To our new students, I am delighted to welcome you to the Stetson University School of Music. You have made an excellent decision to pursue your undergraduate education here at Stetson. To our returning students, welcome back. We are excited to continue working with you in your pursuit of artistic, intellectual, and personal excellence. I am proud of the work of our distinguished faculty and staff as well as the outstanding accomplishments of our alumni.

You are joining a community of artists and educators who are deeply committed to your education and growth. One of the great advantages of choosing to attend Stetson is that our small size enables a more personalized approach to education and offers opportunities not available to undergraduates at larger institutions.

I strongly encourage you to explore the many opportunities available to you both in the School of Music as well as in the broader University community. You will find it welcoming and inclusive here, and I hope that you will get involved in the numerous activities on campus and that you will elect to challenge yourself intellectually through the University’s rich academic offerings.

This Student Handbook contains important information regarding the policies and procedures of the School of Music. It is your responsibility to familiarize yourself with the content of this handbook. As a member of this community, you are expected to hold yourself to the highest artistic, intellectual, and ethical standards. Please take the time to review the material contained herein and understand the regulations put forward by the School and the University.

As young adults, you will be expected to take responsibility for yourself and your actions and to make thoughtful and healthy decisions as aspiring professional musicians. You should know that the faculty and I stand ready to help in any way that we can so as to make your experience a positive and rewarding one. Do not hesitate to ask questions of the faculty, your fellow students, and the staff and administration. We are here to support, collaborate, and guide you during this exciting time in your life.

Much will be expected of you by our faculty and we expect that you will work hard, but the rewards are truly exceptional. I am personally honored to be a part of your experience and look forward to meeting and working with you in the days and years ahead.

Welcome to Stetson.

Thomas Gilmore Masse

Dean
# Table of Contents

ADMISSION TO MUSIC DEGREE PROGRAMS ........................................ 5  
FINANCIAL ASSISTANCE ................................................................. 5  
OUTSIDE EMPLOYMENT ................................................................. 6  
REGISTRATION ................................................................................ 6  
ADVISORS ..................................................................................... 6  
CHANGE OF MAJOR ......................................................................... 6  
MUSIC FEES ................................................................................ 6  
GRADING SYSTEM ........................................................................ 6  
INCOMPLETE GRADES ..................................................................... 6  
COURSE EXCLUSION OPTION .......................................................... 6  
PASS/FAIL COURSE OPTION ........................................................... 7  
PROGRESS TOWARDS DEGREE COMPLETION .................................... 7  
ACADEMIC REMEDIATION ............................................................... 7  
ACADEMIC HONOR SYSTEM ............................................................ 8  
APPLIED MUSIC INSTRUCTION ....................................................... 8  
  Scheduling  
  Practice Requirements  
  Student Recital Performances  
  Juries  
  Accompanists  
ATTENDANCE—Recitals, Concerts and Cultural Events .......................... 10  
CREDIT REQUIREMENT FOR MUSIC DEGREES .................................. 10  
ENSEMBLES .................................................................................. 10  
LANGUAGE PLACEMENT EXAMS & CREDITS ..................................... 11  
PROFICIENCIES—Sophomore Decision, Oral Competency and Recitals ........ 11  
FUNCTIONAL KEYBOARD POLICIES ............................................... 14  
AURAL TRAINING POLICIES ............................................................ 14  
TECHNOLOGY FOR MUSICIAN EXEMPTION REQUIREMENT ................. 14  
MUSIC EDUCATION ....................................................................... 14  
FACILITIES .................................................................................... 17  
INSTRUMENT SECURITY POLICY ................................................... 18  
ENSEMBLE MUSIC SECURITY POLICY .......................................... 19  
CONCERTO COMPETITION ............................................................. 19  
GIFFIN COMPETITION .................................................................... 19  
OTHER PROGRAMS ........................................................................ 20  
ORGANIZATIONS ........................................................................... 22  
AWARDS, GRANTS AND SCHOLARSHIPS ........................................... 22  
FACULTY LIST 2014 - 15 .................................................................. 24  
STUDENT ADVISORY COUNCIL CONSTITUTION ............................... 25
ADMISSION TO MUSIC DEGREE PROGRAMS

In order to be admitted to the Stetson University School of Music, students must:

(I) successfully complete an audition/interview before a faculty committee and
(II) meet the general admissions standards for the University as outlined in the University Bulletin. Although a live audition is preferred, a recording may be submitted. The purpose of the audition/interview is to determine the applicant’s potential for successful completion of a degree program in music.

Transfer Students: Transfer students must successfully complete an audition/interview before a faculty committee and meet the general admissions standards for the University as outlined in the University Bulletin. Credits transferred from other colleges and universities are reviewed and assigned by the Dean of the School of Music. Transfer students’ applied music levels are verified by the audition committee, and these students must take diagnostic examinations in music theory, aural skills and keyboard. Transfer credits in these areas are then determined after completion of the tests.

When the report of the audition/interview and other necessary application materials are submitted to the Office of Admissions, the University Admissions Committee reviews the application and decides upon the applicant’s eligibility for admission. The Office of Admissions then notifies the applicant of the committee’s decision. If an applicant is denied admission to the University, the Dean of the School of Music meets with the Dean of Admissions to review the case.

Music Major Only: If the applicant is denied admission to the University but the audition has revealed truly exceptional musical talent and the student shows a strong likelihood of success in music, the Dean of the School of Music may recommend that the student be given special consideration. Admission to the University may be granted with the stipulation that the student major in a degree in the School of Music. If at a later time, the student wishes to change to a major outside the School of Music, satisfactory academic achievement at the University must be in evidence. A grade of C or better is required in at least one course from each of the following four areas: Writing, Quantitative Reasoning, and Personal, Social, and Environmental Responsibility course.

FINANCIAL ASSISTANCE

Applications for financial aid are made through the Office of Student Financial Planning. Financial assistance is available to music students at Stetson University in two basic categories:

1. Talent-based awards
   Music grants and scholarships are awarded to students based on their talent as exhibited by audition. The number of awards available in any specific area is dependent upon the special needs of the School of Music to maintain a balanced program. Students have specific performance responsibilities, which must be maintained in order to continue to receive the award. Additionally, appropriate academic progress (generally indicated by maintaining a GPA of 2.75 or higher and passing the sophomore decision on time) is required to maintain the full amount of a talent award. The Dean and Associate Dean review the work of the students each year and make recommendations for renewal. Students who change their major either to or away from the Music School during their collegiate career may have their scholarship reduced or eliminated. Students should check with the Dean or Associate Dean regarding scholarship status.

2. Need-based aid
   Students are encouraged to apply for funds which are available on the basis of demonstrated financial need of the family. Applications for these funds must be made through the Office of Student Financial Planning. Funds may take the form of grants, loans, or work study within the University. Students receiving work study funds are assigned a specific number of hours to work in the University each week. Each student who receives work study aid and is assigned a position in the School of Music, should contact Ms. Sunderland, the work study manager in the School of Music, to assist you with establishing a position in the school. Students assigned under the College Work-Study Program must have time cards approved, signed, and returned to the Music Office at the end of each month. No payment can be made until time cards have been properly signed and submitted. Please note that time cards are not to be given directly to student payroll; they must be signed by your supervisor and submitted to Ms. Sunderland. Appropriate reductions will be made in cases where assigned work appointments are not met.
OUTSIDE EMPLOYMENT

Music students often have opportunities to perform off-campus. While these opportunities are valuable educational experiences, it is also important to ensure that students fulfill their primary responsibilities at Stetson University. Applied study, ensemble performances and rehearsals, and classroom responsibilities should be the first concern of music students.

REGISTRATION

Registration for courses takes place at the beginning of each term, with pre-registration periods near the close of the fall and spring terms. When the student reviews registration materials online, the student must contact his/her faculty advisor for an appointment. Registration is completed online through Banner Web with the use of a registration PIN obtained from the faculty advisor. The Dean or the Associate Dean must approve course loads of 20 credits (5 units) or higher. Note that students must have a GPA of 3.4 or higher to be eligible for course loads of 20 credits, and a GPA of 3.7 or higher for course loads of 21 credits. Entering students are pre-registered administratively prior to their entering term. Adjustments in class schedules and instructor assignments may be made during the orientation period at the beginning of the each semester.

ADVISORS

Upon entering the School of Music, each student is assigned a faculty advisor. It is the function of the faculty advisor to aid the student in planning his/her course work in proper sequence and guiding the student toward informed career decisions. Each student is urged to maintain close contact with his/her advisor.

CHANGE OF MAJOR

A student wishing to change their major should talk with his/her advisor and applied teacher, and make an appointment with the Dean’s Administrative Assistant, Mrs. Peterson, for information concerning the procedure.

MUSIC FEES

There are few fees charged in addition to tuition in the School of Music. Music majors are not charged extra for applied lessons required for their degrees. However, there is a $25.00 practice room fee per semester for each applied course taken. Non-music majors electing to enroll in private lessons are allowed to enroll for one credit hour on a space-available basis (as determined by the Dean of the School of Music) and are charged $100.00 per semester. Students enrolled in instrumental methods classes are charged a $15.00 instrument rental fee.

