SMU/MEADOWS SCHOOL OF THE ARTS
DIVISION OF MUSIC
2013-2014 HANDBOOK

Preface

This handbook is intended to provide a guide to the structure, policies, and procedures of the Division of Music of the Meadows School of the Arts. It should be used as a supplement to:

the *SMU Web Site: (http://www.smu.edu),*

the *Meadows School of the Arts Web Site: (http://www.meadows.smu.edu).*

the *Division of Music Home Page: (http://www.smu.edu/Meadows/AreasOfStudy/Music.aspx)*

the *Undergrad Music Catalog: (http://smu.edu/catalogs/).*

the *Graduate Music Catalog: (http://smu.edu/catalogs/),*

the *University Honor Code: (http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp),*

and the *SMU Policies for Community Life (http:// www.smu.edu/studentlife).*

SOUTHERN METHODIST UNIVERSITY'S Student Code of Conduct exists to identify and explain to the student body those University policies that most directly affect student life. Having voluntarily enrolled as students at Southern Methodist University and assumed a place in the University community, all students are presumed to be knowledgeable of, and to have agreed to abide by, the rules and regulations set forth in the Student Code of Conduct, both on and off campus. (*http://smu.edu/studentlife/studenthandbook/PCL_03_Conduct_Code.asp)*

Graduate students also refer to the *Graduate Supplement to the Division of Music Handbook: (http://www.smu.edu/Meadows/AreasOfStudy/Music/StudentResources.aspx)*

Faculty may also wish to consult the *University Policy Manual* and the Meadows School of the Arts Academic Affairs Policies. Both are available on-line and in the Music Office.

The Director and Associate Directors of the Division of Music along with the Music Office staff are always available to help students or faculty with any problems or concerns that may arise. Please feel free to call on them at any time.

You may enroll for classes and monitor your academic progress using ACCESS (http://access.smu.edu) with your SMU student ID and personal password. Monitor your Degree Progress Report (DPR), also called "Degree Requirements," in your Student Center on ACCESS for advising purposes.

The official university calendar may be found at: (http://smu.edu/registrar/academic_calendar.asp)

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COMMUNICATIONS

All new and returning students should insure the Student Coordinator in the Division of Music Office has current coordinates for you including local phone, mobile phone (if available), local mailing address, etc. It is a good idea to stop in the Music Office and check early in the semester about this.

All new and returning faculty should insure that Carole Harris, Administrative Assistant to the Director of the Division of Music has current coordinates for you including local phone, mobile phone (if available), local mailing address, etc. It is a good idea to stop in the Music Office and check with her early in the semester about this.

All official University communications by email will use your SMU email account (XYZ@smu.edu). Faculty, staff and administration are neither expected, nor encouraged to make use of any personal email accounts you may also have. You are 100% responsible for every email communication sent to your SMU account. These may include, but are not limited to course correspondence from your professors and adviser, grade information, deadline information, information on University policies, important and timely notices from the Division of Music and more. Please check this account frequently.

THE DIVISION OF MUSIC MISSION STATEMENT

The Division of Music aspires to preserve and extend the practice and understanding of music through intellectual and artistic experiences of the highest caliber--experiences that are fundamentally professional, but guided by the timeless principles of a liberal arts education.

THE DIVISION OF MUSIC GOALS, OBJECTIVES & STRATEGIES

Goal 1: *to provide quality education and training for music majors designed to prepare them to be successful professionals who will shape the musical arts in the 21st century through the following objectives and strategies:*

• ongoing review of the curriculum by the Music Curriculum Committee and departmental leadership to add, delete, or revise course offerings and/or program requirements as necessary or advisable to best prepare majors to meet the challenges and changing conditions in the music professions

• maintenance of high quality instrumental and vocal ensembles, opera scenes, an annual opera production, chamber ensembles and, as appropriate, interdisciplinary productions/collaborations that provide challenging opportunities for artistic growth

• carefully conducted faculty searches, annual faculty performance reviews, and a tenure and promotion process that maintain a faculty of dedicated educators who are distinguished and active participants in their respective disciplines

• visiting artists and scholars who enhance the music program with master-classes, lectures, and performances

• acquisition and maintenance of the tools, both traditional (musical instruments, library resources, facilities) and cutting-edge (computer based technologies), to fully support and engage music students in their education

Goal 2: *to offer the general University student opportunities to broaden her/his skills, knowledge, and appreciation of the musical arts through the following:*

• courses that fulfill the University's GEC and UC requirements or provide free elective choices

• open auditions for non-majors to perform in Division of Music ensembles

• faculty, student, and guest performances that represent a broad range of musical styles and genres

Goal 3: *to serve as a cultural, educational, and arts leadership resource for the University, Dallas, national, and international communities through the following objectives and strategies:*

• public performances by students, faculty, and guests including high profile events such as an annual gala in the Arts District, the newly launched Faculty Artist Series, and the ensemble concert series

• community partnerships with arts presenters such as Dallas Chamber Music, Allegro Guitar Society, and Voices of Change

• the Emerging Artist partnership with the Dallas Opera that presents operatic performances by young artists to schools, retirement centers, and other community venues

• archiving recordings of all recitals and ensemble performances

• recording projects that will be disseminated via commercial recording and/or distribution companies

• hosting and coordinating professional meetings, conferences, or festivals which provide service to the community and/or the professions represented by our faculty and programs (NATS, Music Education Workshops, National Piano Institute, etc.)

• in-service learning programs that provide outreach activities for area children and adults (Big Thought)

• tours by Music Division performing groups in the U.S. and abroad

• the Piano Preparatory Department, providing opportunities for group and private piano instruction for pre-college students

• the Music Therapy Clinic and off-campus outreach and practicum sites

• expansion of Music Education activities with area schools, part-time graduate program, and summer workshops for teachers

• faculty involvement in local, state, national, and international musical organizations as members, participants, consultants, elected officers, board members, adjudicators, etc.

• support of student participation in international programs of study

• support of student travel to competitions and festivals

Goal 4: *to provide the faculty with resources to engage in performance, creation, education, and scholarship through the following objectives and strategies:*

• release time to perform on and off campus

• support, as possible, for faculty travel to professional meetings

• assistance, as possible, with support and/or recommendations for funding research and creative activities

• advocacy for equitable teaching loads and adequate compensation and benefits

• support for research leaves

• appropriate physical resources and equipment (library, office, piano, studio space, recording facilities, computers and computer based technologies, and internet access)

ADMINISTRATIVE & SUPPORT STAFF

Owens Fine Arts Center (OFAC)

Note: When dialing from phones off-campus: dial 214-768 followed by the last four digits.

When dialing from a campus phone: dial 8 followed by the last four digits.

Name	Title	Room	Phone	E-mail
Samuel Holland	Director	1010	-1951	sholland@smu.edu
Alan Wagner	Assoc. Director for Academic Affairs	1010	-3745	wagnera@smu.edu
Melissa Murray	Assoc. Director for Recruitment	2004	-3521	mmmurray@smu.edu
Melissa Keene	Assoc. Director for Business	1014	-2530	mhancock@smu.edu
Carole Harris	Admin. Asst. to the Director	1010	-1951	caroleh@smu.edu
Ashley Sirkel	Admin. Asst., Students	1010	-3680	music@smu.edu
Matt Albert	Director of Chamber Music	B059	-3293	mtalbert@smu.edu
Roy Cherryhomes	Recording Services	B084	-8658	rcherryh@smu.edu
Cathy Lysinger	Director, Piano Preparatory Dept.	B032	-1682	lysinger@smu.edu
Liudmila Georgievskaya	Coordinator of Accompanying Services	B066	-2979	lgeorgievs@smu.edu
David Brown	Piano Technician	B035	-3976	dcbrown@smu.edu

Other Helpful Numbers

Joe Hoselton	Director/Graduate Admissions	1150	-3765	hoselton@smu.edu
Lisobel Bernal	Graduate Records	1120	-2754	lbernal@smu.edu
Chuck Donaldson	Coord./Undergraduate Records	1120	-4326	cdonalds@smu.edu
Pam Henderson	Director/Scholarships and Financial Aid	1152	-3314	phender@smu.edu
Jay Hengst	Facilities Manager	1156	-4211	jhengst@smu.edu
Janet Stephens	Undergraduate Records	1120	-3751	janets@smu.edu
Tim Norris	Academic Adviser, Meadows First-Year,	Blanton 408L	-4959	tvnorris@smu.edu

DEPARTMENT CHAIRS/AREA COORDINATORS

All department chairs/area coordinators are responsible for:

- Monitoring the adherence to the curriculum and standards for programs and departments and, in consultation with the faculty in that area, to bring any recommendations for change to the appropriate committee.
- Coordinating the schedules of courses for academic terms and summer, and submitting catalog copy as necessary in a timely manner.
- Maintaining the teaching loads and responsibilities of their areas.
- Assigning and monitoring academic advising in area of responsibility.
- Assisting with and coordinating recruiting efforts for their areas.

