# TABLE OF CONTENTS

WELCOME ..........................................................................................................................3

Mission Statement ...........................................................................................................3

Administration ..................................................................................................................4

Staff .................................................................................................................................4

Area Coordinators ..........................................................................................................4

Faculty .............................................................................................................................5

Undergraduate Advisors ...............................................................................................6

CODE OF STUDENT RIGHTS AND RESPONSIBILITIES ..............................................6

FACILITIES, INSTRUMENTS, AND EQUIPMENT ..............................................................7

Building Information .....................................................................................................7

Building Hours ...............................................................................................................7

Computer Lab .................................................................................................................8

Unauthorized Use of University Facilities ...................................................................8

PRACTICE ROOMS ........................................................................................................8

Practice Room Rules/Regulations Policy ......................................................................8

Wenger Practice Room Policy ......................................................................................9

Key Checkout Policy ......................................................................................................9

EQUIPMENT AND INSTRUMENTS ...............................................................................10

Locker Rental ................................................................................................................10

Instrument Checkout ....................................................................................................10

Instrument Return .......................................................................................................10

UNDERGRADUATE RESOURCES ..............................................................................11

Concert Tickets ............................................................................................................11

Scholarships ................................................................................................................11

Four-Year Degree Outlines ..........................................................................................12

STUDENT ORGANIZATIONS .......................................................................................12

UNDERGRADUATE REQUIREMENTS ........................................................................13

Concert Attendance ......................................................................................................13
WELCOME

Welcome new and returning students! This handbook is intended as a resource for you as undergraduate music majors at the Rudi E. Scheidt School of Music. It includes general and academic information, rules and regulations, procedures, and specific contact information for additional assistance. Do not hesitate to ask or seek assistance during your studies here at the University of Memphis. Our faculty, staff, and administration are committed to your success and will gladly assist you.

I encourage you to stay in close contact with your advisor. This one-on-one relationship is unique in music and very important throughout your academic career. This professional and cooperative relationship will greatly aid you in progressing through your degree in an orderly and timely manner. Your advisor will know the answers to most curricular and academic questions and, when unable, will know in which direction to point you. I also welcome your questions and concerns. Please be advised that it is ultimately your responsibility to know the rules and regulations concerning your curriculum.

We are very fortunate to be surrounded by world-class musicians both in the School of Music and in the greater Memphis community. I urge you to take advantage of the numerous opportunities in our rich musical culture. Support your friends and colleagues by attending concerts and recitals beyond your requirements.

All the best for the upcoming academic year!

Kevin Richmond
Associate Director for Undergraduate Studies
MU 231; 901-678-3784
kdrchmnd@memphis.edu

MISSION STATEMENT

The Rudi E. Scheidt School of Music at the University of Memphis is a comprehensive school, known for our diversity and dedication to our role as a cultural and intellectual resource for the university, the city, and the wider musical world. In our teaching and research, we are deeply devoted to the preservation and growth of music as an art, as a craft, as a profession, and as a treasury of human wisdom.
SCHOOL OF MUSIC OVERVIEW

ADMINISTRATION

John Chiego, Director
Kevin Richmond, Associate Director for Undergraduate Studies
Kevin Sanders, Assistant Director of Student Services
David Spencer, Assistant Director for Graduate Curriculum and Advising

STAFF

STAFF CONTACT INFORMATION
Kara Blackwood, Graduate Admissions
Pamela DeShields, Administrative Associate
Katherine Goliver, Director of Development
Heather Hampton, Admissions and Recruitment
Scott Hines, Facilities Manager
Danny Honnold, Piano Technician
Carol Morse, Marketing & Communications Manager
Karen Mueller, Office Associate—Main Office
Carol Rakestraw, Office Associate—Bands/Music Industry
Marcie Richardson, Facilities Scheduling Coordinator
Theresa Winkelman, Business Officer