GRADING SYSTEM

Grades for music courses are ABCD (+ and/or -)/F (4-point system) with the exception of aural training courses. Grades for aural training courses (MUSC 173-174, MUSC 273-274, and MUSC 375) are ABC (+ and/or -)/F.

INCOMPLETE GRADES

A grade of “I” (Incomplete) is given when, because of illness or other extenuating conditions beyond the control of the student, he/she is unable to complete all of the requirements of the course. Neglected work or lack of preparation is not an acceptable reason for assigning an incomplete. The work of the course must be completed two weeks prior to the last day of classes in the next academic session of enrollment, excluding Summer Term. For applied lessons, the student must complete the course work by the second week of the next semester to be able to continue in the next applied course that semester, otherwise the “I” becomes an “F.”

At the midpoint of each semester, students receive evaluations of their achievement to that point. Courses in which they are receiving a C-, D, or F are so indicated.

COURSE EXCLUSION OPTION

If you are an undergraduate, you may elect to have the grade and the credit earned, or attempted in the case of failure, for one course excluded from credit toward graduation and from inclusion in your GPA. An excluded course, with the grade earned, will remain on the transcript and be designated as “E” or “excluded from GPA.” An excluded course may not fulfill any requirement,
nor will it count toward credits/units needed for graduation. This may result in having to take additional courses to meet graduation requirements. Courses that you take during your final semester in which you are scheduled to graduate are NOT eligible for the Course Exclusion option.

Although an excluded course will not affect your cumulative GPA, the grade received and associated credit(s)/unit(s) will be used in the GPA calculation for academic honors. If you apply to a graduate program or a professional school, the school you are applying to may recalculate your GPA with the inclusion of the excluded grade. To exercise this option, you must apply for Course Exclusion after the grade for the course has been posted, and no later than the last day of classes of the next regular semester of enrollment (excluding summer) after the course was completed. Apply for the option using the Course Exclusion form available in the Office of the Registrar. The option requires the approval of your academic dean, so drop the completed form off at the Dean's office prior to the deadline. The Dean's office will notify you if the request is approved, and will send approved forms to the Registrar's Office for processing.

You may retake a course that the Course Exclusion option has been applied to. If you received a passing grade on the first attempt, retaking it does NOT count toward the limit of one passed course that may be retaken. The Course Exclusion option and the option to retake a passed course replace the F-Forgiveness option starting fall of 2010. If you have already used F-Forgiveness twice, then you may not use the Course Exclusion option. If you used F-Forgiveness only once, then you may use the Course Exclusion option or the option to retake a passed course, but not both.

PASS/FAIL COURSE OPTION

A student has the option of taking on a pass/fail basis a total of two courses that are not ordinarily pass/fail. To exercise this option, the student must obtain a pass/fail form from the Office of the Registrar, have the form signed by the faculty advisor, and return it to the Registrar prior to the appropriate deadline (see the academic calendar for the specific date for each term). Once initiated, the pass/fail option may not be changed.

The pass/fail option may be used only for courses which are not applied toward a major or minor and not applied toward Writing, First Year Seminar, Junior Seminar, and Quantitative Reasoning course requirement. For music majors, the pass/fail option may be used for relatively few classes. Courses that are NOT ELIGIBLE to be taken pass/fail are:

1) Any MUSC, MUSE, MUSC, or MUSA that are degree requirements for your major.
2) For BM outside field or BM outside Business, classes that fulfill a requirement in the stated outside area.
3) Writing, First Year Seminar, Junior Seminar, or Quantitative Reasoning general education courses.
4) Courses that are required for your minor.

PROGRESS TOWARDS DEGREE COMPLETION

The faculty in the School of Music require that students are making sufficient progress toward completion of their degree. If a student continues to struggle in certain areas, that indicates that sufficient progress is not occurring. In spring 2002, the faculty of the School of Music approved the following policy regarding multiple failures in the same class.

Music majors are allowed to attempt each music course two times only. If both attempts to complete a course are not successful, whether through failure or withdrawal, it is possible for the student to appeal to the Dean for an exception to this ruling. Appeals will be considered only when based on circumstances beyond the control of the student or other exceptional circumstances.

ACADEMIC REMEDIATION

At various times throughout each semester, faculty discuss students who are having trouble in their classes, ensembles, and/or lessons. After brief discussion, those students will be further evaluated by a select committee of faculty to determine the most appropriate course of intervention for each student. On occasion, students may be required to enter into a contract with the School of Music designed to establish a minimum level of progress required to continue in a music degree. Contracts typically include:

a. The requirements for the student in the current term—those things that the student must do in order to alleviate faculty concerns, for example:
   • Attainment of a certain grade in a course(s) this term
   • Attendance
   • Counseling
   • Performance requirement
b. The action that will be taken if the student does not or is not able to complete the requirements of the contract, possibly:

- Suspension from the School of Music for 1-2 terms
- Removal from the School of Music
- Removal from current major or emphasis

The Dean or Associate Dean will meet with the student to discuss the contract. Toward the end of each semester, the Dean will communicate with appropriate faculty about the student’s success in completing the obligations of the contract. If they have not met the contract’s obligations, the Dean will meet with the student to apply the action required under the contract. The action should not be adjusted without another meeting of the committee.

**ACADEMIC HONOR SYSTEM**

As an institution of higher learning, Stetson University depends upon its members—students, faculty, staff, and administration—to uphold the highest standards of academic integrity. Without a commitment to this ideal, the foundation of our educational mission is undermined, and truth—the ultimate goal of our pursuits at the university—loses its meaning and force. The Honor System seeks to nourish a vital campus culture, one where students, faculty, administration, and staff are mutually committed to pursuing truth in a spirit of cooperation and respect. Laws and rules exist to protect a society and its members, but to flourish truly, a community relies upon the individual to take responsibility for his or her actions and to uphold certain bedrock principles. The Honor System specifies actions that are harmful to the community and establishes ways of reprimanding those who violate basic standards. The primary justification for the Honor System is that it challenges individuals to reflect upon the ethical issues they face as members of a university, and encourages them to take positive steps to maintain the integrity of themselves and their community. Moreover, by affirming student self-governance in the form of an Honor Council, this Honor System underscores the central roles that both students and faculty play in upholding academic integrity.

The Honor Pledge is a promise made by undergraduates to uphold high standards of integrity and honesty in their academic work. By enrolling in Stetson University, students commit themselves to abide by the principles and spirit of the Honor System. They will be asked to demonstrate that commitment by signing a written pledge that will be kept on file by the Honor Council. Faculty are encouraged to underscore the continuing vitality of the Honor Pledge by having students reaffirm their promise when turning in tests, quizzes, papers, or other assignments. For the purposes of assignments, a student who writes the word “Pledged” followed by her or his signature is understood to be reaffirming her or his commitment to the principles of the Honor System.

**THE HONOR PLEDGE**

_As a member of Stetson University, I agree to uphold the highest standards of integrity in my academic work. I promise that I will neither give nor receive unauthorized aid of any kind on my tests, papers, and assignments. When using the ideas, thoughts, or words of another in my work, I will always provide clear acknowledgment of the individuals and sources on which I am relying. I will avoid using fraudulent, falsified, or fabricated evidence and/or material. I will refrain from resubmitting without authorization work for one class that was obtained from work previously submitted for academic credit in another class. I will not destroy, steal, or make inaccessible any academic resource material. By my actions and my example, I will strive to promote the ideals of honesty, responsibility, trust, fairness, and respect that are at the heart of Stetson’s Honor System._

**APPLIED MUSIC INSTRUCTION**

**Scheduling** – Students may schedule weekly lessons at the beginning of each term after registering for course work. The student submits a printed class schedule to the applied teacher. When the teacher has gathered the schedules of all those students assigned to the studio, the teacher assigns a lesson time to each student based on the available hours indicated by the student’s class schedule. The teacher then posts the weekly lesson schedule on the studio door. This should be done as promptly as possible in order to meet the requisite number of lessons for the term (minimum of 14, including semester jury).

Each music major is entitled to 50 minutes of instruction per week on their major instrument during each semester. All other lessons (secondary, non-major lessons) are 25 minutes per week. Teachers are free to combine or distribute a student’s lesson time provided that the student receives the required minimum amount of instruction. An applied music teacher is required to make up a lesson absence in only two cases: (1) if the teacher requests the lesson cancellation, or (2) if a student notifies the teacher of the intention to be absent due to illness or family emergency at least 24 hours in advance.
Practice Requirements – During the second or third week of classes, once lesson times have been set, music students will begin signing up for practice room time. An email notice will be sent to all students regarding the day and time for sign-up with seniors (based on applied level, not hours obtained), having first choice. Every music major will be guaranteed a minimum of two hours per day with additional time available during times that have not been reserved. Those students studying applied music for one hour credit will be able to reserve one hour of practice time per day. Students must sign up for this time during the scheduled sign-up days. Once all students have had the opportunity to reserve practice room time, a schedule will be placed on the door of each practice room. If a student does not show up for her/his reserved practice time within 10 minutes of the scheduled session, the room may be used by another student on a first come, first served basis. Students may not “hold” a room with books, music, or backpacks except for water or restroom breaks.