Department Chairs/Area Coordinators

Music Theory and Composition	David Mancini & Rob Frank
Ensembles and Conducting	Hank Hammett
Strings	Alan Wagner
Winds, Brass, Percussion	Tom Booth
Piano	Carol Leone & David Karp
Voice	Clifton Forbis
Music History and Literature	Jesus Ramos-Kittrell & Peter Kupfer
Music Education, Therapy, Pedagogy	Robert Krout, MUTY Coordinator Julie Scott, MUED Coordinator Samuel Holland, MUPD Coordinator

MUSIC FACULTY ADVISERS

- **ALL FIRST YEAR UNDERGRADUATE AND TRANSFER STUDENTS:**

Timothy Norris, Advising Center, Blanton Bldg., Room 408L, 214.768.4959; tvnorris@smu.edu

- **ALL SECOND YEAR THROUGH GRADUATE:**

DEGREE/MAJOR	ADVISER	ROOM	PHONE
MUSIC PERFORMANCE			
Guitar	Robert Guthrie	B006	-3824
Organ/Harpsichord	Larry Palmer	B008	-3273
Piano	David Karp	B030	-3188
Voice	Clifton Forbis	B074	-3721
	Barbara Hill Moore	B020	-3580
	Virginia Dupuy	B072	-3723
	Dale Dietert	B070	-3655
	Camille King	B057	-3888
Winds and Percussion	Tom Booth (Grad.)	B055	-3833
	Alan Wagner and Faculty by Assignment	1010	-3745
Strings	Alan Wagner and Faculty by Assignment	1010	-3745
MUSIC EDUCATION	Julie Scott (Undergrad Vocal)	2112	-3717
	Brian Merrill (Undergrad Instrumental)	2108	-1320
	Sarah Allen (Grad.)	2110	-3719
MUSIC HISTORY	Peter Kupfer	2010	-3687
PIANO PEDAGOGY	Samuel Holland	1010	-1951
MUSIC THEORY	David Mancini	2014	-3777
COMPOSITION	Rob Frank	2018	-2142
MUSIC THERAPY	Robert Krout	2106	-3175
CONDUCTING	Jack Delaney (Wind)	1111	-2936
	Paul Phillips (Orchestral)	B012	-4247
	Pamela Elrod (Choral)	1182	-2922
MUSIC MINORS	Alan Wagner	1010	-3745
B.A. IN MUSIC	Jesus Ramos-Kittrell	2006	-3790

MUSIC EXECUTIVE COMMITTEE

As the primary consultative and policy-directing group in the Division of Music, the Music Executive Committee advises the Director and participates in the process of building faculty consensus about mission, goals, and objectives. Executive Committee members are expected to proactively seek the concerns of the faculty and/or students they represent and to bring such concerns to the Committee for discussion and/or action. The Music Executive Committee shall be comprised of the Area coordinators and Department Chairs from each unit within the Division of Music as follows: Ensembles and Conducting: Winds, Brass and Percussion; Strings, Piano, Voice, Music Theory and Composition; Music History and Literature, Music Education, Therapy, and Pedagogy. Additional representatives may be appointed by the Director. The Music Executive Council will meet an average of once a month as scheduled before the beginning of each semester. If urgent policy or other concerns arise, additional meetings may be called by the Director.

MUSIC CURRICULUM COMMITTEE

The Curriculum Committee is responsible for the evaluation and proposed revision of curricula as well as the screening of proposals for new courses, programs, and degrees at all levels. It is comprised of the Coordinator of Curriculum, the Associate Director for Academic Affairs, the Director of Graduate Studies, the Coordinator of Performance and Applied Studies, and a representative from each department as follows: Ensembles and Conducting: Winds, Brass and Percussion; Strings; Piano; Voice; Music Theory and Composition, Music History and Literature, Music Education; and, Music Therapy. The Curriculum Committee reports to the music faculty and makes recommendation on proposals for substantive change that affect the entire Division. Adoption of any recommendation is achieved by a majority vote at a duly called meeting of the full faculty. In consultation with the Associate Director, the Curriculum Committee also acts on candidacy for upper division status and sets the policies and calendar for graduate examinations. The agenda for the Curriculum Committee will be established by the Coordinator of Curriculum in consultation with the Executive Council. Meetings will be scheduled as needed with a frequency not to exceed once monthly.

MUSIC THERAPY CLINIC

The Music Therapy Clinic at Southern Methodist University is a non-profit clinical training facility operated by the faculty/staff of the Music Therapy Department, including our SMU Hugworks Music Therapist. The Music Therapy Clinic offers both individual and small-group music therapy sessions for children, teens, and adults with a variety of special needs and handicapping conditions. Sessions are run by Music Therapy students under faculty and staff supervision. Part of the Meadows School of the Arts, it is located in the Music Therapy suite on the second floor of the Owen Arts Center. The Clinic includes a group therapy room, an individual therapy room, and an observation room with video and audio recording equipment. The group room contains a number of instruments and other music resources, and can be adapted to fit the needs of clients with a wide variety of needs. The individual room is also used for music and stress reduction experiences, and is equipped with two Somatron units and a variety of biofeedback resources. Services are available on a semester-by-semester basis dependent on the number of students available. There is no charge for sessions, but donations are appreciated. For more information on the Clinic, call 214-768-3175.

STUDENT ORGANIZATIONS

There are a number of music student organizations that provide opportunities for student leadership and participation. The Union of Music Students (UMS), Meadows Ambassadors for Prospective Students (MAPS), the student chapters of MENC (The National Association for Music Education) and MTNA (Music Teachers National Association), Mu Phi Epsilon, Pi Kappa Lambda, and the Student Association for Music Therapy are just a few examples of the organizations that make a positive impact on the Division of Music, the School of the

Arts, and the larger community. Students are encouraged to learn more about these groups, and to join and/or participate as appropriate.

ACCOMPANYING POLICIES

The Division of Music provides limited accompanying services for required degree recitals. This service includes provision for a limited number of private lessons and rehearsals in preparation for required degree and diploma recitals. SMU normally does not provide accompanists for voice or instrumental students who are taking lessons as an elective when that elective is not the primary applied concentration for the student's degree requirement.

- Professional accompanists may be provided when student pianists cannot meet the overall need. No student, or faculty studio is ever entitled to receive a professional accompanist. Funds are limited and this service is provided only as a supplement to the student pianist pool.
- When canceling a lesson or rehearsal, please provide 24-hour notice to all accompanists. If the cancellation involves a professional accompanist, 24 hours notice must be provided or failure to do so may result in a fine being assessed of the responsible teacher or student by the Music Division Office.
- SMU does not provide accompanists for NATS, the SMU Concerto Competition, or any outside performances. It is the student's responsibility to secure and pay an accompanist for these events.
- If group studio classes or departmental recitals are held, student accompanists are encouraged to play for them, but are not required to do so.
- Please give the music to your accompanist as soon as it is assigned. Allow the pianist sufficient lead time to learn the music before the first rehearsal. All recital music must be given to the pianist 7 weeks before the performance or the pianist is not required to play the event. If you fail to do this, and the pianist refuses to play the event, it is your responsibility to hire a replacement accompanist.