AREA COORDINATORS

Bands, Albert Nguyen
Brass, Daniel Phillips
Choirs, Lawrence Edwards
Class Piano, Kevin Richmond
Collaborative Piano, Cathal Breslin
Composition/Graduate Theory, John Baur
General Studies in Music, John Chiego
Jazz Studies, Tim Goodwin
Keyboard, Cathal Breslin
Music Business, Ben Yonas
Music Education, Ryan Fisher
Music Education (Choral), Ryan Fisher
Music Education (Instrumental), Armand Hall
Music History, Kenneth Kreitner
Opera and Vocal Coaching, Mark Ensley
Orchestras, Pu-Qi Chang
Percussion, William Shaltis
Recording Technology, Jeff Cline
Strings, Lenny Schranze
Theory, Jeremy Orosz
Voice, Kyle Ferrill
Woodwinds, Robyn Jones
FACULTY

FACULTY CONTACT INFORMATION

BRASS
John Mueller, trombone/euphonium
Daniel Phillips, horn
Kevin Sanders, tuba/euphonium
David Spencer, trumpet

KEYBOARD
Cathal Breslin, piano
Mary Carter, harpsichord
Artina McCain, piano
Kevin Richmond, class piano

PERCUSSION
Michael Assad, drum set
Michael Karcz, percussion
Edward Murray, percussion
William Shaltis, percussion

STRINGS
Lily Afshar, classical guitar
Marcin Arendt, violin
Libby Armour, suzuki strings
John Chiego, double bass
Marisa Polesky, orchestral repertoire
Kimberly Patterson, cello
Lenny Schranze, viola
Marian Shaffer, harp
Timothy Shiu, violin

VOCA L ARTS
Mignon Dunn, Artist-in-Residence
Lawrence Edwards, choir
Mark Ensley, opera
Kyle Ferrill, voice
Ryan Fisher, choir
Susan Owen-Leinert, voice
Randal Rushing, voice
Benjamin Smith, opera
Mary Wilson, voice

WOODWINDS
Elise Blatchford, flute
Robyn Jones, clarinet
Allen Rippe, saxophone
Michelle Vigneau, oboe
Lecolion Washington, bassoon

COMPOSITION & THEORY
John Baur, theory/composition
Kamran Ince, composition
Jeremy Orosz, theory
Daniel Phillips, theory
Michelle Vigneau, theory
Lecolion Washington, theory

CONDUCTING
Lawrence Edwards, Music Education
Pu-Qi Chang, Orchestra
Albert Nguyen, director of bands

JAZZ
Michael Assad, drum set
Joyce Cobb, voice
Jack Cooper, saxophone, composition
Tim Goodwin, bass, vocal, improvisation
Joe Restivo, guitar
Sam Shoup, bass, jazz ensemble
Alvie Givhan, piano

MUSIC EDUCATION
Fredrick Brown, bands
Ryan Fisher, choral studies
Armand Hall, bands
Heather Klossner

MUSIC HISTORY
Kenneth Kreitner, music history
Janet Page, music history

MUSIC INDUSTRY
Nancy Apple, songwriting
Jeff Cline, recording technology
Jon Frazer, recording technology
Ben Yonas, music business
UNDERGRADUATE ADVISORS

Students must meet with their advisor every semester prior to registration. Announcements regarding appointment scheduling and deadlines are sent out several weeks in advance. Mandatory advising means that each student has a hold on registration until having met with their undergraduate advisor. Once an individual appointment has occurred and a registration plan has been drafted, the bar is lifted.