Student Recital Performances – Student Recitals are scheduled weekly during each academic term. Except for the first semester of the freshman year, each music major must appear at least once each semester in a Student Recital or an on-campus appearance approved by the individual’s instructor, as a soloist in the major applied music area. Failure to meet this recital requirement without the approval of the applied faculty will result in a failing grade for the semester. Student Recitals normally will be presented on Thursday at 2:30 pm in Elizabeth Hall and/or Presser Hall, Room 132. Students are to complete a Recital Request Form online. You can also access the page by going to the main music page, and then clicking on “Faculty/Student Resources.” The music being performed should be listed properly on this form, including all information necessary to properly represent that composition on the program. Timing for the performance should be exact. Once you fill out the information and click ‘submit’, it will email you a copy of the request. Print that email out and bring it to your studio teacher to sign. The form should then be returned to the Music Office no later than 4:00 p.m. on the Monday prior to the Thursday recital. Rehearsal time for these recitals is scheduled in Elizabeth Hall from 12:00 pm until 3:00 pm on Wednesdays; the sign-up sheet is located on the bulletin board outside the Music Office.

Juries – During each semester, examinations in applied music are given before a jury consisting of three School of Music faculty members, one of whom must be the student’s applied teacher. All students enrolled in applied lessons will appear before a jury at least once during each term. During the first semester of study, however, students enrolled in one-hour elective or secondary courses may appear at the discretion of the teacher. At the discretion of the applied teacher, a jury may not be called in the semester in which a senior recital is given. Jury dates are posted well in advance on designated bulletin boards in Presser Hall. Appointment schedules are posted at least 24 hours before juries begin. Jury appointments are normally for a 10- to 20-minute period. The student should present a jury card to the jury when appearing for examination. This card, which may be obtained from your applied teacher, should list the current repertoire studied by the student; it is the responsibility of the student to keep the information current and accurate. Jury cards are kept on file in the Music Office.

The procedure for hearing applied music juries is as follows: the applied teacher is designated as the jury chairperson. When a student appears for the jury, he/she submit the jury card to the chairperson. The jury members inspect the card and call for the performance of repertory studied, technical exercises, the self-prepared piece and/or sight-reading. Each jury member writes comments on the performance and presents them to the chairperson. The jury chairperson records the material heard on the jury card, excuses the student from the room, and requests a written grade from each jury member without discussion. The chairperson then averages the grades and records a jury grade on the card. The teacher is responsible for returning jury cards to the Music Office for filing. A final grade in the applied course is determined by the teacher, and should not be more than one letter grade higher or lower than the jury grade. If the teacher feels that exceptional circumstances justify a grade more than one grade higher or lower, he/she must clear it with the Dean.

Accompanists – It is the responsibility of the student to arrange for the services of an accompanist, also known as a collaborating artist. Dr. Kristie Born, the faculty Coordinator of Accompanying, can sometimes assist in locating an accompanist. There are both student and non-student accompanists. Students who have fulfilled their required number of hours in Accompanying may charge a fee of up to $10 per hour (freshman and sophomore accompanists), or up to $12.00 per hour (junior and senior accompanists), for their services. Student accompanists are paid for one hour of service for non-degree recital performances (including but not limited to student recitals, juries, master classes, and hearings), and studio classes are charged at a half-hour rate. Students should contact non-student accompanists regarding their fees.

Instrumentalists may expect to use the services of an accompanist for approximately 6-10 hours per semester and vocalists may expect to use the services of an accompanist for approximately 20-25 hours per semester (depending on their applied instructor’s requirements); students should budget accordingly. Non-payment can result in the withholding of a student’s grades. Finally, if instrumentalists are needed for performances, arrangements are made through the student’s applied instructor in collaboration with the instrumentalists’ teachers.
ATTENDANCE—Recitals, Concerts and Cultural Events

Student Recital: Each full-time music major is required to attend Thursday afternoon student recitals, but is allowed three absences per semester. There will be no excused absences beyond the three allowed unless approved by the Dean or Associate Dean. Unavoidable class conflicts with the Thursday afternoon recital time must be approved by the Dean or the Associate Dean during the first week of the semester. It is the student’s responsibility to check in and out of recitals with the attendance monitor.

School Requirement for additional cultural events: All full-time music majors are required to attend fourteen additional cultural events each semester, including twelve evening recitals/concerts and two non-music events. Up to three of these recitals/concerts may be events in which the student participates in full, such as ensemble concerts. Students may receive credit for recitals in which they perform a small segment, if they attend the entire recital. Students will receive credit for only one concert in a series of repeated concerts.

All music majors will automatically be enrolled in MUSC 100, Recital Attendance. This class carries no credit and its designation is Pass/Fail. If you meet the attendance requirements as stated above, you will pass this course.

Studio Requirement for additional cultural events: Up to seven of the twelve evening recitals/concerts may be specified by the studio teacher. Each Studio will list the required recitals/concerts in the Studio Syllabus, which will be given to the student by the end of the first week of classes.

Non-music event sheets, available in the Music Office, must be submitted to the front office within two weeks of the event in order to be counted. Acceptable non-music events are those approved by the College of Arts and Sciences. You can also find these on the Stetson Web-event Calendar on the Intranet at www.stetson.edu/calendar, listed in the Culture Credit calendar.

CREDIT REQUIREMENT FOR MUSIC DEGREES

Although each degree within the Music School requires the completion of prescribed courses, which total from 32 to 36 units, it is possible for students to reduce the number of courses by showing competency in some areas through exemption exams. Students who entered Stetson in Fall 2013 or later must complete a minimum of 32 units (128 credits) for graduation. For students who matriculated to Stetson University prior to Fall 2013 and have maintained full-time status in all successive semesters prior to graduation, the minimum credit requirement for graduation in 120 credits.

ENSEMBLES

The School of Music offers opportunities for experience in a wide variety of ensembles. All full-time students are required to enroll in an ensemble each semester (except intern semester). Students with scholarship awards may be assigned participation in ensembles beyond the minimum requirement.

Ensembles
- Choral Union
- Concert Choir
- Jazz Ensemble
- Orchestra
- Stetson Chorale
- Stetson Men
- Stetson Opera Theater
- University Symphonic Band

Stetson Opera Theater
Participation is by permission of the director. Credit is earned but participation is not counted as major ensemble credit toward graduation. Stetson Opera Theater is required for all voice majors for their junior and senior years.

Chamber Ensembles
Chamber ensembles include conducted groups such as the Chamber Orchestra, Brass Ensembles, Clarinet Choir, Flute Orchestra, Horn Ensemble, and Guitar Ensemble. These experiences may be viewed or structured by faculty ensemble directors as extensions of other studio work. Some ensembles may require an audition or permission of instructor to enroll. Students should contact individual directors for details.
Chamber Music
A chamber music ensemble is a small, non-conducted student ensemble typically with three or more participants. Ideally, an ensemble works together through a full academic year. Each group is required to perform once in the fall semester for the Chamber Music Juries, and in the spring. All ensembles perform off-campus. Each group should coordinate their performances with David Bjella (Presser 344; dbjella@stetson.edu). Since performances include talking to audiences about the music being performed, all students signed up for Chamber Music must hand in outlines prior to their performances and do a run-through for their coach. There will be a Chamber Music Jury at the end of the spring semester.

Extra-Curricular Ensembles
Students are free to form extra-curricular ensembles if rehearsals and performances do not conflict with curricular activities. Limited and responsible use of Music School facilities is available to such groups where such a conflict does not exist. In no case are the rehearsal halls (132P and 352P) to be used for rehearsals of extra-curricular ensembles without permission from the Music Office.

LANGUAGE PLACEMENT EXAMS & CREDITS
When a student passes a language placement examination administered by the Language Department, the student is given advanced placement in that language and has satisfied that portion of the language requirement for our music degrees. However, the student does not receive credits for the exempted language courses and must still take electives outside of the music school to earn their required 30 non-music course units.

PROFICIENCIES—Sophomore Decision, Oral Competency and Recitals
At Stetson, there are three requirements of music degrees that fall outside of the course work. These proficiencies are designed to measure overall knowledge and thoroughness of understanding in certain significant areas of music.

1. Sophomore Decision. Upon completion of the second semester of sophomore-level applied major study, the student is examined by a faculty jury to determine eligibility for junior standing (“Sophomore Decision”). This jury is longer and more comprehensive than the normal jury, and includes performance of learned repertoire, sight-reading, and other items of general musical knowledge. A positive simple majority vote by the committee will constitute a pass. A music major is not enrolled in “upper division” applied courses until a favorable Sophomore Decision has been recorded. The student will continue to enroll in MUSA112 or MUSA113 until the Sophomore Decision is passed. A student may not take a Sophomore Decision more than twice.

2. Oral Communication Competency. The oral competency of each music major will be examined by a faculty committee during the third or fourth semester jury. At this time, each student will make a prepared oral presentation of approximately three minutes pertaining to the music performed (or another topic related to the performing area approved by the applied teacher). A positive simple majority vote by the committee will constitute a pass. Students may take the oral communication competency only once. Principal matters that are to be considered by the faculty are the following:
   - proper grammar
   - logical organization of materials
   - clear and distinct speech
   - effective stage presence
Those students who, in the judgment of the faculty, do not possess adequate skills in oral communication will be required to complete COMM 201 Public Speaking prior to graduation.