PROCEDURES FOR OBTAINING AN ACCOMPANIST

Accompanist request forms must be turned in to the Coordinator of Accompanying, at the beginning of each term. Forms are located on Liudmila Georgievskaya's office door, B066. If a student fails to turn in their request by the required deadline, the student (and not SMU) assumes responsibility for hiring an accompanist.

VOICE students must turn in their forms by the end of the first full week of classes. INSTRUMENTAL students must turn in their forms by the end of the second full week of classes. If your repertoire assignments are uncertain at that time, still turn in a request if you anticipate needing an accompanist and want SMU to provide one. After the third week of classes, if the student has not turned in a request, the student is responsible for finding and hiring their own accompanist.

PIANISTS

If you are enrolled for required accompanying (MUAC 2101, 2102, 3000, 3100, 6001, 6101, 6002, 6102, 6003, 6103), you must turn in your schedule to the Coordinator of Accompanying Services, Liudmila Georgievskaya, room B066, by the end of the first week of classes.

Your performance in accompanying will be graded and evaluated in part by the teachers for whom you accompany.

Students accompanying through the work-study or graduate assistantship program must contact the Coordinator of Accompanying Services during the first week of classes for requirements and details. Weekly documentation will be required for payment processing. Degree required accompanying cannot be applied for work-study or assistantship payment.

FACILITY GUIDELINES

NOTE: FOOD AND BEVERAGES ARE STRICTLY PROHIBITED IN CARUTH AUDITORIUM, O'DONNELL LECTURE/RECITAL HALL, PRACTICE ROOMS, CLASSROOMS, AND THE HAMON ARTS LIBRARY. SMOKING IS PROHIBITED THROUGHOUT THE OWEN ARTS CENTER (OAC) AND HAMON ARTS LIBRARY.

SCHEDULING AND EQUIPMENT IN THE OAC

- The facilities (classrooms, labs, recital halls, etc.) and equipment (music stands, chairs, instruments, etc.) are for the exclusive use of SMU students, faculty and staff and are generally limited to activities related to completing course requirements—no other uses are permitted. The Division of Music and individual faculty, staff and students have no authority to permit outside users access to the facilities or equipment or to collect fees for activities by outside groups. All use of the facilities in the Owen Arts Center must be scheduled through the Student Coordinator in the Music Office or online: https://schedule.smu.edu/AstraSchedule/Portal/GuestPortal.aspx
- Faculty recitals and ensemble concerts are scheduled through the Music Office. Student recitals are scheduled according to the procedures described under the heading **RECITAL AND CONCERT POLICIES AND PROCEDURES.**
- Information regarding limitations and restrictions on the use of the OAC is available directly from the Facilities Management Office. Any use of space by persons not currently affiliated with the University requires the payment of rental fees, proof of liability insurance and must have the sponsorship or approval by a Division or Center from within the Meadows School of the Arts. All outside uses require the approval of the Managing Director.
- **PERCUSSION EQUIPMENT**: Use of Division of Music percussion equipment by any groups other than Meadows music ensembles is strictly prohibited - there are no exceptions.
- **REHEARSALS:** Use of classrooms for rehearsals and special events (master classes, student organization meetings, etc.) must be scheduled through Facilities. All music stands and chairs must be returned to OAC 1110 after rehearsals. Student desks, pianos, and other classroom furnishings must be restored to the standard classroom arrangement. Individuals who leave classrooms in a mess may be prohibited from future scheduling.

STUDENT COMMUNICATIONS

In addition to checking your SMU email account regularly, check the bulletin boards for important information on student matters, scheduling deadlines, piano practice rooms, accompanists, free tickets for area events, etc.

BUILDING LOCKERS

In order for the Facilities (OAC 1061) to check out a locker to any student, the student must meet the following conditions:

- The student must be currently enrolled in SMU classes taught in the Owen Arts Center, either through the Meadows School of the Arts or another school that has classes scheduled in the building.
- The student must agree to the inspection of his/her locker for reasonable cause.
- The student should pick up a Locker Request Form from the Facilities Office (1061).
- The student will find a locker that is unoccupied (empty with no lock on it). Check to insure the mechanism to lock is functional and note the locker number.

- The student will return the completed locker request form to the Facilities Office after the locker is claimed with a lock (to ensure no other student claims it afterwards).
- The student must provide his/her own lock. The student has the option of providing the Facilities Office a copy of a combination if a non-keyed lock is used.
- Students must vacate lockers at the end of the spring term each year or at the time of withdrawal from school (if mid-year). Any locks left on lockers after the spring term has ended, if not checked out by a summer school student, will be cut off and the contents disposed of by the Facilities Office.

INSTRUMENT STORAGE LOCKERS

- Music students who have instruments too large to fit in building lockers may request instrument storage lockers. Check with Facilities for availability.
- If the Facilities Office finds an appropriate location then the student will request a key. The key form will be processed by the Facilities Office along with a $25.00 key cut fee. The key will be picked up at Access Control in the Park and Pony Office in Expressway Towers. The key will have a predetermined return date and if not returned to Park and Pony by that date, then a fee will be charged to the student account.
- Instrument storage lockers are for the storage of instruments only. Since the locker is shared with others, personal items are to be kept in a building locker.

Facilities reserves the right to deny the use of a locker to any student at any time if there is evidence of current or past misuse of any assigned locker.

PRIVATE TEACHING

Teaching privately in SMU/Meadows classrooms, studios, practice rooms, or any other spaces is prohibited by University policy. Zero-tolerance will be enforced by the administration and facilities staff. Any SMU students found in violation of this policy will be reported and may face disciplinary action. Those taking private lessons and/or their parents will be asked to leave the premises.

MUSIC STANDS

All music students are expected to have their own portable music stands for use in practice rooms or for chamber music rehearsals. Some stands will be available in practice rooms and classrooms, but the availability of stands when you need them should be considered a luxury rather than an obligation for the school to provide. To ensure that you have a stand during times that you practice, we strongly urge you to have your own stand.

Music stands owned by the Division of Music are NOT to be removed from the building for personal jobs or other miscellaneous performances. Unauthorized removal of stands or any other school property will be considered theft and reported to SMU's Police Department. If found to have a stand off campus, the incident may also be directed to SMU's judicial board.

PRACTICE ROOM RULES

Practice rooms are located on the basement level of the OAC. The practice room area is for the exclusive use of music majors, minors, and other students who have paid the practice room fee and been given SMU ID card access. Failure to observe the following may result in the loss of practice room privileges for the term.

- Rooms containing either grand pianos or organs are reserved for use only by piano or organ majors or concentrations who are currently enrolled for private study in these instruments
- Students are not permitted to use the practice rooms as teaching studios unless currently enrolled for an appropriate practicum or internship.
- No smoking, food, or drinks are permitted in any practice rooms.
- Practice rooms are for practice only.
- Practice rooms left unoccupied for more than 10 minutes will be considered available for others to use.
- Practice rooms are not to be used as storage for instruments, music, or other personal belongings. Items left in practice rooms may be removed by OAC personnel.
- Doors to the practice rooms should remain closed during practice.
- For safety and security reasons, windows of practice room doors should not be covered.

PIANO, ORGAN, AND HARPSICHORD USE AND MAINTENANCE

- Piano, organ, and harpsichord technicians are retained by the Division of Music to keep instruments in good condition and in tune.

  All requests for tuning, service, multiple piano needs, or piano moves must be coordinated by the piano technician, David Brown, (OAC B035, Ph: -3976, dcbrown@smu.edu). All requests should be made well in advance.
- Use or movement of the university's organs and harpsichords is with the written permission of the organ faculty. Any problems with the organs or harpsichords should be noted in writing and submitted to an organ faculty member to be forwarded to the appropriate technician.

