for each instrument.
5. The University of North Florida is not responsible for any student possessions.
6. It is imperative that students act in a respectful manner in all situations reflecting the image of the School of Music and the University of North Florida.
7. Students who are members of performing ensembles will give first priority to performances and rehearsals. It is expected that personal scheduling is secondary to ensemble responsibilities. Performances and extra rehearsals will be announced in advance.

8. For special events, off-campus performances and excursions, responsibilities may be assigned and policies must be adhered to. In the case of student hotel accommodations, any additional charges will be the responsibility of the individual student.
9. Additional attendance, tardiness, and procedural regulations may be required by individual professors and will be included in course syllabi.

Ensembles

Without exception, all music students are required to enroll in a major ensemble for every semester in residence. Placement in each ensemble is determined by competitive audition and occurs at the beginning of each semester during the first few days of classes. Students on scholarship may be required to enroll in other ensembles as well as their required ensemble.

Major Ensembles

Guitar, Piano and Harp: Chorale, Orchestra or Wind Symphony

Jazz Studies: Jazz Ensemble I, II or III

Strings: Orchestra

Winds and Percussion: Wind Symphony

Voice: UNF Chorale

Major ensembles are open to all enrolled UNF students. Personnel are selected by audition. Placement in ensembles may be determined by the School Director or designated representative according to the needs of the school. Ensemble auditions occur during the first few days of the fall semester; however, subsequent semesters may require a challenge or re-audition. Being awarded a music scholarship and/or admitted to the school does not guarantee a position in a particular ensemble.

Criteria for placement in major ensembles include:

1. Individual/ensemble skills (accuracy, tone, articulation, blend, etc.)
2. Sight-reading skills
3. Improvisational skills (when applicable)
4. Prior semester ensemble evaluation (when applicable)
5. Compatibility factors such as morale, attitude, and ability to work as a team player

Members assigned to the various ensembles must adhere to the ensemble's specific rules and guidelines. Noncompliance is not tolerated, and individuals may be removed from an ensemble if their presence is counterproductive to the ensemble musically, professionally, or personally. More specific information on the various School of Music ensembles is available on our website as well as through the respective ensemble directors.

Applied Music

Applied music instruction is open to music majors and non-music majors that have earned admission into and are participating in a major ensemble. All assignments to applied music teachers are made through the School Director or designated representative. If a second applied area is requested, it will be assigned only after all other assignment priorities have been met. Music majors must earn a letter grade of "B" or

above to receive applied lesson credit and to progress to the next level of study. Students who do not meet this requirement may be terminated from the music program as a major.

Performance Laboratory and Concert Attendance Requirements

Performance Laboratory is a weekly forum in which students perform for their peers and colleagues as well as UNF faculty and administration. All music majors must enroll and successfully complete eight semesters of performance laboratory, and no official credit is received beyond the transcript notification. Each applied studio has specific performing requirements for each semester. Students must sign up in advance to perform in performance lab by turning in the appropriate form to the designated professor. In addition, each student has a Concert Attendance requirement of **eight** approved concerts per semester. This is verified by the applied teacher then submitted by the student to the designated faculty member by the last day of classes each semester.

Piano Proficiency

All music students will achieve a proficiency level on the piano equal to four semesters of Class Piano. Those not passing the Piano Proficiency Exam must enroll in the appropriate level of Class Piano until successfully passing Class Piano IV. Students with no prior keyboard training should enroll in Class Piano I. **The Piano Proficiency Exam will only be administered during the first week of the Fall Semester.** Contact Dr. Bennett for further details about exam contents and scheduling. Exam contents may include technique (scales, arpeggios, cadences), repertoire, harmonization, sight-reading, transposition and score reading.

Theory Placement

New music majors must arrange to take a theory placement test to advance to higher levels of written and/or aural theory. Transfer students must arrange to take a theory placement examination to determine the appropriate theory course in which to enroll. This includes students who have completed four levels of music theory at another institution or who have equivalency credit from advanced high school courses (i.e. AP Music Theory). **Placement tests are given during the first theory classes of the semester.**

Juried Examinations (Juries)

Music majors must perform a juried examination at the end of each semester on their primary instrument. The material performed on the jury will reflect the student's work during the semester as determined by the applied professor. Juries for non-majors and majors on non-primary instruments will be at the discretion of the applied teacher. Procedures are as follows:

1. A jury panel will consist of at least three faculty members.
2. The student must provide each jury panelist with a thoroughly completed jury form. Forms are available in the music office.
3. Each jury panelist will evaluate the student's performance and calculate a grade. These grades will be given to the student's professor who will average jury grades before calculating the final grade.
4. Each juror's sheet is to be reviewed with the student by the applied professor.
5. Original jury sheets will be filed in the music office. Copies are distributed to the applied professor.
6. Semi-formal attire is required.

Sophomore Review

The Sophomore Review consists of a more comprehensive jury in which the student must successfully respond to historical, theoretical and pedagogical questions regarding the instrument and repertoire, and concludes with a sight reading excerpt. Students will be granted one of the following upon completing the review: Pass, Probation, or Fail.