3. Recitals
   Bachelor of Music, Performance
   - A senior recital of 50 minutes of repertoire is required.
   - A junior recital of 25 minutes is required.

   Bachelor of Music, Theory Major
   - A recital of 25 minutes in the student’s performing area is required in the junior year. See NOTE.

   Bachelor of Music, Composition Major
A 25-minute recital in the student’s performing area in the junior year and a 25-minute composition recital in the senior year are required. See NOTE.

Bachelor of Music Education and Bachelor of Music with Elective Studies in an Outside Field
A senior recital of 25 minutes in the student’s performing area is required. See NOTE.

Bachelor of Music in Music Technology
A junior recital of 25 minutes in the student’s performing area is required. A senior recital of Music Technology project, that includes a recital of 25 minutes, is required. See NOTE.

Bachelor of Arts, Music Major
A senior recital of 25 minutes in the student’s performing area is required. This recital is in addition to the required Arts and Sciences senior project. See NOTE.

NOTE: Any student whose prescribed curriculum does not require a 50-minute senior recital is free to request permission to present such a program. The request should be in the form of a brief letter to the student’s applied teacher prior to the applied jury the semester before the recital. If the teacher supports the request, they will make arrangements for a double-length jury and submit the request to the jury members. The jury renders the decision. The recital is also contingent upon the availability of an appropriate time in the university schedule.

a. Junior Recital. A student preparing for the junior recital must receive approval from the applied teacher as to recital readiness and the date of the performance. The 25-minute recital is held during performance class whenever possible; however, faculty with performance class in other than Douglas Lee Chapel can reserve time for junior recitals on Wednesdays between 5:30 and 7:00 p.m. Students are encouraged to find appropriate alternate venues for performance whenever possible.

Faculty can nominate students to perform their junior recital on Stetson Showcase day in Spring semesters, as part of the showcase. Student performers will be selected by a group of faculty as appointed by the Dean. Faculty submissions will be requested by the Associate Dean.

The student is responsible for printing the program. The program should be presented to the teacher for proofing and approval. The student, with the teacher’s approval, may choose to announce the program, with brief comments, in lieu of printing a program.

The student may publicize the recital in the student newspaper and with posters. The University Office of Public Relations will not handle publicity for junior recitals. The student may make arrangements to have the recital recorded; however, because of the large number of recitals held in Douglas Lee Chapel, the Recording crew will not be able to schedule recordings of junior recitals as part of their assigned duties.

b. Senior Recital: Major Recital Regulations

Before performing the recital, the candidate must present the entire program as it will be performed for a faculty screening committee or jury composed of three faculty members. The applied teacher, in the role of chair, will set the time and place of the hearing, based on the schedule of performers and the faculty committee. The hearing must be passed at least two weeks prior to the scheduled recital date; therefore, it is advisable to schedule the hearing at least three weeks ahead so that, in the event the student fails to pass the hearing, a second hearing is possible before the two-week deadline. A second hearing will consist of the same faculty committee as the first. A third hearing will not be permitted during the same semester. Unanimous approval must be given, and publicity is not to be released until the hearing has been passed.

The student must read the Senior Recital Packet, available in the front office, prior to the hearing and have discussed the information with their applied teacher. At the recital hearing, the student must present three hard copies of the entire program, including program notes approved by the applied teacher. Illegal copies of copyrighted music are not allowed at any time in the School of Music. Recital hearings and public recitals may not take place with the use of such copies.
Senior Recitals are scheduled in the Office of the Dean in consultation with the applied teacher. The various forms required to schedule the recital (Teacher Approval, Publicity, Stage Crew, Recording), as well as information on due dates, etc. can be found in the Senior Recital Guidelines packet. The packet is available online and in the front office of the School of Music.

Recital Scheduling

Times for senior recitals will be assigned in the Music Office once a student has passed their hearing. In all cases (except for those that require extensive stage changes such as percussion or music technology), there will be 15 minutes between senior recitals. Once recital dates have been put on the calendar, they will not be changed except for emergency or health reasons. Rescheduling can be accomplished only by petition of and approval from the Applied Instructor, Associate Dean Painter, and Dean Masse. Lack of preparation is not an acceptable reason for rescheduling. Therefore, it is extremely important that a date be chosen in careful consultation with the applied music teacher and collaborating musicians. Music Education students may not schedule their senior recital during their internship semester. No senior recitals are to be presented during the last two weeks of the semester.

Recording

Arrangement for recording of senior recitals is made by submitting a Recording Request Form to Dr. Stephen Robinson, Supervisor of the Sound Lab, at least one week in advance of the recital. There is a “Sound Lab” mailbox in the Music Office for this purpose.

Programs & Program

Take three copies of the approved program and notes to your hearing for committee approval. See the Senior Recital Guidelines packet for specific program information. You must e-mail it as a Microsoft Word attachment to the front office within 24 hours after a successful hearing. All programs for recitals must be printed by the Music Office. Senior recital program notes are to be prepared in collaboration with your studio teacher. The Senior Recital Guidelines packet contains information and cost for printing. It is also your responsibility to arrange for ushers to distribute the programs.

Publicity

Publicity for senior recitals is handled through Stetson University Marketing. Students presenting recitals should present to that office the Senior Recital Publicity Release form by 4:00 p.m. on the day following successful completion of the hearing. Senior recitals will receive no publicity until students have passed the senior recital hearing.

Rehearsals in the Chapel

A schedule sheet is posted every Monday morning on the bulletin board outside the Music Office. Students may reserve evening rehearsal times with the following limitations:

- Full recitals: 8-14 days preceding the recital, 1-1/2 hours; 1-7 days preceding the recital, 2-1/2 hours.
- Half recitals: 8-14 days preceding the recital, one hour; 1-7 days preceding the recital, 1-1/2 hours.

A reasonable number of additional hours may be available on weekends. If there are special reasons for not being able to rehearse on evenings or weekends, see the Dean’s Administrative Assistant.

Stage Crew

If special instructions are necessary for the stage crew, the student should complete the appropriate form and submit it to the stage manager one week prior to the recital. There is a Stage Manager/Stage Crew mailbox in the Music Office for this purpose.

Recital Etiquette

In order to focus attention on the musical performance and keep costs minimal for all students, the following guidelines have been established:

1. UNDER NO CIRCUMSTANCES will floral arrangements or other decorations be permitted on stage before, during, or after a recital.
2. The recital should not be preceded, interrupted, or followed by extraneous presentations of any kind.
3. Photographs are not permitted during the performance.
4. Encores are not allowed.
5. Dress for recitals should be tasteful. Costumes, excessive jewelry, low-cut gowns, colored tuxedos, etc. are inappropriate.
6. If you wish to hold a reception in 132 Presser Hall, please speak with the Dean’s assistant for forms and policies. Receptions in other areas of Presser Hall require approval from the Dean’s office. No food is allowed in McMahan Hall.
**FUNCTIONAL KEYBOARD POLICIES**

Students in all music degrees take functional keyboard, a class designed to help students develop keyboard skills necessary to perform tasks required of musicians in any of the careers they may propose. Students will be placed into one of three sections, determined by their incoming keyboard facility. The first section is a two-semester course, the second is a three-semester course, and the third is a four-semester course. Students must enroll in Functional Keyboard every semester that the required course in a student’s keyboard sequence is offered at Stetson until they have completed the required sequence.

**AURAL TRAINING POLICIES**

Students must be enrolled in an aural training until they have completed MUSC 274. On the recommendation of the instructor, a student failing Aural Training may be allowed to:

- Drop the aural training course prior to the date referred to as the “last day to drop course without academic penalty,” and
- Enroll in MUSC 170: Aural Training Review – and attend the aural training class most recently passed. MUSC 170 is a 1.0-hour course that is graded pass/fail and is repeatable for credit. Upon completion of MUSC 170, the student will re-enroll in the aural training class most recently dropped.

**TECHNOLOGY FOR MUSICIAN EXEMPTION REQUIREMENT**

MUSC 259 Technology for Musicians is a course that introduces students to a variety of intersections between technology and music-making. In rare cases, a student may have sufficient prior experience to warrant an exemption from the course. Students should first consult their academic advisor to inquire about the likelihood of receiving such an exemption.

In order to receive an exemption for MUSC 259, a student must submit an electronic portfolio to Dr. Nathan Wolek. The portfolio must be contained on a single USB thumb drive or an alternate medium approved by Dr. Wolek. In order to receive an exemption for the upcoming semester, a student must submit his or her portfolio before the first day of registration for that semester.

The student’s portfolio must contain all of the following items to be considered complete:

- One page musical score prepared by the student for at least 6 distinct instruments (i.e. cannot be all one type) in PDF.
- One page musical score prepared by the student for SATB with lyrics in PDF.
- Three to five minute mastered stereo recording of the same student performance saved in both WAV and MP3 formats.
- Five or more minute original audiovisual presentation on a musical topic created using Powerpoint, Keynote or equivalent software. The presentation must incorporates images and excerpts of musical recordings, include an audio voiceover by the student and be saved in a QuickTime compatible format.

**MUSIC EDUCATION**

Graduates of the BME degree program, upon recommendation of the coordinator of music education and the director of student teaching, are certified by the State of Florida Department of Education to teach instrumental, vocal, and general music to grades K-12 in the public schools of Florida. Most teach either instrumental or choral-general music at the elementary, middle school/junior high, or high school level.