KEYS

- All keys are issued with the approval of the Division of Music and Facilities Manager by Access Control, SMU Police Department in Expressway Tower.
- Staff and faculty checking out keys need to obtain a Key Request Form from the Facilities Office (OAC 1061). There is no charge for these keys. Only one key is issued per space request. Spares, duplicates and communal keys are not allowed. Faculty cannot order keys for students. If a key is lost, the Faculty/staff member will be required to pay for a replacement at $25.00 for a change key, $100.00 for a sub master and $1000.00 for a building master.
- Students checking out keys need to obtain a Student Key Request Form from the Facilities Office (OAC 1061) and securing the signature of the appropriate instructor and the Division of Music Associate Director. Signed forms are then returned to the Facilities Management Office (OAC 1061) for approval. The Facilities office will process the $25.00 per key cut charge and the student will pick up the key at Access Control in the Park and Pony Office in Expressway Towers. The key will have a predetermined return date and if not returned to Park and Pony by that date a fee will be charged to the student account.
- The Facilities Office will not open personal offices/studios without written or direct verbal permission from the occupant. Facilities reserves the right to request that a student obtain a key if the student has excessive demands to open a space they are authorized to use.

LOST AND FOUND

- Articles may be turned in to the Facilities Office (OAC 1061) or the Music Office (OAC 1010).

GENERAL STUDENT POLICIES

ACT OF ENROLLMENT

When a student enrolls with the Meadows School of the Arts Division of Music for participation in a music course -- whether as a music major, music minor, or through elective study -- by the act of enrollment and in consideration of the right to participate in such course, the student (1) acknowledges his or her willingness to accept and comply with the standards and policies set forth in the Division of Music Student Handbook and all other University rules and regulations; (2) assigns to the University the exclusive right to use the proceeds from any curricular or extracurricular promotional, publicity, or entertainment activities associated with the course, including but not limited to photographs, television, recordings, motion pictures, concerts, and theatrical productions, and any right the student may have to receive any royalties and/or other sums that may be due to the student from such activities; (3) releases the University, its trustees, officers, agents, employees, and assigns from any obligation to pay any proceeds, royalties, and/or other sums that may be due the student in connection with the course; and (4) agrees, on request of the University, to periodically execute all documents necessary to acknowledge the assignment and release set forth herein.

ATTENDANCE REQUIREMENTS

Class attendance. The Division of Music requires attendance at all scheduled class meetings, lessons, and ensemble rehearsals. The instructor determines in all instances the extent to which absences affect each student's grade. Students should become thoroughly acquainted with the class attendance policy established by their instructors and ensemble directors. Instructors are in no way obligated to make special arrangements for the student to accommodate any level of absence. All reasons for absence should be submitted in advance to the instructor. Failure to do so may result in a student being dropped from a course with a grade of WP (before the calendar deadline to drop) or receiving a grade of F for the course.

Free hours. All graduate and undergraduate music majors are required to keep the Wednesday and Friday 1:00 - 1:50 PM hour open for Division of Music convocations, general recitals, first year orientation seminars, faculty lecture series, master classes, and other special events. General Recitals are held on Wednesdays from 1:00 - 1:50 PM. Fridays from 1:00 - 1:50 PM are reserved for special events, studio classes, and master classes. Faculty and teaching assistants are not to schedule lessons or classes for music majors during these times.

Group absences. When ensembles or student groups need to be absent for tours, special performances, dress rehearsals or conference participation, permission from the Director, the Dean, and the Provost is required. At least one month before the period of absence a complete list of the students involved and the time period covered must be provided to the Director. A letter signed by the Director, Dean and Provost verifies the legitimacy of students' request to miss class, but does not exempt the student from making up missed work.

Auditions, Competitions, Summer Festivals and Off-Campus Gigs. It is expected that all music majors seeking careers as professional performing musicians will, in consultation with their private teacher and/or adviser, enter auditions, competitions and/or seek part-time professional employment while still a student. All SMU class and ensemble commitments take priority over any off-campus opportunities. Students with exceptional opportunities must seek appropriate approvals from their professors and the Division of Music Director prior to missing any classes or ensembles. All such activities are to be reported on the Jury Sheet at the conclusion of each term. International students must comply with their visa restrictions; forms for Curricular Practical Training (F-1 visas) and Academic Training (J-1 visas) are available in the Meadows Academic Services Office (OAC 1120). Students who require a course enrollment for approved internships should enroll for Directed Studies in Music Performance (PERB 5111).

ENSEMBLE REQUIREMENTS

All music majors are required to participate in large and small ensemble performances as specified in the SMU Undergraduate Catalog, the MSA Graduate Catalog, the specific degree checklist, and/or the scholarship contract. It

is the students' responsibility to know and follow ensemble requirements for particular degree options. It is possible to enroll for zero credit to satisfy the ensemble requirement if numerical credit would generate excess charges. It is recommended that undergraduate students do not use the zero-credit option when enrolled for less than 18 credit hours.

All graduate students must enroll in a minimum of one performing organization (large or small) for at least two terms. This may be for zero or one credit hour per term as specified in the Meadows School of the Arts Graduate Catalog, the specific degree checklist, and/or the scholarship contract.

Ensemble and Opera Enrollment: Any and all levels of participation in a major ensemble or opera scene/production must be reflected by enrollment during the term in which the participation occurs. Enrollment may be for one or zero credits at the discretion of the ensemble director. The Division of Music reserves the right to administratively add students to or drop students from an ensemble enrollment to reflect actual assignments and/or participation. Students may not drop or add an ensemble without permission of the instructor.

Exceptions. A student seeking partial exemption to the above ensemble requirements must present a written petition to his/her adviser. The adviser, in turn, will forward the student's petition, along with the adviser's recommendation, to the Director for disposition. The student is expected to have discussed the request with the conductor/coach of the ensemble prior to the adviser conference.

RECITAL ATENDANCE REQUIREMENTS

All full-time undergraduate music majors are required to enroll for MUAS 1010 **each term in residence**. Minors are required to enroll for four terms. To complete the requirements of the course and receive a passing grade, undergraduates must attend a minimum of 10 (minors - 7) concerts each term, in addition to those in which the student is participating for credit.

Within 48 hours following the complete attendance of a performance, students are to complete their blog concerning the performance on Blackboard. Blogs will be monitored and a list of total performances attended will be posted several times each semester. Failure to fulfill these requirements may cause a delay in graduation. A grade of P or F in MUAS 1010 will appear on official transcripts. A grade of Incomplete (I) may be awarded by the Director in case of illness or other reasons indicated by student petition.

Graduate students are required to enroll for MUAS 6010 each term in residence in order to be eligible for free concert tickets. Graduate students, however, are encouraged, but not required, to attend recitals.

All miscellaneous music fees are combined into a general music student fee of $150.00 per semester that is assessed through MUAS 1010 and 6010.

Exceptions to the above:

- For the fall term, Music Pathways (MUAS 1020) replaces the recital attendance requirement. All first-year undergraduate students are required to attend these weekly seminar sessions designed to acquaint students with the nature of collegiate music study, career opportunities, and policies and procedures of SMU and the Division of Music. The seminar sessions are scheduled on Fridays 1:00 - 2:00 pm.
- Music Education students receive recital credit for involvement in public school events during the term of student teaching. These students have the option to enroll during their student teaching term if they would like to be eligible for the ticket lottery.
- Music Therapy students are required to enroll each term but are only required to attend recitals for six terms. They receive credit for participation in practicum and/or internship activities.

The attendance at 10 concerts or recitals per term must include a minimum of 7 Division of Music programs as auditors (in addition to those in which a student participates) plus 3 additional musical events that may be on or off-campus. The following additional situations have been approved for recital attendance credit (limited to 3 per term):

- Non-Division of Music programs include the Dallas Opera, Dallas Symphony Orchestra, Dallas Chamber Orchestra, Voices of Change and professional recitals in the student's performance major. To receive credit for an approved off-campus event, submit your response to the performance in the MUAS Blog format. Any questions about credit for attending other off-campus events can be directed to the Music Office in OAC 1010.
- Ensemble or chamber music performances beyond those in the regular concert schedule of an ensemble can be credited. The faculty conductor or coach will verify these in **advance** for the entire group.
- Students assisting others in their degree recitals can receive credit by submitting a written request to the Music Office.
- Accompanists performing without credit or payment can receive credit by submitting a written request to the Music Office.