COMPOSITION
John Baur

JAZZ STUDIES
Performance
Tim Goodwin
Composition/Arranging
Jack Cooper

MUSIC INDUSTRY
Music Business
Ben Yonas
Recording Technology
Jeff Cline/Jon Frazer

MUSIC EDUCATION
Contact Ryan Fisher

MUSIC HISTORY
Kenneth Kreitner/Janet Page

PERFORMANCE
See your applied instructor*

MUSIC MINORS
See your applied instructor*

*If your applied instructor is a visiting one-year professor, a graduate assistant or adjunct faculty, see the area coordinator listed on p. 4

CODE OF STUDENT RIGHTS AND RESPONSIBILITIES

By choosing to attend the University of Memphis, each student accepts responsibility for promoting the University community's welfare by adhering to the Code of Student Rights and Responsibilities and all other University of Memphis policies. At the University of Memphis, some actions cannot be tolerated because they seriously interfere with the basic purposes and processes of an academic community or with the rights afforded others. By formulating the Code of Student Rights and Responsibilities, the University of Memphis reaffirms the principle of student freedom coupled with personal responsibility and accountability for individual actions and the consequences of those actions.

The University of Memphis Code of Student Rights and Responsibilities is promulgated pursuant to, and in compliance with Tennessee Board of Regents (TBR) Rule 0240—02-03-.01 [Institutional Policy Statement]. To the extent that a conflict exists between this policy and TBR rule, policy, and/or applicable law(s), the TBR rule, policy, or law will control.

This policy was adopted by TBR on 12/8/11, became effective 1/29/12 and amended on 3/29/14.

View the CODE OF STUDENT RIGHTS AND RESPONSIBILITIES.
FACILITIES, INSTRUMENTS, AND EQUIPMENT

BUILDING INFORMATION

The Music Building serves the Rudi E. Scheidt School of Music with classrooms, practice facilities, teaching studios, administrative offices, Harris Concert Hall and the music library. There is a chorus rehearsal room (MU 008), an ensemble/orchestra rehearsal room (MU 006), TAF-funded technology classrooms with multimedia and audio visual support (MU 101, 103, 107, 109, and 113), a Music Education Resource Center (MU 286), a 17-station music computer lab (MU 102), and a 16-station piano lab (MU 202). All classrooms are equipped with wireless internet capability and audio teaching stations.

Harris Concert Hall (MU 100) was named after Mr. George J. Harris who was Chairman of the Department of Music for Memphis State University from 1947 – 1966. Harris Concert Hall seats 380 people (with additional handicap accessibility). The Concert Hall holds state-of-the-art theatrical lighting, recording capabilities, and two Concert grand pianos.

The Music Library (MU 115) holds a collection of around 48,000 volumes of books, scores and bound periodicals, 13,000 pieces of microforms, and 18,500 recordings, 400 video recordings, along with 60 current periodicals subscriptions. The library subscribes to numerous streaming audio and research databases. About 150 composers are represented in sets of complete works. The library has listening and viewing stations for CDs, LPs, cassettes, VHS tapes, and DVDs, including equipment for viewing all standard microformats. There are public PCs hard wired to the University network. All performances held in the School of Music are recorded, with the compact discs and programs housed in the Music Library. An index of the recordings is maintained on the Music Library’s website.

UNDERGRADUATE CIRCULATION

| Circulation books and scores: | 30 days; may be renewed |
| CDs and LPs: | 5 days; may renew once |
| DVDs and VHS: | 5 days; not renewable |
| Reserve Materials: | Varies; some in-library use and some overnight use |
| Monuments, Reference, Periodicals, Microforms | In-library use only |

INTERLIBRARY LOAN

Interlibrary Loans may be requested online, and there are direct links to Interlibrary loans from many of our databases.

The College of Communication and Fine Arts Building houses the School of Music office of Bands and the office of Music Industry (CFA 116). The building also provides additional classrooms, practice facilities, and rehearsal space for bands (CFA 137), as well as a state-of-the-art recording studio (CFA 136), an electronic music lab, percussion studios, digital/audio work stations, and an additional TAF-funded technology classroom (CFA 105).

BUILDING HOURS

Hours for all Buildings are as follows:
Monday thru Saturday 7:00 am – 11:00 pm
Sunday 12:00 noon – 11:00 pm
(Anyone in the building during closed hours will be asked to leave)

Business and Office Hours for all Buildings in the School of Music are as follows:
Monday thru Friday 8:00am – 4:30pm
COMPUTER LAB

The computer lab (MU 102) contains sixteen Macintosh computers, each with a midi keyboard, an Avid audio interface, and a wealth of music and related software. Software includes Protools, Logic, Reason, Digital Performer, Finale, Sibelius, Pyware, SyncProX, as well as the Microsoft Office and Adobe suites of programs. All computers are connected to the internet and university printing services.