The music education curriculum at Stetson includes courses in the arts and sciences, professional education, music, and music education. Music education majors are required to present a senior recital. Entering first-year and transfer students are required to take EDUC 265, Principles and Methods for Diverse Learning. All music education students are required to join the College Music Educators National Conference or the collegiate chapter of American Choral Directors Association and become immediate and active participants in the profession.

Elementary and secondary music education methods courses at Stetson provide for pre-student teaching field experiences. The Community School of the Arts also provides opportunities for teaching in applied areas and for assistance in Orff programs, Children’s Choir, and Youth String Project. All proficiencies and the senior recital must be completed before internship. Except for students interning in a fall semester, all classwork should be completed prior to internship.

During the first semester of the sophomore year, music education majors should apply in the Department of Education at Stetson for admission to teacher education. All students who apply for admission to the Approved Program must meet the requirements listed below.
Teacher Education Course Sequence

I. IN THE FIRST SEMESTER AT STETSON:
   a. Join CMENC or ACDA, and maintain active membership throughout Stetson career.
   b. Meet with the Director of Teacher Education during an EDUC 265 class session. You will:
      i. discuss the online Undergraduate Teacher Education handbook; read and return the signed statement indicating that you have read the handbook.
      ii. complete the application for admission to the Teacher Education Program.
      iii. submit a copy of your Music School Check Sheet (found in your Music Student Handbook) AND the Planned Program Sheet, which indicates when Education courses are planned in your curriculum, to the Undergraduate Office in Davis Hall. This planned program of study will be confirmed/updated/modified each year in your regular communication with the Director of Teacher Education.
   c. Become familiar with the requirements for admission to the Approved Teacher Education program (requirements listed in the Undergraduate Handbook).

II. IN THE SECOND SEMESTER AT STETSON:
   a. Check your SAT or ACT scores. If you have not earned an acceptable score, you MUST make an appointment to see the Director of Teacher Education this semester.
   b. When you receive your Planned Program from TE, check it for changes. If there are no changes then you are required to return it to the Undergraduate Office via campus mail or hand deliver. If there are changes in your planning OR if your Planned Program sheet has a note indicating a required visit, you will see the Director of TE during advising week. This procedure will be repeated every semester until graduation.
   c. You will join all music education majors in a once-a-semester meeting with Teacher Education faculty. This meeting will be called on a Friday afternoon, early in the semester.

III. IN THE SOPHMORE (OR SECOND) YEAR AT STETSON:
   a. Take the General Knowledge (GK) portion of the Florida Teacher Certification Exam. This test is offered only four times a year, and you need to sign up significantly in advance. Applications for this exam are available in the Music Office and the Undergraduate Office in Davis Hall.
   b. You must be approved for the Teacher Education program before you enroll in either MUSC 354 or MUSC 351, called “Transition Point Courses.” Since these courses will be taken in the Junior year, you must meet all necessary requirements before then. Please take responsibility for becoming familiar with these requirements, which are listed in the Undergraduate Handbook.

IV. IN THE JUNIOR (OR THIRD) YEAR AT STETSON:
   a. You must now have been approved for the TE program at Stetson in order to proceed in 300-level music education courses.
   b. During the fall semester, apply to take the Professional Education and Subject Area (SAE) portions of the Florida Teacher Certification Exams. Both exams are offered in the Spring semester on the same day. Like the GK test, these are offered four times a year and require significant advance registration.
   c. Become familiar with the requirements needed for admission to student teaching (requirements listed in Undergraduate Handbook).

V. PREPARING FOR YOUR INTERNSHIP:
   a. You must attend two meetings in the Department of Teacher Education prior to your internship. At the first required meeting, your placement packet will be discussed. At the second required meeting, you will receive your internship placement.
   b. If you plan to intern in the fall semester, the first meeting will be in November of the previous fall semester, and the second meeting will be in April of the previous spring semester.
   c. If you plan to intern in the spring semester, the first meeting will be in April of the previous spring semester, and the second meeting will be in November of the previous fall semester. Notices are posted in Presser and Davis Halls.
   d. Placement packets are always due the semester prior to student teaching. For example, if you plan to intern in the fall semester, your placement packet is due in mid-January of the previous spring semester. If you plan to intern in the spring semester, your packet is due in mid-September of the previous fall semester.
   e. All requirements for internship listed in the Undergraduate Handbook, must be met before you will be permitted to student teach; exceptions and extensions are not appropriate or acceptable.
FACILITIES

PRESSER HALL

The University has provided excellent facilities for the School of Music in Presser Hall and McMahan Hall, and it is important that each of us treat the building and its equipment with respect. Guidelines for maintenance of the facilities, its pianos and other instruments, classrooms, sound equipment and the regulation regarding food, stands, chairs, the lab, and smoking, are established for the continued benefit of all students and faculty.

Stands that are anchored in practice room spaces and kept on stand racks in select classrooms and rehearsal spaces are not to leave those spaces. A limited number of stands are available for student to borrow for personal practice in places where stands are not kept. All students are encouraged to purchase their own portable stand to ensure that they have access to this equipment for individual practice, chamber ensemble rehearsals, and gigs.

Valuables – Students and faculty members are urged to leave nothing valuable unattended, especially in the hallways and practice rooms. Instruments should remain in lockers when not in use; bicycles should be locked.

Building Hours – When school is in progress, Presser Hall and McMahan Hall are accessible by student ID card beginning at 6am. Doors are open to the public from 7am to 10pm. Both buildings are closed at 1am. each day. During holidays and between sessions, building hours will vary.

Music Office – The Music Office houses the Offices of the Dean and Administrative Assistants in the School of Music. The office is located on the East Side of the first floor. Students needing information of any kind or wishing to see the Dean or his Assistant should inquire at the information window. The office is open 8:00 a.m. to 4:30 p.m. weekdays.

Bulletin Board – Important announcements will be posted on the bulletin board in the north corridor of the first floor. Students should check this board daily.

Lockers – Lockers are available throughout the building. Staff in the Music Office will assign lockers. At the end of each academic year, lockers must be emptied, and locks must be removed.

Practice Rooms – Students should not leave personal belongings (including instruments, organ shoes, music, etc.) in practice rooms.

Pianos – The grand pianos on the third floor are provided for the use of piano majors and principals. Other students requiring the use of a piano should use other practice rooms. All pianos that have Dampp-chasers (indicated by a power cord attached to the piano) should be plugged in at all times.

Practice organs are for the use of those students registered for organ lessons. Other students are not permitted to use these instruments.

Harpsichords – The School of Music owns three harpsichords of high quality, and their use is strongly encouraged for the performance of baroque music. The University Organist has been assigned the responsibility for oversight of these instruments and should be contacted if there is the need to move them. Those individuals permitted to perform on the harpsichord are faculty members and those students who have studied harpsichord. The performer will tune the instruments before rehearsals and performance, if possible, or by a piano technician.

Student Lounge – This lounge has been furnished for students' use and is located on the second floor of Presser Hall. Students are asked to take care that the furnishings remain usable. Individual practice is not allowed in the lounge.

Food – Generally, the only room in Presser Hall or McMahan Hall in which food can be served is Presser 132. No food or drink (other than water) is permitted in any classrooms or rehearsal rooms other than P132.
Care must be taken in the scheduling of H. Douglas Lee Chapel since it is also used by other organizations on campus. All questions are to be referred to the Administrative Assistant to the Dean.

1. Most music events are scheduled prior to the beginning of each semester and appear on the master calendar.
   a. Concerts and recitals
   b. Special ensemble rehearsals
   c. Performance classes
   d. Recital hour
2. Organ lessons and regular practice hours are scheduled through the organ professor at the beginning of each semester. This faculty member informs the Music Office of the times selected.
3. Practice times for students performing on the Thursday Student Recital are established as 12:00 to 3:00 p.m. on Wednesdays. Students sign for times on the bulletin board outside the Music Office.
4. Evening and weekend practice hours are available for additional organ practice and for faculty and student preparation for recital appearances. A list of available times is posted each week on the bulletin board outside the Music Office. Students may reserve day or evening rehearsal times with the following limitations: 8-14 days preceding the recital, one hour per week; 1-7 days preceding the recital, two hours per week. A reasonable number of additional hours are available on weekends. Priority is given to those who have reserved times in advance according to these established procedures. Faculty will not preempt these scheduled times without prior consultation with those who have reserved the hall in advance.

MUSIC/THEATER REHEARSAL HALL

The Stetson Opera Theater Rehearsal Hall is located in Cummings Gym. Opera rehearsals may be held in this facility as well as various rooms in McMahan and Presser Hall.

HOLLIS CENTER

Various EXP classes, such as Movement and Exercise for Musicians, are held in the Hollis Center Dance Studio.

MULTIMEDIA LABORATORY AND MUSIC STUDIO

Music Technology and Digital Arts classes are held in the Davis Multimedia Lab (Flagler Hall) and the Presser Hall computer lab. The Multimedia Lab is available for lab work when it is not in use by classes.