GRADUATE STUDENT POLICIES

Policies pertaining to graduate study in music appear in the *Meadows School of the Arts Graduate Catalog* and in the Division of Music's *Graduate Supplement to the Division of Music Handbook.*

Full-time Status for Graduate, Performer Diploma, and Artist Diploma Students

Students who are enrolled in the Master of Music and/or Performer/Artist Diploma programs and who are fulfilling the responsibilities of a scholarship, assistantship, or fellowship are considered full-time when they are enrolled for five (5) term credit hours during each regular term (Fall and Spring) and are enrolled in MSA 6049. Be advised that enrolling in less than five (5) term credit hours might jeopardize eligibility for government loans and financial aid.

MUSIC PERFORMANCE STUDY

PRIVATE LESSONS

- All students approved for enrollment in two-credit Music Performance Studies (MUPR) are to receive at least 14 one-hour lessons (or 14 weeks of combination group-private lessons) each term. All students approved for enrollment in one credit Music Performance Studies (MUPR) are to receive at least 14 half-hour lessons or 7 one-hour lessons (or combination group-private lessons) each term. A regular schedule of lessons is expected in order that students may be given every opportunity to achieve the highest possible level of artistic growth.
- Students desiring to take performance studies (private lessons) beyond those in their degree programs or as electives are required to get approval from the Division Director prior to enrollment.
- An audition or hearing is required prior to enrollment in any level of private study other than the approved major or concentration (i.e., elective lessons). The audition committee can recommend any of the following options to the Director: no lessons, study with a regular member of the applied faculty, study with a qualified graduate student, or study with an adjunct hired specifically for the particular student.

- Should any student not appear for a scheduled lesson and the teacher is given no advance notice, an unexcused absence is to be recorded and the teacher is not required to make up the lesson. The Director's Office is to be notified immediately by the teacher whenever a student accumulates two unexcused absences, or for any reason is not present for lessons in two consecutive weeks.
- If a student does not receive lessons for a two-week period and no specific arrangements are made by the faculty member for this lack of study, the student is expected to notify the Director's Office.
- Faculty members are expected to keep accurate records of all lessons given, with specific dates. Unexcused absences are to be recorded.
- In a five-week summer term, a single credit may be earned. This requires seven hours of instruction.

PRIVATE LESSON FEES

Private lesson fees are waived for all music majors or minors up to the maximum number of credits required in the degree program. Lessons beyond that amount will require payment of the private lesson fee.

APPLIED TEACHER PREFERENCE

New students are encouraged to meet with faculty in their performance area and have a lesson, where appropriate, before enrollment. New students should then complete and submit a Teacher Request Form to the Associate Director for Academic Affairs. If there is only one teacher for your area, this form does not need to be returned. We consider all requests carefully, but cannot guarantee a teacher assignment due to the necessity of balancing faculty loads.

JURY INFORMATION FORM

- All students are expected to complete a repertoire sheet covering work done during the term.
- Repertoire sheets will be distributed to individual teachers one month before the jury examination date. These forms are to be completed by the students and returned to the individual teachers at the jury exam.

JURY EXAMINATIONS AND GRADING

- Jury examinations will be given at the end of each term in all performance courses. (Exceptions: Degree recitals may count in lieu of final examination in the term in which the recital is given.)
- No Jury exams can take place until after the last day of instruction.
- Each performance area may develop and publish specific examination requirements for the various curricular levels.
- Discussions concerning the student's progress in relation to curricular standards will take place after the student has left the jury room.
- All juries are to be committee graded; committees should include the broadest possible representation of the faculty. Faculty members are expected to be present for all jury performances in their area of performance.
- Each faculty member will grade every student performing.
- Students may request a copy of the graded jury sheet (a carbon is available). A form for additional comments from the jury members may be available from the Music Office.

The following grading process will apply:

- The jury sheet will be circulated among the faculty during the examination for comments and grading.

- At the conclusion of each examination, the department head or area coordinator will compute each student's grade. The applied teacher will use the numerical scale on the jury sheet to convert the number to a letter grade and submit that grade for the jury. The instructor will award a separate term grade that reflects other work in addition to the jury.
- Repertoire sheets will be returned to the Division of Music Office. Students may request a copy of their jury sheets.
- If a grade of "I" (Incomplete) is given, the student must arrange for removal of the "I" by performing a jury within the first two weeks of the subsequent term or as soon as possible with the approval of the Associate Director for Academic Affairs.

PROCEDURE FOR CHANGE OF APPLIED TEACHER

Undergraduate and Graduate music majors have the right to request a change of applied music teacher, however no changes will be considered until one term has been completed with the initial teacher. The requested teacher must currently be on the faculty of the Division of Music and the procedure outlined below must be followed exactly. A student is not to contact a proposed new teacher unless asked to do so by the Division of Music Director.

1. Contact the Associate Director for Academic Affairs in the Division of Music.
2. If reasons for the change are validated, the Associate Director will approve or disapprove continuing the process, and if in agreement, will determine the availability of the requested teacher or suggest an alternate.
3. If the process continues, the Associate Director and the student will discuss the reasons for the change with the current teacher and request a release.
4. If the release is granted, the Associate Director will request acceptance of the student by the proposed new teacher.
5. If permission is not granted in 3 or 4, the student may appeal to the Associate Director who may hold additional consultations before making the final decision.

RECITAL AND CONCERT POLICIES AND PROCEDURES

STUDENT RECITAL POLICIES

- **Required recitals** are Junior, Senior, Graduate, Performer Diploma, and Artist Diploma recitals given to satisfy specified degree Requirements (including Music Therapy, Music Education, or BA students electing to give a recital with appropriate approvals) through current enrollment in an MURE course, or removal of an "Incomplete" in an MURE course from a previous term. All other student recitals are considered to be **elective**.
- Required recitals must include a cross-section of the repertory in the student's major performance area. The performance of contemporary works is encouraged.
- All second-year students are expected to present one solo performance each term in general recital, departmental recital, or master class.
- Undergraduate students majoring in performance must present a half recital (approximately thirty minutes of music) during their junior year and a full recital (approximately one hour of music) during their senior year. Junior recitals are to be shared recitals (two performers) with a single program when possible. Graduate,

Performer Diploma, and Artist Diploma recitals should normally be limited to approximately one hour and fifteen minutes of music. Encores are not permitted on student recitals.

- A performance major must be enrolled in private study during any term in which they are scheduled to present a recital, including any presented to remove an "Incomplete."
- Student recitals are to take place only during times when classes are in session. **No recitals will take place during official University holidays, study days or examination days. No recitals will take place on the last day before a holiday or on weekends immediately preceding or following a holiday.** During the spring term, only Junior, Senior, Graduate, Performer Diploma, and Artist Diploma recitals may take place after Spring Break. No elective recitals will be scheduled in performance halls after Spring Break.

SCHEDULING PROCEDURES FOR REQUIRED AND ELECTIVE RECITALS

- All required (Junior, Senior, Graduate, Performer Diploma, and Artist Diploma) recitals must be scheduled according to the procedures set forth each term at the MURE Orientation Session, which is usually held on the first or second Wednesday of each term from 1:00-1:50pm in O'Donnell. Attendance at this orientation meeting is **mandatory** for all students scheduling a recital. Failure to follow the prescribed procedures for scheduling required recitals may result in the student being dropped from consideration for a recital date. The Division of Music and Southern Methodist University assumes no responsibility for any effect this action may have on a student's graduation plans or financial obligations to the University.
- Each term a limited period, immediately following the MURE Orientation session, will be reserved exclusively for scheduling **required** student recitals (Junior, Senior, Graduate, Performer Diploma, and Artist Diploma Recitals). All students currently enrolled in an MURE course or those planning to remove an "Incomplete" from a previous term during the current tem must schedule their recitals during this time period.