Transfer students may be asked to participate in the Sophomore Review after one semester of study as a contingency to remain enrolled as a music major. Students must pass this review in order to enroll in upper level applied courses. See the website and consult your applied teacher for updates regarding the Sophomore Review.

Senior Recitals

Music majors are required to present a senior recital during the last semester of applied study. Candidates for graduation must perform a pre-recital screening for select faculty members to assure that the student is ready to proceed with the senior recital. This may take place in conjunction with the juried examination prior to the semester of the senior recital.

Under advisement of the applied professor, the student will schedule the recital well in advance (i.e. five months) of the performance date. The music office will provide a standard typed program for all senior recitals. Program notes and text translations, when applicable, must accompany the program. These must be carefully researched and prepared by the student and approved by the applied professor. The student assumes all other expenses related to the recital.

1. The recital will be juried by at least three faculty members. The student is responsible for making jury arrangements and notifying the Chair of all final grades and decisions.
2. A grade of “pass” or “fail” will be given by the jury. Student must receive a “pass” to graduate.
3. The program should be between 45 and 60 minutes long.
4. UNF faculty may assist on only one selection of the recital.
5. The recital must be scheduled on campus.
6. Dedications from the stage are inappropriate, but may be included in the printed program.
7. Students must arrange for the recital to be recorded professionally at their own expense.
8. The candidate is responsible to insure that every performing member is professionally attired.
9. Recital material must be arranged thoughtfully and artistically.

Specific to Bachelor of Music Performance in Jazz Studies students:

The recital should include at least three jazz standards. Originals and other jazz vehicles can comprise the remainder of the recital. The majority of the program must be from the jazz genre. Other styles are acceptable if they constitute a small percentage of the program and are performed artistically correct.

The student should be the featured soloist and choruses by sidemen must be kept to a minimum. All material performed by the candidate must be memorized.

Specific to Bachelor of Music Performance and Bachelor of Music Education students:

Candidates in piano and voice must memorize all material.

Senior Recital Checklist

- ❑ Confirm readiness for recital with applied teacher
- ❑ Book on-campus space as early as possible with teacher and accompanist (if applicable) permission for the recital
- ❑ Schedule Recital Screening at least one month in advance of your recital with all faculty who will be on the jury (at least 3)
- ❑ After passing your screening, submit an electronic copy to your applied teacher to have flyers and programs approved that will then be submitted to the School of Music. Do not post promotional materials prior to successfully completing the recital screening.
- ❑ If you fail your screening, you must confer with your applied teacher in regards to further action.
- ❑ Draft and print programs for recital in the specified manner
- ❑ Successfully perform recital with three invited jurors (faculty) in attendance. Pass or Fail.

Attendance Policy

Students are expected to attend all of their scheduled university classes to satisfy all academic objectives as outlined by the instructor. The instructor, who reserves the right to deal with individual cases of non-attendance, determines the effect of absences upon grades. No absences are allowed for quizzes or exams. Absences from ensemble rehearsals, sectional rehearsals or performances will result in a failing grade and/or expulsion from that ensemble.

Incompletes

Incompletes will be given only after consultation with the professor and only in the case of emergencies such as illness or death in the student's immediate family. Outside employment is not acceptable as justification for an incomplete. In order for an "I" to be assigned, the student must have completed a majority of the course with a passing grade. The time limit for removing the "I" is set by the instructor of the course; however, this time limit may not exceed one calendar year or graduation, whichever comes first. If no final grade is issued, the "I" will change to an "F."

Probation music students are expected to maintain at least a "B" in applied lessons and a "C" in all other music courses. Failure to meet these standards will result in being placed on probation and the student will be required to repeat the course. A grade of "D" in non-music courses will be viewed negatively. **All failed music courses can only be repeated once. Should a student not make satisfactory progress following a semester on academic probation, the student may be expelled from the program.** Inappropriate conduct is also grounds for immediate probation and dismissal. After being placed on probation, each student has one subsequent semester to improve in the default area(s).

Student Awards

Each year the School of Music faculty recognizes students who have distinguished themselves in scholarship and musicianship. Awards are presented each spring during the University's Annual Honors Convention.

1. The Outstanding Scholarship Award is presented to the graduating senior that holds the highest cumulative grade point average (GPA) in the school.
2. An Outstanding Musicianship Award is presented to one student at each academic level who has made significant contributions to the UNF School of Music.
3. An Outstanding Service Award is presented to one student who has made significant contributions and positively represents the school as a whole.

Hearing, Musculoskeletal and Vocal Health

Health and safety depend in large part on the personal decisions of informed individuals. Institutions have health and safety responsibilities, but fulfillment of these responsibilities can and will not ensure any specific individual's health and safety. Too many factors beyond any institution's control are involved. Individuals have a critically important role and each is personally responsible for avoiding risk and preventing injuries to themselves before, during and after study or employment at any institution. This set of advisory information on hearing health and institutional actions taken under their influence or independently 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 in any instance or over time to any institution, or to NASM, or to PAMA.