MUSIC LIBRARY

All music instructional library materials—cds, dvds, lps, reference materials, books, and scores—are housed in the DuPont Ball library. With the exception of reference material and collected edition scores, all materials are available for check-out by students. Access to information on the library holdings is available online at http://cat.stetson.edu/

Additional online resources, including Oxford Music Online (a reference tool including the Grove Dictionary), listening services (Naxos and Classical Music Library) and others, may be found at the address below.
http://www2.stetson.edu/library/databases_music.php

INSTRUMENT SECURITY POLICY

Applied instructors will be responsible for checking in and out university-owned instruments to students in their studios. Each instrument will be returned to the applied instructor at the end of each semester. Should the student wish to keep the instrument between fall and spring terms or over the summer break, a security deposit (determined by the value of the instrument, with $100.00 minimum), will be paid by the student to the School of Music.

At the end of each semester, the applied instructor will notify the Music Office of those students who have not returned their instruments. Those who fail to return instruments will receive an “I” or “F” in the course for which the instrument has been checked out (applied lesson, ensemble, or Instrumental Techniques). This grade will be changed to the appropriate grade when the instrument is returned. If the instrument is not returned by the first Monday after final exams, the student will be assessed the cost
of the instrument plus a $25 processing/handling charge. If the instrument is returned in good repair after the deadline, the instrument charge will be dropped but the processing/handling charge will still be due.

**ENSEMBLE MUSIC SECURITY POLICY**

Each ensemble conductor will be responsible for checking in and out university-owned music to students in their ensembles. At the end of each semester, students who have not returned their music will receive an “I” or “F” in the ensemble. This grade will be changed to the appropriate grade when the music is returned. If the music is not returned by the first Monday after final exams, the student will be assessed the cost of the scores plus a $15 processing/handling charge. If the music is returned in its original state, the music charge will be dropped but the processing/handling charge will still be due.

**CONCERTO COMPETITION**

1. The Concerto Competition will be open to all Juniors and Seniors enrolled in Stetson University during the semester of the competition.
2. The date of the competition will be set at the spring calendar meeting.
3. There will be at least three judges from outside of the School of Music. The Conductor will not vote and will only participate as an advisor in the case of a tie.
4. Students must clear their concerto with the Conductor before they begin working on it in order to determine whether the University Orchestra will be able to perform it. All students will provide the Conductor with an orchestra score (personal copies, library copies, or perusal scores are all acceptable) in order to determine factors that will allow for proper performance (such as instrumentation, degree of difficulty, etc). After approval, students must submit completed Concerto Competition entry forms by the posted deadline prior to the competition. Students will be assigned a time for the day of the competition by lottery.
5. Each member of the jury shall mark a ballot for each student according to the following scoring system:
   - 16-20 points comparable to the best undergraduate student performances anywhere in the United States.
   - 11-15 points comparable to the average undergraduate student concerto performance.
   - 6-10 points comparable to below average student concerto performance.
   - 1-5 points below acceptable for concerto performance.

   Voting is tabulated in the following manner:
   - The votes will be averaged.
   - The two students with the highest scores will be declared winners. (The Jury reserves the right to declare fewer than two winners).
   - Balloting will be based on performance at the audition, not on expectation of possible performance at a later date.
   - The orchestra conductor shall place the winners on the remaining concerts of the season according to programming needs.
   - A student’s performance in the competition should not exceed 15 minutes duration without permission of the conductor.
6. Past winners of the competition are ineligible to compete again.

**Giffin Competition**

Students and friends of Harold M. “Prof” Giffin, former Choral Director at Stetson, have established an endowed scholarship fund, which makes an award available each year to a voice student in the School of Music at Stetson University. The recipient is chosen by means of a competition.

The rules for Giffin Competition are as follows:

1. Eligibility
   a. A student must be enrolled as a voice major in the School of Music.
   b. A student must be enrolled in Applied Voice Course and have passed the Sophomore Decision.
   c. A student must have the permission of his/her voice instructor.
   d. A student must submit a Request to Perform form at least two weeks prior to the event. This form will include the names of the pieces to be performed, performance times, the name of the accompanist, and the signature of the voice instructor.
   e. Students may compete in the Giffin Competition only one time during their study at Stetson University, regardless of the number of semesters of upper-division study.
2. Competition
   a. The student must perform two compositions in contrasting languages, including one art song and either one aria from an opera/oratorio or an additional art song.
   b. The judges for the event will be three musicians from off campus chosen by the voice faculty.
   c. There is a 10-minute time limit for all competitors. Requests for additional time must be made by the studio faculty member (not the student) in advance of the competition day and approved by the voice faculty.

3. Winner
   a. The winner will be announced at the end of the competition.
   b. The award will be available to the winner in the fall of the following year, and is to be applied to the costs involved in attending Stetson University as a music major.
   c. It is a Stetson tradition that the winner will perform at the Baccalaureate ceremony at the conclusion of the academic year in which he/she has held the Giffin Scholarship award.

OTHER PROGRAMS

Artists and Lecturers Series: The University sponsors a series of programs featuring renowned individuals in a wide variety of fields from across the country. Music students are encouraged to attend these events and are given credit toward the Concert/Recital/Cultural Event attendance requirement. A committee of faculty members and students coordinates these programs.

Friends of the School of Music: We are fortunate to have a large number of “Friends” who support our programs by their attendance at concerts as well as through generous gifts to the School of Music. Those who make such gifts become members of the Friends of the School of Music organization. This financial support allows the School of Music to continue offering high caliber performances, current equipment, and satisfies many other needs for both faculty and students.

The Community School of the Arts: This outreach program of the School of Music began in 1985 with the aim of providing musical and artistic opportunities to community members of all ages and levels of ability, while offering teaching experience to University Music Students.

Programs offered include:
- Orff-Schulwerk Classes
- Individual Lessons
- Youth Choir
- Youth String Orchestra

Teachers in the Community School include Stetson students and faculty, as well as community professionals.
ORGANIZATIONS

Pi Kappa Lambda: Pi Kappa Lambda is a national music honorary fraternity whose membership is open to juniors, seniors, and faculty by invitation only. Its members host the end-of-the-year Music Dinner, at which time new members are announced and outstanding freshmen and sophomores are named.

Collegiate Music Educators National Conference (CMENC): CMENC is an organization of students who are preparing for the music education field. Its regular meetings include guest speakers and other programs of interest to those interested in teaching. Students majoring in Music Education are required to join this organization and take part in its activities.

Society of Composers, Inc., Student Chapter: The Stetson Society of Composers, Inc. (SCI) Student Chapter was formed in 1995 and is affiliated with the International SCI. The Stetson Student SCI’s goal is to provide a forum in which to perform, discuss, and promote the composition of new music. Students are eligible to participate in regional, national, and international conferences and competitions, and to submit original scores for possible publication, recording, and performance. Membership is open to all Stetson students.

Student American Choral Directors Association (ACDA): The Stetson University Chapter of the American Choral Directors (ACDA) was formed in 1996 with twenty-six charter members. The chapter is an integral part of the National ACDA and takes part in all state, divisional and national functions and conferences. Members receive all Divisional and National publications. The chapter’s functional purpose is to help foster and promote choral singing, which will provide artistic experiences for all participants. Membership is open to all students with an interest in the choral arts.

Student Advisory Council: This organization of students of the School of Music exists to keep lines of communication open between the student body and the administration. At its regularly scheduled meetings, members discuss items of interest among the students and relay significant information to the Dean of the School of Music. Elections are held each fall and results will be posted on the bulletin board.

Sigma Alpha Iota: In 1990, women involved in music at Stetson University established a chapter of this international fraternity for women in music. Sigma Alpha Iota seeks to build a sense of sisterhood and philanthropy through which they support the advancement of music and the goals of the School of Music.

Phi Mu Alpha Sinfonia: This professional music fraternity for men is an established chapter on campus. Its purposes are to enhance and promote the highest level of creativity, performance, education, and research in music.

AWARDS, GRANTS AND SCHOLARSHIPS

Through the generosity of a number of friends and alumni of the School of Music, we are able to offer scholarships to talented and needy students, both Music majors and others. In addition, generous donations allow for the awarding of several prizes at the end of each academic year. The following scholarships and awards are given to support the work of students in the School of Music.