Music Students use this resource for both personal exploration and class assignments ranging from digital audio recording, MIDI recording/sequencing, scoring, composition, marching band drill simulation to word processing, graphics/video editing, and internet research. The lab is open to all university students but is used primarily by music students. Several classes in music technology and recording technology are taught in this room.

Open lab hours are posted outside the door. The schedule varies each semester. Typically, the lab is available from late afternoon Monday – Friday and during the day on Saturday and Sunday. There is no food or drink permitted, or disconnecting of equipment or changing of operating system preferences allowed. If there are any questions, see the lab monitor on duty. For inquiries regarding lab monitor positions, please contact Professor Jon Frazer.

UNAUTHORIZED USE OF UNIVERSITY FACILITIES

Faculty, staff and students shall not use office space, laboratory facilities, studios, university equipment and/or any other University properties or facilities for personal purposes such as private lessons, instructions, business or profit-making ventures whether or not the faculty/staff receives income in connection with said use unless the University is compensated the schedule rate of fee for said use and the use is approved in accordance herewith.

PRACTICE ROOMS

Practice rooms are located both in the Music Building and in the Communications and Fine Arts Building. Keys are available one week before the first day of classes of any semester. Six types of Practice Rooms are available with a rental key:

- Regular Practice Room (PR)
- Grand Piano Practice Room (GR)
- Organ Practice Room (OPR)
- Percussion Practice Room (PPR)
- Communication Building Practice Room (CFA)
- Bass Storage Room (215)

PRACTICE ROOM RULES/REGULATIONS POLICY

Please be respectful of others and of School of Music equipment when using practice rooms. The rooms are for use only by music majors, music minors, and students enrolled in music classes. *There is no food or drink allowed, and do not abuse the pianos or place anything on them.* Rooms are available on a first come-first serve basis each weekday from 7:30 am – 5:00 pm, and after 5:00 pm with a rental key until 11:00 pm. Grand Piano practice rooms are reserved for piano students. They may be used by non-piano students only if no other rooms are available. Keys are available for evening and weekend use. **NEVER** leave practice rooms unlocked or unoccupied with personal belongings in place. Failure to follow these requests could result in loss of practice room privileges and/or key privileges.
If you wish to practice in a classroom, please adhere to the following information:

- You must reserve the room with the Music Facilities Scheduling Coordinator (MU 120).

- For reservations booked for evening hours and on weekends during the fall and spring semesters, present a copy of your reservation to the student worker on duty to gain access to the room.

- Reservations during the summer are limited to Monday – Friday from 7:00 am to 3:00 pm. You must leave the classroom by 3:00 pm.

- DO NOT call police services to gain access. Police services will not open classrooms or offices without first contacting the Facilities Manager or the Director.

**WENGER PRACTICE ROOM POLICY**

Keys to the Wenger Practice Units must be checked out with a student ID in the Music Office (RM 123). Keys are available Mon. – Fri. from 8 a.m. to 4:30 p.m. Keys may be checked out for a maximum of 2 hours. ALL WENGER KEYS MUST BE TURNED IN BY 4:30 p.m. No keys will be available for check out evenings or weekends. Failure to return in keys will result in the loss of privileges to use the units. PRACTICE ROOMS MUST BE LOCKED AT ALL TIMES.

Chamber groups should reserve a time with the Scheduling Coordinator (RM 121) to assure access to the Wenger Chamber Room.

**KEY CHECKOUT POLICY**

To expedite the process of checking out keys during the first two weeks of each semester, sign up on the sheet posted outside MU 127 for an appointment. After the first two weeks, a written request must be submitted to schedule an appointment. Please request appointments at least two business days in advance.