STUDENT RECITAL TIMES (SUBJECT TO LIMITATIONS GIVEN ABOVE)

Monday through Friday	7:00PM	Any Level Recital
Monday through Friday	8:30PM	Sr., Grad., or Artist/Performer Diploma
Saturday and Sunday	2:00PM & 4:00PM	Any Level Recital
Saturdays	6:15PM and 8:00PM	Sr., Grad., or Artist/Performer Diploma
Sundays	7:00PM	Sr., Grad., or Artist/Performer Diploma
Wednesdays	1:00PM – 1:50PM	General Recital Hour

STUDENT RECITAL COMMITTEES AND GRADING

All recitals are graded pass/fail. In order to receive a grade for a required recital, students will need to get a commitment from their applied teacher and additional faculty members to hear the recital in person or by recording. Juniors will need one additional faculty member; all others will need two. Graduate and Performer/Artist Diploma students will need to obtain the signatures of the two additional faculty members who, in addition to the private teacher, constitute the student's graduate recital committee.

Recital Evaluation Forms are distributed to the recital committee. Completed forms are placed in the student's file. Copies are distributed to the private teacher for review with the student. A grade of pass or fail is to be reported by the instructor of record for the for MURE enrollment within 48 hours of the completed recital; the Music Office will verify that the grade reflects the majority view of the recital committee. It is the purview of each applied department to determine appropriate performance standards and communicate them to the students and faculty.

BE SURE TO CLEAR THE DATES WITH THE MEMBERS OF YOUR COMMITTEE AND YOUR ACCOMPANIST BEFORE SCHEDULING A RECITAL.

GENERAL RECITAL SCHEDULING

General Recitals may occur on Mondays and Wednesdays from 1:00 - 1:50 PM in O'Donnell. Specific dates for general recitals will be determined early in the semester and students will be notified of these dates by email. Students or faculty can sign up by scheduling a date in the General Recital Book located in the Music Office (OAC 1010). Slots are scheduled on a first-come first-served basis. The complete program information (including accurate timings) must be returned as soon as possible and no less than three weeks prior to the date requested. Faculty can request General Recital hours for studio recitals on a time available basis. Accurate timings are critical. Performances that exceed given timings by more than 2 minutes will be stopped by applause.

FACULTY RECITALS

Faculty are limited to one recital per term. Information about scheduling faculty recitals is available from the Music Office. All attempts should be made to schedule faculty recitals well in advance to ensure inclusion in the Meadows calendars and marketing efforts. Any changes or cancellations after scheduling must be approved by the Director of the Division of Music. Faculty members are responsible for publicity of any changes or cancellations approved by the Director including posting of notices twenty-four hours prior to the scheduled recital.

RECITAL REHEARSALS, MANAGEMENT, AND RECORDING

- Rehearsal time in the scheduled performance venue will be scheduled to occur only within the two-week period preceding the date of the recital. Rehearsal time may be reserved no more than one month in advance on a first-come, first-served basis. No rehearsals will be booked during hours when programs are ordinarily scheduled. Rehearsal time will be limited to twice that of the estimated time of performance. Rehearsal times can be scheduled through the Music Office (OFAC 1010).
- The student is responsible for all set up/tear down for his/her recital. All requirements for stage set-up or special equipment must be determined when the recital is scheduled. Facilities will provide access for the recitalist to chairs, stands and pianos for scheduled rehearsals and performances according to the request made when the recital is scheduled. Arrangements for other instruments and equipment are the responsibility of the recitalist and must be approved by the appropriate area (i.e., piano, harpsichord, organ, percussion, electronic keyboards, etc.).
- Arrangements for recording a recital are to be made at the time of scheduling. For more detailed information please see the "Recording Policies" section in the Division of Music Handbook.

RECITAL AND CONCERT PIANO POLICIES

Caruth Auditorium has three pianos, a newer NY Steinway D (Johnson Steinway), an older NY Steinway D (Caruth Steinway) and a Yamaha CF III-S. Piano performance majors giving their degree recitals, guest artists and faculty may use any of the hall pianos. Please communicate your piano choice to David Brown prior to your dress rehearsal. If your piano choice is not communicated, the default (Caruth Steinway) will be prepared for your recital. The default piano in Caruth for all other student recitals is the Caruth Steinway.

- Recitals requiring two pianos require approval from the piano technician. Harpsichord requests must first be made to Dr. Larry Palmer, then David Brown. Requests must be received prior to Fall Break and/or Spring Break.
- Any non-traditional, extended practices or prepared piano usage must be discussed with and approved by the piano technician prior to the start of rehearsals. This also applies to all rehearsal pianos. Strings and

dampers may not be marked in any way on any Meadows rehearsal or practice piano prior to approval. No interior or extended practices will be allowed on the Steinways or Yamaha in Caruth or the O'Donnell Steinway.

- Lids may not be removed from any Meadows piano.
- Only the piano technician or Facilities staff may move pianos.
- All pianos must be uncovered and covered properly and stored at the end of rehearsals. Please do not place covers on the floor.
- Absolutely no liquids or food, instrument cases or anything else are to be placed on any Meadows piano.
- ***Our Piano Technician, David Brown, must approve any exceptions to these policies. (dcbrown@smu.edu)***

PROGRAMS FOR DEGREE RECITALS

The Division of Music provides assistance to students in the preparation of programs for degree recitals. A form will be provided at the MURE Orientation session and is also available upon request in the Music Office. The information needed on the form must be submitted electronically through e-mail to the Music Office no less than 2 weeks prior to the performance date. The information will then be put in program format and once approved by the student, the Division of Music will be responsible for printing 40 copies of each program. The Music Office cannot guarantee that programs will be ready by date of performance if deadlines are not met.

Students may elect to design their own program, however, it must adhere to the criteria for all student programs set forth in this section and must be submitted to the Music Office for approval no less than 3 weeks prior to the performance date. Since composite program books are bound each year, all recital programs (including studio and faculty recital programs) must be 5.5 x 8.5 inches in size. Please note that all student recital programs must be "front and back" only, measuring 5.5 x 8.5 inches in size. Student recital programs cannot (due to added expense) be folded programs. The Music Office cannot guarantee that programs will be printed if the deadlines are not met.

The Division of Music will not prepare, print or pay for program notes or translations for student recitals, nor will it authorize special printing, paper, etc. In the event that a student or faculty member (required recitalists only) must prepare, print, and pay for their own programs they must submit three (3) copies of the program (meeting the size requirements) to the Music Office for archival files.

PROGRAMS FOR FACULTY AND NON-TICKETED ENSEMBLE RECITALS

Drafts for faculty and non-ticketed ensemble recital programs must be submitted to the Music Office no less than 2 weeks prior to the performance date. Faculty members are responsible for checking with the Music Office to see if the program is ready to be proofed. Should faculty members decide to design and prepare the program themselves, five (5) copies of the program measuring 5.5 x 8.5 must be submitted to the Music Office prior to the performance date.

STAGE AND HOUSE MANAGEMENT

Stage and house managers are required for all public events with the exception of student recitals. The Meadows Operations Department provides house managers for all public events listed on the Meadows calendar. Assigning stage managers is the responsibility of the faculty presenter or ensemble director. The name of the designated stage manager must be provided to the Music Office at least two weeks prior to an event. During the recital,

performers/directors should communicate with the stage manager regarding procedures (start time, set-ups, stage exits). **Students are responsible for arranging for house and stage managers for required or elective recitals.**

PUBLICITY FOR RECITALS AND ENSEMBLE CONCERTS

Students are responsible for all publicity for their own recitals. Please remember that all publicity must reflect favorably on the Division of Music and Meadows School of the Arts. Any publicity that is deemed inappropriate will be promptly removed. Each poster or flyer must include the words, "This recital is given in partial fulfillment of the requirements for _____(e.g. Bachelor of Music or Master of Music or Artist/Performer Diploma program) in_____(e.g. Vocal Performance).