Bobby L. Adams Endowed Music Award
Doris Williams Davis and William McClure Davis Endowed Award
Elizabeth Shindler Stetson Allen Endowed Piano Prize
National League of American Pen Women of Daytona Beach Award
Rutan-Smith Music Award
Presser Foundation Scholarship
Martha L. Bennett Music Scholarship
Vivian and Harry Bureau Family Endowed Scholarship
Reverend Dr. G. Roy & Olive S. Bragg Scholarship
Lynn and Ruth Clark Endowed Scholarship
Earnest & Katie Cochran Murphy Endowed Scholarship
Tippen Davidson Endowed Scholarships
Harry C. Garwood Endowed Scholarship
Gee Endowed String Music Scholarship
Barron String Orchestral Endowed Scholarship
Professor Harold M. Griffin Scholarship Fund
Gilliland Scholarship
Marion J. Givens Scholarship
Chris Harkins Memorial Scholarship
David H. Harshaw Endowed Scholarship
Helen J. Kaiser Endowed Scholarship
Mattie M. Kelly Musical Education Scholarship
Erwin A. & Nathalie A. Krause Endowed Scholarship
Elizabeth E. Larsen Scholarship
Elizabeth B. McGraw Foundation Scholarship
Roepke Endowed Scholarship
Anna and Charles Salisbury Endowed Scholarship
Frances and Dr. David Schafran Memorial Scholarship
Richard Simms Memorial Fund
Tinsley Endowed Scholarship
Harold and Mabel VanNatta Scholarship
Merridy Williams Memorial Flute Scholarship
Edmund R. & Victoria Wirths Scholarship
Yaxley Memorial Scholarship
Techla M. Miller Endowed Memorial Scholarship
Ruth H. Meinecke Endowed Scholarship
Schmidt-Fix Scholarship
Olive Tawney Rosa Endowed Scholarship
Ralph B. Sorensen Endowed Scholarship
Brenda Carole Jones Brown Endowed Organ Scholarship
Frances Buxton Violin Scholarship
ConMur Scholarship
Lenvil Dicks Endowed Music Scholarship
Marion and George Fronk Endowed Music Scholarship
Dr. Milton O. Jones Endowed Scholarship in memory of “Prof” Giffin
David Getting Monroe Endowed Scholarship
Douglas and Margaret Lee Endowed Music Scholarship
Dr. Paul T. Langston Endowed Memorial Organ Scholarship
Edmund R. and Victoria Wirths Endowed Scholarship
Faye Dietzen Doolittle Endowed Scholarship
Freda Webster Endowed Music Scholarship
Katherine K. Davis Music Endowed Scholarship
Lorri and Gary Reddick Endowed Music Scholarship
Lynn Ann Musco Endowed Clarinet Scholarship
Richard Simms Memorial Scholarship
Roepke Endowed Music Scholarship
S. Allen and Mary Ellen McAllister Endowed Scholarship
Van Natta Endowed Scholarship

Students who have received scholarships since freshman entry need not apply again. Students with transfer credit from other institutions and students seeking to extend their schedule (generally beyond 2 or 3 years) should contact the music administration regarding the number of years that their scholarship is available. Students whose work in academics, ensembles or performance is particularly exceptional may qualify for additional scholarships; likewise, students whose work in these areas is not up to the standards expected by the School of Music faculty may have their scholarship reduced or eliminated.
<table>
<thead>
<tr>
<th>Name</th>
<th>E-mail</th>
<th>Ext.</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jesus Alfonzo</td>
<td><a href="mailto:jalfonzo@stetson.edu">jalfonzo@stetson.edu</a></td>
<td>8944</td>
<td>211 Viola, Music History</td>
</tr>
<tr>
<td>Cameron Beck</td>
<td><a href="mailto:cbeck@stetson.edu">cbeck@stetson.edu</a></td>
<td>N/A</td>
<td>320 Harp</td>
</tr>
<tr>
<td>Jim Bishop</td>
<td><a href="mailto:jbishop@stetson.edu">jbishop@stetson.edu</a></td>
<td>N/A</td>
<td>340 Saxophone</td>
</tr>
<tr>
<td>David Bjella</td>
<td><a href="mailto:dbjella@stetson.edu">dbjella@stetson.edu</a></td>
<td>8967</td>
<td>344 Cello</td>
</tr>
<tr>
<td>Kristie Born</td>
<td><a href="mailto:kborn@stetson.edu">kborn@stetson.edu</a></td>
<td>8989</td>
<td>305 Functional Keyboard, Accompanying Coordinator</td>
</tr>
<tr>
<td>Dione Chandler</td>
<td><a href="mailto:dchandle@stetson.edu">dchandle@stetson.edu</a></td>
<td></td>
<td>354 Oboe</td>
</tr>
<tr>
<td>Jane Christeson</td>
<td><a href="mailto:mchriste@stetson.edu">mchriste@stetson.edu</a></td>
<td>8954</td>
<td>345A Voice</td>
</tr>
<tr>
<td>Amy Crane</td>
<td><a href="mailto:alcrane@mindspring.com">alcrane@mindspring.com</a></td>
<td>8982</td>
<td>333 Aural Training, Accompanying</td>
</tr>
<tr>
<td>Manuel de Murga</td>
<td><a href="mailto:mdemurga@stetson.edu">mdemurga@stetson.edu</a></td>
<td>8983</td>
<td>205 Composition</td>
</tr>
<tr>
<td>Russell Franks</td>
<td><a href="mailto:rfranks@stetson.edu">rfranks@stetson.edu</a></td>
<td>8952</td>
<td>355 Voice, Opera</td>
</tr>
<tr>
<td>Shannon Groskreutz</td>
<td><a href="mailto:sgroskre@stetson.edu">sgroskre@stetson.edu</a></td>
<td>8884</td>
<td>209 Music Theory</td>
</tr>
<tr>
<td>Ashley Heintzen</td>
<td><a href="mailto:aheintze@stetson.edu">aheintze@stetson.edu</a></td>
<td>8981</td>
<td>307 Bassoon</td>
</tr>
<tr>
<td>Lonnie Hevia</td>
<td></td>
<td></td>
<td>332 Music Theory</td>
</tr>
<tr>
<td>Patrick Hennessey</td>
<td><a href="mailto:phennes@stetson.edu">phennes@stetson.edu</a></td>
<td>8996</td>
<td>348 Jazz Ensemble</td>
</tr>
<tr>
<td>Michael Hill</td>
<td><a href="mailto:bassorlando@aol.com">bassorlando@aol.com</a></td>
<td>7506</td>
<td>104M Double Bass</td>
</tr>
<tr>
<td>Sydney Hodkinson</td>
<td><a href="mailto:shodkinson@cfl.rr.com">shodkinson@cfl.rr.com</a></td>
<td>8988</td>
<td>329 Composition</td>
</tr>
<tr>
<td>Anthony Hose</td>
<td><a href="mailto:ahose@stetson.edu">ahose@stetson.edu</a></td>
<td>8963</td>
<td>130 Orchestra</td>
</tr>
<tr>
<td>Boyd Jones</td>
<td><a href="mailto:bjoines@stetson.edu">bjoines@stetson.edu</a></td>
<td>8955</td>
<td>128 Organ, Music Theory</td>
</tr>
<tr>
<td>Marja Kerney</td>
<td><a href="mailto:mkerney@stetson.edu">mkerney@stetson.edu</a></td>
<td>8686</td>
<td>108 M Percussion</td>
</tr>
<tr>
<td>Janis Kindred</td>
<td><a href="mailto:jkindred@stetson.edu">jkindred@stetson.edu</a></td>
<td>8964</td>
<td>201 Music Theory</td>
</tr>
<tr>
<td>Clara Knotts</td>
<td><a href="mailto:cknotts@stetson.edu">cknotts@stetson.edu</a></td>
<td></td>
<td>108B Music Education</td>
</tr>
<tr>
<td>Routa Kroumovitch</td>
<td><a href="mailto:rkroumov@stetson.edu">rkroumov@stetson.edu</a></td>
<td>8977</td>
<td>208 Violin</td>
</tr>
<tr>
<td>Andrew Larson</td>
<td><a href="mailto:alarson@stetson.edu">alarson@stetson.edu</a></td>
<td>8971</td>
<td>107 Associate Director of Choral Activities</td>
</tr>
<tr>
<td>Rachael Leonard</td>
<td><a href="mailto:rmleomar@stetson.edu">rmleomar@stetson.edu</a></td>
<td></td>
<td>Hollis Hollis Movement, Exercise for Musicians</td>
</tr>
<tr>
<td>Lloyd Linney</td>
<td><a href="mailto:llinney@stetson.edu">llinney@stetson.edu</a></td>
<td>8985</td>
<td>350 Voice</td>
</tr>
<tr>
<td>Thomas Macklin</td>
<td><a href="mailto:tmacklin@stetson.edu">tmacklin@stetson.edu</a></td>
<td>8988</td>
<td>329 Trumpet</td>
</tr>
<tr>
<td>Craig Maddox</td>
<td><a href="mailto:cmaddox@stetson.edu">cmaddox@stetson.edu</a></td>
<td>8966</td>
<td>214 Voice</td>
</tr>
<tr>
<td>Thomas Masse</td>
<td><a href="mailto:thomas.masse@stetson.edu">thomas.masse@stetson.edu</a></td>
<td>8960</td>
<td>125A Dean</td>
</tr>
<tr>
<td>Tammy Miller</td>
<td><a href="mailto:tmiller2@stetson.edu">tmiller2@stetson.edu</a></td>
<td>8887</td>
<td>309 Functional Keyboard, Piano, Accompanying</td>
</tr>
<tr>
<td>Nandkishor Muley</td>
<td><a href="mailto:nandu.santar@gmx.net">nandu.santar@gmx.net</a></td>
<td>N/A</td>
<td>N/A Indian Music</td>
</tr>
<tr>
<td>Lynn Musco</td>
<td><a href="mailto:lmusco@stetson.edu">lmusco@stetson.edu</a></td>
<td>8953</td>
<td>206 Clarinet</td>
</tr>
<tr>
<td>Noel Painter</td>
<td><a href="mailto:npainter@stetson.edu">npainter@stetson.edu</a></td>
<td>8899</td>
<td>120 Associate Dean, Director of Music Theory</td>
</tr>
<tr>
<td>Edit Palmer</td>
<td><a href="mailto:epalmer@stetson.edu">epalmer@stetson.edu</a></td>
<td>8974</td>
<td>311 Aural Training, Piano</td>
</tr>
<tr>
<td>Timothy Peter</td>
<td><a href="mailto:tpeter@stetson.edu">tpeter@stetson.edu</a></td>
<td>8965</td>
<td>110 Director of Choral Activities</td>
</tr>
<tr>
<td>Douglas Phillips</td>
<td><a href="mailto:dphillips@stetson.edu">dphillips@stetson.edu</a></td>
<td>8951</td>
<td>104M Director of Bands</td>
</tr>
<tr>
<td>Mollie Rich</td>
<td><a href="mailto:mrich1@stetson.edu">mrich1@stetson.edu</a></td>
<td>8968</td>
<td>340 Voice</td>
</tr>
<tr>
<td>Michael Rickman</td>
<td><a href="mailto:mrickman@stetson.edu">mrickman@stetson.edu</a></td>
<td>8972</td>
<td>207 Piano</td>
</tr>
<tr>
<td>Patrece Robinson</td>
<td><a href="mailto:probinson@stetson.edu">probinson@stetson.edu</a></td>
<td>8973</td>
<td>213 Career Skills</td>
</tr>
<tr>
<td>Stephen Robinson</td>
<td><a href="mailto:srobinso@stetson.edu">srobinso@stetson.edu</a></td>
<td>8973</td>
<td>213 Guitar</td>
</tr>
<tr>
<td>Jessica Hall Speak</td>
<td><a href="mailto:jspeak@stetson.edu">jspeak@stetson.edu</a></td>
<td>7507</td>
<td>309 Clarinet</td>
</tr>
<tr>
<td>David Schmidt</td>
<td><a href="mailto:dschmidt@stetson.edu">dschmidt@stetson.edu</a></td>
<td>8949</td>
<td>101M Trombone</td>
</tr>
<tr>
<td>Kathy Thomas</td>
<td><a href="mailto:kthomas1@stetson.edu">kthomas1@stetson.edu</a></td>
<td>8872</td>
<td>332 Horn</td>
</tr>
<tr>
<td>Carlos Velez</td>
<td></td>
<td></td>
<td>Technology for Musicians</td>
</tr>
<tr>
<td>Tom Waid</td>
<td><a href="mailto:twaid@cfl.rr.com">twaid@cfl.rr.com</a></td>
<td>7506</td>
<td>102M Tuba</td>
</tr>
<tr>
<td>Jamison Walker</td>
<td><a href="mailto:jwalker@stetson.edu">jwalker@stetson.edu</a></td>
<td>7507</td>
<td>215 Flute</td>
</tr>
<tr>
<td>Jean West</td>
<td><a href="mailto:jwest@stetson.edu">jwest@stetson.edu</a></td>
<td>7507</td>
<td>215 Flute</td>
</tr>
<tr>
<td>Nathan Wolek</td>
<td><a href="mailto:nwolek@stetson.edu">nwolek@stetson.edu</a></td>
<td>8987</td>
<td>116F Music Technology</td>
</tr>
<tr>
<td>Daniil Zavlunov</td>
<td><a href="mailto:dzavluno@stetson.edu">dzavluno@stetson.edu</a></td>
<td></td>
<td>345B Musicology</td>
</tr>
</tbody>
</table>
STUDENT ADVISORY COUNCIL CONSTITUTION