The fee for checking out a Practice Room key is $5. This amount is due before the key is issued. Payments are made at the Bursar's office. Bring the receipt to MU 130 (box office).

Some keys require faculty approval for check-out. Please have the appropriate faculty member sign your Key Checkout Form. Bring the completed form and payment receipt to MU 130. Multiple keys may be checked out for different types of practice rooms, but a fee must be paid for each key. If you need assistance, stop by or call the Facilities Manager at Ext. 2557. Please note that it is easiest for you to request keys, instruments, and lockers at the same time.

Students must return practice room keys by **11:00 am on the Monday following commencement each semester.** Failure to do so will result in a fine of $30 (no exceptions). Failure to return the key by the start of the following term will result in a fine of $65 (no exceptions). **It is your responsibility to turn in your key.**
EQUIPMENT AND INSTRUMENTS

LOCKER RENTAL
Students may rent lockers in one of three rooms for a fee of $5 per semester. The fee must be paid each term at the Bursar’s office. To rent a locker, bring the payment receipt to MU 130.

The Inventory Manager will keep regular hours until the Monday of the last week of classes each semester (ten hours a week). There are expanded hours and will be posted on the box office until the end of business on the last day of finals for each semester (twenty hours a week). Signs will be posted around the School of Music and individual emails will be sent the last month of classes each semester to inform students of their responsibility.

Students may renew a locker for the following semester beginning one month before the final turn-in date. Renew by visiting the Box Office during posted hours with a locker checkout receipt ($5) from the Bursar’s office and fill out new paperwork for the following semester. You will need to confirm your lock number with the inventory manager.

Failure to renew a locker by the end of business hours on the last day of finals will result in the removal of the locker’s content. The contents of the locker will be stored in an area designated for safekeeping and tagged with the student’s name. The lock will be changed and possibly re-assigned to another paying student.

INSTRUMENT CHECKOUT
There are three categories of instrument rental: as a primary instrument for applied lessons (prior approval from the applied professor is required); instruments for Music Education method classes; and instruments required for School of Music ensembles (free of charge).

Prior damage or missing accessories must be reported at the time of checkout or the student will be held responsible for damages and/or missing accessories. Please report all damages that occur while the instrument is in your possession immediately to MU 130 (during posted hours) or CFA 116 or call Ext. 3203. Please retain all paperwork regarding any instrument, key, or equipment checkout.

To renew an instrument (for lessons or ensembles), visit the Box Office (bring instrument, case, and lock) during posted hours with an instrument rental receipt ($25) from the Bursar’s office and fill out new paperwork for the following semester. The Inventory Manager will confirm the condition of the instrument, and verify serial and lock serial numbers.

INSTRUMENT RETURN
When returning an instrument, visit the Box Office (with instrument, case, and lock) during posted hours. The Inventory Manager will confirm the condition of the instrument, verify serial and lock serial numbers. Failure to turn in the instrument will result in the student’s University account being charged for the cost of the instrument. Students must return their rental instrument and lock to the Box Office during hours of operation on or before the last day of finals.
UNDERGRADUATE RESOURCES

CONCERT TICKETS

All School of Music Events are free for students with University ID. For ticketed events, show your ID at the door for free admission. Student Performers may receive 2 complimentary tickets by going to the Box Office the evening of the event. These policies may not apply to fundraising events or to performances at venues other than those on the University of Memphis campus.

SCHOLARSHIPS

Scholarships are awarded based on three criteria: the performance level of the student, the needs of the ensembles, and the availability of funds. All scholarships require the student to participate in assigned ensembles and/or perform designated duties as detailed in the scholarship letter of agreement. The terms of a scholarship, including award amounts and future ensemble assignments, will remain in force, but are subject to revision. The music faculty and scholarship committee evaluate a student’s performance and academic progress each semester. Students may receive awards for up to four years, contingent upon the type of degree program, availability of funds, and maintenance of all criteria listed on the contract (exception: Sound Fuzion awards are awarded for one year only). The scholarship award applies to tuition fees only and does not cover the costs associated with applied lessons or special lab or course fees. For additional information regarding specific requirements, awardees may refer to the School of Music scholarship guidelines found online in Tiger Scholarship manager. Current students seeking a School of Music scholarship should contact their applied teacher. For more detailed information, please see Undergraduate Scholarships or contact Kevin Sanders, Assistant Director for Student Services.
FOUR-YEAR DEGREE OUTLINES