CANCELLATIONS AND CHANGES

Confirm the dates and times with your accompanist, studio teacher, and family before scheduling your recital and rehearsal. Once a recital has been scheduled, cancellation or any requested changes in the date or time must be approved by the Division of Music and will incur a **$100 cancellation/change fee**. The fee will be waived in case of illness if you provide a valid doctor's note. **Failing to show up for your scheduled recital will incur a $150 fee**. Changes in equipment needs, stage set-ups, etc., should be coordinated through the Music Office. Cancellation fees must be paid to the Associate Director for Business (Melissa Keene) before another recital date will be scheduled.

RECORDING POLICIES

No unauthorized photography, video or audio recording is permitted during performances within the Meadows School of the Arts. Under no circumstances will equipment or supplies provided by the performer be used. Recitals outside of Caruth or O'Donnell Hall will be recorded (subject to availability) by special administrative request only and additional fees will apply.

All recording services are provided by the Division of Music and are intended for curricular and academic use only. All other intent (including commercial or private use) requires special arrangements, payment of fees, and is subject to the discretion and availability of Meadows Recording Services. CONTACT: Roy Cherryhomes, rcherryh@smu.edu .

RECORDING CATEGORIES

- **MAJOR ENSEMBLE PERFORMANCES**

  Meadows Symphony Orchestra, Meadows Wind Ensemble, Meadows Percussion Ensemble, Meadows Jazz Orchestra, Meadows Choral Ensembles, Meadows World Music Ensemble, Meadows Guitar Ensemble, Meadows Opera Scenes and the annual Opera Production, POINT, Mustang Strings, SMU Symphony Band, and Voices of Change:

  Performance will automatically be recorded for no fee if they are scheduled in advance on the Master Calendar using scheduling procedures in place.

  Archival Services: One CD is given to the performer; one CD is kept in the library archives.

- **FACULTY RECITALS**

  Recitals must be designated as Faculty Recital on the Master Calendar. Performances will be automatically recorded for no fee if they are scheduled in advance on the Master Calendar using scheduling procedures in place.

  Archival Services: One CD is given to the performer; one CD is kept in the library archives.

- **REQUIRED JUNIOR, SENIOR, GRADUATE AND ARTIST/PERFORMER DIPLOMA RECITALS**

  Required recitals will be scheduled for recording. Requests for additional recorded media beyond the one CD provided must be turned in no later than two weeks prior to the recital. Timings, intermissions/pauses, and other pertinent information must be provided to the recording engineer 30 minutes prior to the performance.

  Archival Services: One CD is given to the performer; one CD is kept in the library archives.

  ELECTIVE RECITALS

  Elective recitals may be recorded, subject to availability, by scheduling in advance (no later than two weeks before the event) through the Music Office. A $50 fee is due at the time of request submission.

  Archival Services: One CD is given to the performer. No archival copies are kept on file.

- **SPECIAL MUSIC DEPARTMENT EVENTS**

  Faculty-sponsored guest artist performances, guest ensembles and master classes, will be recorded only if requested by the faculty member sponsoring the event, and appropriate permissions are granted in writing. These recordings are subject to availability and must be scheduled in advance (no later than two weeks before the event) through the Music Office.

  Archival Services: One CD is given to the faculty member. No archival copies are kept on file.

OTHER RECORDING / DUBBING SERVICES

Recording equipment is available for check-out from Tech Effect for audition tapes or other scholastic recordings. Students must provide their own recording media for use with these devices. Recording media are available locally at a variety of retail stores.

COPYRIGHT OVERVIEW

(All section numbers refer to the US Copyright Act)

Copyright is a form of protection provided by the laws of the United States to the authors of "original works of authorship". The Copyright Act generally gives the owner the exclusive right to do and to authorize others to do the following:

- To reproduce the copyrighted work in copies or recordings;
- To prepare derivative works based upon the copyrighted work;
- To distribute copies or recordings of the copyrighted work to the public by sale or other transfer of ownership, or by rental, lease or lending;
- To perform the copyrighted work publicly, in the case of literary, musical, dramatic and choreographic works, pantomimes, and motion pictures and other audiovisual works;
- To display the copyrighted work publicly, in the case of literary, musical, dramatic, and choreographic works, pantomimes, and pictorial, graphic, or sculptural works, including the individual images of a motion picture or other audiovisual work.

***It is illegal for anyone to violate any of the rights provided by the Act to the owner of copyright.**

§ **1101.** Unauthorized fixation and trafficking in sound recordings and music videos

Unauthorized Acts –Anyone who, without the consent of the performer or performers involved:

(1) Fixes the sounds or sounds and images of a live musical performance in a copy or recording, or reproduces copies or recordings of such a performance from an unauthorized fixation;

(2) Transmits or otherwise communicates to the public the sounds or sounds and images of a live musical performance; or

(3) Distributes or offers to distribute, sells or offers to sell, rents or offers to rent, or traffics in any copy or recording fixed as described in paragraph;

(a) regardless of whether the fixations occurred in the United States shall be subject to the remedies provided in sections 502 through 505, to the same extent as an infringer of copyright

(b) Definition--As used in this section, the term "traffic in" means transport, transfer, or otherwise dispose of, to another, as consideration for anything of value, or make or obtain control of with intent to transport, transfer, or dispose of.

(c) Applicability--This section shall apply to any act or acts that occur on or after the date of the enactment of the Uruguay Round Agreements Act.

(d) State Law Not Preempted—Nothing in this section may be construed to annul or limit any rights or remedies under the common law or status of any State.

§ **107**. Limitations on exclusive rights: Fair use

Notwithstanding the provisions of sections 106 and 106A, the fair use of a copyrighted work, including such use by reproduction in copies or recordings or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular cause is a fair use the factors to be considered shall include:

(1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;

(2) the nature of the copyrighted work;

(3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and

(4) the effect of the use upon the potential market for or value of the copyrighted work.

The fact that a work is unpublished shall not itself bar a finding of fair use if such finding is made upon consideration of all the above factors

SCHOLARSHIPS AND ASSISTANTSHIPS

Funding for scholarships and assistantships exists for the purpose of attracting and retaining those students who possess outstanding accomplishment and potential to succeed in their chosen major. Faculty whose responsibilities include the screening of prospective students for financial award consideration are expected to maintain high standards for recommendations of financial aid. Awards are made only by the Director through the Director of Financial Aid after a careful review of music merit, academic merit and/or need.

In addition to maintaining the required full-time status and grade point averages described in the following paragraphs, students receiving financial aid from the Division of Music are expected to make exceptional progress in the area of their major and, in appropriate instances, to make outstanding contributions in their assigned areas of responsibility. From this perspective, commitments for financial aid are reviewed each year and are subject to probation, reduction, or cancellation if high standards are not maintained. Students are to complete the FAFSA or waiver by February 1. Please direct questions to Ms. Pam Henderson, Director of Scholarships and Financial Aid, in OAC 1152.

All prospective students who are applying for music scholarships, assistantships or fellowships must apply for financial aid to the university's central Office of Financial Aid. This includes the filing of the FAFSA form or waiver. No student will be awarded funds from the Division of Music until this stipulation has been met.

All commitments of scholarship monies to prospective students must emanate in writing from the Financial Aid Officer of the Meadows School, upon instructions from the Director of the Division. VERBAL COMMITMENTS MUST BE AVOIDED.

As a member of the National Association of Schools of Music and the Texas Association of Music Schools, the Division of Music is committed to uphold the ethical standards of these associations. Copies of their codes of ethics are available online at http://nasm.arts-accredit.org/ and at http://www.txams.org/.

UNDERGRADUATE STUDENT SCHOLARSHIP RETENTION

In order to retain a music scholarship, undergraduate students must maintain a minimum all-university grade point average of 2.70 each term. A cumulative GPA in music courses of 3.0 must be maintained each term. A student whose GPA falls below the minimum in any given term will be placed on probation (in terms of the continuation of the scholarship) for the following term.

If the appropriate cumulative average is not attained during the subsequent term, the scholarship is automatically revoked. The Division of Music reserves the right to withdraw scholarship aid at the end of any term in which the student's all-university GPA falls below 2.00.