ARTICLE I: Name
The name of this organization shall be the Student Advisory Council of the School of Music of Stetson University.

ARTICLE II: Purpose
The purpose of the Student Advisory Council of the School of Music of Stetson University (henceforth called the Advisory Council) shall be to: 1) foster discussion about; 2) suggest improvements in; 3) present student opinion on; and 4) propose changes in any aspect of student life in the School of Music of Stetson University.

ARTICLE III: Membership
Section 1: Membership on the Student Advisory Council shall be composed of the President, Vice President, Secretary, and representatives elected from and by the following areas: Vocal Performance, Orchestral Instrument Performance, Keyboard/Organ Performance, Guitar Performance, Theory and Composition, Music Education – Vocal, Music Education – Instrumental, Music Major with Emphasis in an Outside Field, Music Technology, and a Freshman/Transfer Student Representative. The membership shall not exceed 13 members representing each major offered at the Stetson School of Music, unless university officials add or remove a major.

Section 2: In order for an area to be represented on the Advisory Council, that area shall have at least five students enrolled at the time of election.

Section 3: Each representative shall represent and be elected by only one area.

Section 4: Each representative shall have and maintain a cumulative GPA of not less than 2.0 during his/her term of office and be enrolled as a full-time student.

Section 5: Each representative shall have officially declared the area he/she is representing as his/her major or principal.

Section 6: The term of office shall be one year.

ARTICLE IV: Officers
Section 1: The President shall: 1) chair the meetings of the Advisory Council; 2) vote only in case of a tie; 3) appoint a representative-at-large to the Advisory Council for any area which has failed to elect one; 4) meet with the Dean of the School of Music, or appoint a committee to do so, in order to discuss any matter deemed necessary by the Advisory Council; 5) represent the Student Body of the School of Music on the Board of Advisors for the School of Music as may by appropriate and so requested; and 6) act as a spokes-person for the student body of the School of Music with the advice and consent of the Advisory Council.

Section 2: The President shall during his/her term of office: 1) be a candidate for either the Bachelor of Music; Bachelor of Music Education, of Bachelor of Arts (Music) degree; 2) have and maintain a cumulative GPA of no less than 2.5; 3) be enrolled as a full-time student; 4) be a junior or senior.

Section 3: The Vice President shall during his/her term of office: 1) perform the duties of Treasurer for the Advisory Council; 2) assume the duties of the President in his/her absence; 3) succeed to the Office of President in the event that the President resigns or is otherwise removed from office; 4) have and maintain a cumulative GPA of no less than 2.5; and 3) be enrolled as a full-time student.

ARTICLE V: Meetings
Section 1: The Advisory Council shall conduct its meetings according to Robert’s Rules of Order and hold no less than one meeting per month. A quorum of a majority of the membership shall be required for a vote. There shall be a 24 hour notice given before all meetings.

Section 2: The Advisory Council may appoint committees from outside the Council if the said committees are chaired by a Council member.

ARTICLE VI: Committees
Section 1: The Advisory Council may appoint committees from outside the Council if the said committees are chaired by a Council member.

Section 2: A standing committee shall exist to produce a School of Music Newsletter. This committee will be chaired by an Advisory Council member or an ex-officio member that shall be appointed by the President.

ARTICLE VII: Elections
Section 1: Elections for the President, Vice President, Secretary, and the representatives, except for the First Year representative, shall be held in the last full calendar month of the spring semester at a time determined by the Advisory Council and according to the manner established by the Constitution of the Commonwealth of Students of Stetson University.

Section 2: The election of the First Year representative shall be conducted according to the manner stated in Section 1 above, except that the election shall be held at the beginning of the fall semester.

Section 3: The President-elect shall hold at least one organizational meeting before the end of the spring semester.

ARTICLE VIII: Impeachment and Removal of Members

Section 1: In the event of a need for the impeachment and removal of the President, it shall be handled in the following manner: to initiate the process, a petition calling for the removal of the President, signed by one third of the Advisory Council, shall be submitted to the Vice President. The Vice President shall immediately take over the chair from the President, ask for deliberations from the floor and, after giving the President time to state his/her defense, the Vice President shall then call for a vote after asking the President to leave the room. Only one recorded vote shall be taken. Removal shall require a two-thirds majority vote of the membership of the Advisory Council.

Section 2: If for any reason the President is removed from office, the Vice President shall succeed to the office of President and then shall schedule an election for a new Vice President according to the manner stated in Article VIII, Section 1 above except that the election shall occur immediately upon the vacancy of the position.

Section 3: Impeachment and removal of the Vice President shall be handled in the same manner as described in Section 1 above except that the petition shall be submitted to the President.

Section 4: The President shall call for the expulsion of any officer or representative who has missed three regular meetings in a semester without an excuse approved by the Advisory Council, or when an officer or representative is guilty of any impeachable offense. Expulsion shall require the approval of two-thirds of the membership of the Advisory Council. Each event officially sponsored by the Advisory Council shall be considered as a meeting.

Section 5: In the event of the expulsion of any officer or representative, the President shall appoint his/her replacement to the vacant position until the next scheduled election with the approval of two-thirds of the membership of the Advisory Council.

ARTICLE IX: Amendments

Any member of the Advisory Council may propose an amendment to the Constitution. A proposed amendment shall be read at each of two consecutive meetings. Voting on said amendment shall take place after the second reading. In order to be ratified, a proposed amendment shall be approved by two-thirds of the membership of the Advisory Council. This Constitution may also be amended by a petition of fifty students in the School of Music and 60% of the students voting in a general School of Music election.

ARTICLE X: Ratification

This constitution shall be ratified upon the approval of the present Advisory Council, the Dean of the School of Music, a majority of the students voting in a general School of Music election, and the Student Affairs Committee of Stetson University.

ARTICLE XI: Bylaws

The Advisory Council shall, by two-thirds vote, enact suitable bylaws as it may deem necessary and wise.

(Constitution updated 9.20.2011)