The Rudi E. Scheidt School of Music offers the Bachelor of Music degrees in the following concentrations:

- Commercial Music
- Composition
- Jazz and Studio Performance
- Jazz and Studio Composition/Arranging
- Music Business
- Music Education
- Music History
- Performance
- Recording Technology

View current Degree Outlines

STUDENT ORGANIZATIONS

There are over 170 student organizations officially registered through the Office of Student Activities at The University of Memphis. The following organizations are music oriented:

National Association for Music Education (NAfME): Dedicated to music majors pursuing degrees in music education. Contact: Ryan Fisher (Ex. 3765)

The Rudi E. Scheidt School of Music Ambassadors: School of Music majors and minors who have been recognized by faculty as outstanding school representatives; Ambassadorship is by recommendation. Contact: Heather Hampton, Admissions and Recruitment, (Ex. 3766)

Music and Entertainment Student Association (MEISA): This organization brings music business students together with educators and leaders of the music and entertainment industry in order to more successfully prepare for careers in these fields. Contact: faculty in Music Industry.

Music Teachers National Association (MTNA) Collegiate Chapter of the University of Memphis: The MTNA is the preeminent source for music teacher support with nearly 22,000 members in 50 states—and more than 500 local affiliates. The University of Memphis collegiate chapter takes part in events at the local, state, and national levels. Contact Kevin Richmond (Ext. 3784)

Audio Engineering Society (AES): Only professional society devoted exclusively to audio technology. Its membership of leading engineers, scientists and other authorities has increased dramatically throughout the world, greatly boosting the society's stature and that of its members in a truly symbiotic relationship. Contact: faculty in Music Industry.

The Delta Beta Chapter of Sigma Alpha Iota: Open to all college women who have a sincere interest in music, this group of Sigma Alpha Iota International Music Fraternity is committed to further the development of music in America and throughout the world through excellence in performance and in service to the campus and community. Contact: Michelle Vigneau (Ext. 3018) or Marcie Richardson (Ext. 5400).
UNDERGRADUATE REQUIREMENTS

CONCERT ATTENDANCE

All undergraduate applied music majors are required to attend a minimum of 100 concerts or recitals in the four-year program (suggested 25 per year). All music industry majors are required to attend a minimum of 50 concerts or recitals during their four-year program. Music Minors must attend 25 events.

Credit for attendance will be given for both attending an entire event or for performing in a concert or recital. Attendance and performance in guest artist master classes will also be credited; however, no credit will be given for performances in required area workshops. Students who attend workshops in an area other than their own may receive concert attendance credit.

Attendance for performances in Harris Concert Hall is recorded by a card swipe system. The swipe machine is located just outside the hall entrance. You must swipe your ID card upon entering and leaving. All students—including performers—are responsible for ensuring their attendance is recorded. The card swipe machine is available 30 minutes prior to an event. Performers should record their attendance during this time. The Performance Manager (or appropriate delegate) may, at his or her discretion, extend the post-event time period to accommodate abnormally large numbers of students. For events in the Psychology Auditorium or off campus, attendance is documented with a sign-up sheet.

Attempts to defraud the concert attendance system by attending only a portion of the event, or attempting to record attendance for another student may subject the student to disciplinary action, which may include, but is not limited to, the following:

- First Infraction – Loss of credit for attending the concert.
- Second Infraction – Loss of credit for all events already attended in the semester.
- Third Infraction – Loss of credit for all events attended in the current semester as well as those from the preceding spring or fall semester.