All undergraduate music scholarship recipients must enroll for and complete a minimum of twelve credit hours per term. Should a student fail to complete the minimum of 12 hours in any given term, that student is automatically placed on probation during the next term in order to allow him/her to bring the average number of hours completed to no less than 12 for each of the terms in question.

GRADUATE STUDENT SCHOLARSHIP RETENTION

In order to retain a graduate music scholarship, assistantship or fellowship, the graduate student must maintain in minimum grade point average of 3.00 each term. An award is automatically revoked at the end of any term in which the GPA falls below 3.00. Graduate assistantships will be awarded for no more than four terms. Summer stipends are not provided.

EVALUATION OF CONTINUING SCHOLARSHIP/ASSISTANTSHIP STUDENTS

The following components will constitute an evaluation of each continuing student on financial aid:

- A written evaluation by the major performance teacher or academic adviser for non-performance majors. The student must have clearly exhibited noteworthy progress, commensurate with his/her perceived potential.
- A written evaluation by the major ensemble director(s), to include such considerations as contributions to the ensemble(s), dependability and attitude.
- Jury grades.
- Progress toward the completion of ALL degree requirements.
- Overall grade point average (see above)

Any exceptions to the above guidelines may be made only at the discretion of the Director of the Division of Music.

ENSEMBLE PARTICIPATION REQUIREMENT

Acceptance of a music scholarship includes the agreement to participate in performing ensembles, as assigned by the ensemble directors and approved by the Director. Major ensembles, depending on a student's performing medium, may include orchestra, wind ensemble, opera, and the large choral ensembles. With approval of the Division Director, pianists may fulfill scholarship responsibilities through the accompanying program. Graduate theory, composition, history, conducting, education and therapy majors may be asked to fulfill scholarship responsibilities by providing departmental services.

A student refusing to participate in an ensemble as requested by the conductor or accompany as assigned will have his/her scholarship immediately reviewed. At that time, the student will be expected to explain any extenuating circumstances to the Division Director. The Director will then determine if a reduction or cancellation of scholarship funding is appropriate.

DEGREE OR DIPLOMA PROGRAM LENGTH LIMITATIONS

All students must make satisfactory progress towards a degree in order to have their financial aid renewed during the normal length of their degree program. Financial aid commitments are limited to normal program length.

- Undergraduate students who enter Meadows programs as freshmen will be funded for no more than eight (8) terms. Students following double majors may receive additional funding provided that commitment to specific degree plans is made early in the students matriculation at SMU, and that both advisers verify normal degree progress.
- Transfer students will be funded for no more than two, three, or four years depending on the level at which they initially enroll in their Meadows program.
- Graduate students will be funded for no more than the length of their graduate program as specified in the Meadows catalog.
- Undergraduate students will not normally be funded for summer school sessions. Graduate students may request to apply some of their funding to summer sessions.

WORK-STUDY AND GRADUATE ASSISTANSHIPS

All students are expected to work for the pay they receive. Falsification of hours claimed will be considered violations of the SMU Honor Code and may be subject to disciplinary action by the University's Judiciary System.

WORK-STUDY (BI-WEEKLY PAY SCHEDULE)

Students with one job will use one of the timekeeper terminals located in the Owen Arts Center. Music students should use the terminal in the Facilities Office –OAC 1061 – on the west wall behind the left door. Each student worker will also need to fill out individual time sheets with a detailed summary of work performed for each pay period. Your time sheet must be completed in addition to clocking in and out regularly with the timekeeper terminal. All time sheets must be signed by your work supervisor before being submitted to the Music Office. Student workers will not be paid until signed time sheets are submitted.

GRADUATE ASSISTANTSHIPS (BI-WEEKLY PAY SCHEDULE)

Only graduate students who have work-study are required to keep timesheets. Students with graduate assistantships are not required to keep timesheets.

Please note: there will be no salary advances.

PERFORMER ADMITTANCE DURING ENSEMBLE CONCERTS

Ticketed music events require definite procedures to ensure a professional environment for our patrons. Those musicians who are performing only part of the program with the ensemble and plan on listening to their peers must follow these guidelines. If participation occurs during the last part of the program, the ensemble member must obtain a ticket from the box office to be allowed in the house for the start of the program. Please obtain your ticket at least one week in advance of the concert. This ensures that our house is not oversold, and our patrons are not left without seats that they paid for. Those musicians whose participation with the ensemble has concluded for the evening my come to the entrance doors and be allowed to sit in the house if certain conditions are met. These conditions are no different than those as we expect all patrons to fulfill.

- There will be no admissions in the house during the performance.
- Admittance will be allowed during applause, but not between movements.
- Once inside the concert hall, latecomers should stand behind the back rail.
- If seats are available, take your chair quietly and only during applause.
- The house manager reserves the right to refuse admittance if he/she feels that admittance will disrupt the patrons. (For example, if 20 performers were to rush to see a performance that was about to start and did not have enough time to enter orderly and quietly, the house manager would refuse admittance).
- No one will be allowed to stand in the balcony.

Non-ticketed events will require similar restrictions. These guidelines are also applicable to students, faculty, staff and patrons who attend any function in the Meadows School.

TICKETED MUSIC EVENTS: COMPLIMENTARY TICKET POLICIES

Meadows Symphony:	**Music Faculty and Staff** can receive two complimentary tickets for either Friday or Sunday with a maximum of two tickets per weekend. **Music majors and minors** can get one complimentary ticket for either Friday or Sunday with a maximum of one ticket per weekend.
Other Meadows Ensembles:	**Music Faculty and Staff** can receive two complimentary tickets for each performance. **Music majors and minors** can get one complimentary ticket for each performance.
Meadows Opera:	**Music Faculty and Staff** can get two complimentary tickets per Opera run. **Music majors and minors** can get one complimentary ticket per Opera run. **Students in the production** can get an additional complimentary ticket per Opera run.

Some Division of Music events require a ticket (or, in the case of Voices of Change, a valid SMU ID) for admission. Complimentary or purchased tickets are available from the Meadows Box office. Complimentary tickets must be picked up **ONE WEEK** in advance of opening night and are subject to availability.

UNDERGRADUATE STUDENT POLICIES

ACADEMIC POLICIES.

Policies pertaining to undergraduate study in music appear in the *SMU Undergraduate Catalog.* Copies are available in OAC 1120 (Meadows Academic Services).

Undergraduate music majors must receive a minimum grade of "C-" in all courses specified in the *major.* The major consists of all courses listed in the student's degree plan with the exception of GEC or UC requirements, free electives, and course work in a minor or second major. Students must retake major courses in which a grade below "C-" is received. A course may only be repeated once.

DECLARATION OF MAJOR

Students who wish to declare a music major do so officially during the spring term of their first full year of residence.

- Each pre-music student with 24 hours completed or in progress fills out a declaration of major form with the Meadows Adviser in Dedman College. The form is then sent to the Meadows Academic Services Office (OAC 1120).
- Degree progress reports, jury reports and other pertinent documents for each student declaring a major are reviewed by the Associate Director for Academic Affairs of the Division of Music.
- The student is assigned an adviser in the department, who is given access to copies of the student files.
- The department faculty and student advisers carefully monitor the progress of each student assigned to them during the next year, pending upper-division review.

ADMISSION TO UPPER DIVISION STUDY

Music majors are reviewed for upper-division status in the spring of their second full year of residence.

- The criteria for consideration of upper-division status are 48 credit hours completed or in progress, acceptable progress in the major, and reasonable prospects for successful completion of the degree requirements. These criteria apply to both scholastic and artistic progress and abilities.
- The department may test via performance jury, written examination, oral examination, or other means for the presence of specific abilities or aptitudes necessary to continue in the major. If there are such requirements, they are determined independently by department and must be specified in writing.
- The depart heads submit a completed recommendation for each student being reviewed.
- The Associate Director reviews the complete student files and the departmental recommendations and then acts upon each student's case, sending notice of acceptance, provisional acceptance, or denial to the student and to the student's department head and adviser.