Attendance records are maintained in the School of Music office. To request the current count of concert credits, email Karen Mueller. A response will be provided within five business days of the request. Please do not wait until the end of the semester to make this request. Students with any concerns or questions regarding concert credits should schedule an appointment with the Associate Director for Undergraduate Studies, Kevin Richmond.

APPLIED LESSONS

Applied Lessons are specific to each degree program. Therefore, the requirements for each applied studio differ and are notated in the teacher’s syllabus. Each student should receive an applied syllabus at the first lesson each semester. Since all lessons are offered TBA, it is the responsibility of the student to contact their assigned teacher or the area coordinator for their lesson and/or teacher assignment. Each teacher will assign a lesson time that is compatible with the student’s class schedule. If a student wishes to take applied lessons, they must first schedule an audition through the Music Admissions Office (MU 121C). All students taking applied lessons must perform in an ensemble. All students on scholarship are required to take applied lessons, including non-music majors. In addition to weekly lessons, students are required to attend their applied instructor’s weekly Studio Class.
ENSEMBLE REQUIREMENTS AND PLACEMENTS

Ensemble requirements are dependent on the degree program and scholarship status of each student. Please consult your advisor for specific large and small ensemble requirements in your division/degree program. Ensemble placements are determined by audition and take place just before classes begin each semester. For more information, see the Ensembles information on the School of Music website.

PIANO PROFICIENCY

All undergraduate music majors must satisfactorily demonstrate keyboard proficiency appropriate to their degree programs. Students satisfy this requirement by completing all modules of all three juries of the final piano course required for their degree with a C- or better. The final piano course for each degree is listed below:

- Music Industry: MUAP 1105 (continue to MUAP 1116)
- Commercial Music, Jazz Composition, Jazz Performance MUAP 1106 (continue to MUAP 1116)
- Music Education-Instrumental: MUAP 2107
- Composition, Music Education-Vocal, Music History, Performance: MUAP 2108
- Keyboard principals: MUSE 3101

Students must complete these requirements before their senior year (music education majors before student teaching).

RECITAL SCHEDULING, PROGRAMS, POSTERS AND FEES

SCHEDULING RECITALS OR REHEARSALS

1. A list of available dates for recitals in Harris Concert Hall is posted outside MU 120 at the beginning of each semester and updated daily. Plan to book your chosen date at least 30 days in advance of the performance. Recitals may also be booked into other campus auditoriums as the need arises.

2. Obtain and complete a Recital Date Request Form found on the bulletin board outside MU 120. Make certain you have obtained all required signatures before returning the completed form to MU 120. Your request will not be processed if the form is not filled out completely or is missing required signatures. This includes all off-campus recitals.

3. Requests are processed in the order they are received. A confirmation notice is sent when the date has been assigned. Only one date will be reserved per student and recital dates/times may not be traded or changed without permission from the Facilities Scheduling Coordinator.

4. Once a date has been assigned, complete the Event Tech/Set-Up Form, which can be picked up in MU 120. This information is vital to staff and equipment scheduling. Submit the form no later than 14 days prior to your scheduled performance.

5. Due to the high volume of performances, dress rehearsals in the scheduled performance space cannot be guaranteed; however, every effort will be made to work with you and get one scheduled. Questions concerning any further details pertinent to the performance date itself (warm-up time, stage management support, etc.), should be directed to the Facilities Scheduling Coordinator. Please come by MU 120 or call Ext. 5400.
**Recital Fees**

There is a non-refundable recital fee of $50 charged to students enrolled in Recital. This fee applies to all student recitals, regardless of venue.

**Recital Hearing Requirement**

Students must pass a recital hearing before appropriate area faculty at least two weeks prior to the scheduled recital date. Ask your advisor for details.

**Programs**

The office of Graduate Admissions (MU 121B) handles all School of Music programs. Please submit both a hard copy of all materials to MU 121B at least two weeks prior to your event, and send the program information in the body of an email. Program information must be proofread by the applied instructor before they are printed. The finished programs are delivered to the box office and passed out by School of Music stage managers and ushers. For important detailed information on programs (formatting, procedures, etc.), see Program Procedures.

- **No less than two weeks is required to prepare programs**

**Posting Policies**

Please inquire in MU 129 for policies on posting information (performance posters, job openings, etc.). Do not tape on any surface—doors and windows included—in the Music Building or CFA Building. Post on office doors only with permission. Do not alter postings already approved (this includes bulletin boards). Unapproved postings will be removed.

**Advising and Registering for Classes**

Incoming Freshmen and Transfer students attend New Student Orientation (NSO) organized by University Recruitment and Orientation Services prior to their first fall semester. After the initial summer advising, students are assigned a permanent advisor in the school of music. See the Advisors list in this handbook on p. 6.

Majors and Minors are required to make an appointment to meet with their advisors each semester within the two weeks prior to the registration period for the upcoming semester. Each student should study the appropriate four-year degree plan before the advising session and provide a drafted schedule for discussion. Students are encouraged to register as soon as registration is open in order to secure prime times and days.

- Registration for Spring 2017 begins **November 7, 2016**
- Registration for both Summer and Fall 2017 begins **April 3, 2017**

Pay close attention to the calendar of the Office of the Registrar regarding adding and dropping classes. Adhere to Add/Drop dates so that withdrawals are complete and that fees are charged and paid within the requested dates and times.
Tuition Refund

In order to receive 100% refund/credit, classes should be dropped prior to the official first day of class for the appropriate session. Direct all questions concerning fees and/or fee payment to the Bursar's Office, 115 Wilder Tower; (901) 678-5579.

Graduation Checkout Procedures

Students intending to graduate must make an appointment with Ms. Rika Hudson, Graduation Analyst. She is located in the Dean's Office of the College of Communication and Fine Arts. Make an appointment by calling (901) 678-2350.

After meeting with Ms. Hudson the student should bring the Statement of Graduation to Ms. Karen Mueller, Office Associate in the Main Office (MU 123), for verification of concert attendance, to the Associate Director for Undergraduate Studies, Kevin Richmond, for signature, and to the Director of the School of Music, John Chiego, for signature. After obtaining all signatures in the School of Music, the form is returned to Ms. Hudson in the CFA Dean's office. Adhere to the filing deadlines indicated here:

<table>
<thead>
<tr>
<th>to graduate in</th>
<th>Fall 2016</th>
<th>file for graduation no later than</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring 2017</td>
<td>July 13, 2016</td>
<td></td>
</tr>
<tr>
<td>Summer 2017</td>
<td>November 9, 2016</td>
<td></td>
</tr>
<tr>
<td>Fall 2017</td>
<td>April 5, 2017</td>
<td></td>
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<tr>
<td></td>
<td>July 12, 2017</td>
<td></td>
</tr>
</tbody>
</table>

All information regarding Commencement can be found on the [Commencement Website](#).

Area Workshops – Spring 2017

Area workshops are held on Wednesdays at 12:35 throughout the semester (Keyboard Area see below*). These are required events for your performance area. Mark your calendars!

<table>
<thead>
<tr>
<th>February 1</th>
<th>Brass</th>
<th>CFA 137</th>
</tr>
</thead>
<tbody>
<tr>
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ACADEMIC CALENDARS
DATES & DEADLINES CALENDAR
FINAL EXAMS SCHEDULE

Fall 2016
First Day of Classes AUGUST 22 / Monday
Labor Day SEPTEMBER 5 / Monday
Fall Break OCTOBER 8-11 / Saturday-Tuesday
Thanksgiving Holidays NOVEMBER 23-27 / Wednesday-Sunday
Last Day of Classes NOVEMBER 30 / Wednesday
Study Day DECEMBER 1 / Thursday
Exams DECEMBER 2-8 / Friday-Thursday

Spring 2017
M. L. King, Jr. Holiday JANUARY 16 / Monday
First Day of Classes JANUARY 17 / Tuesday
Spring Break MARCH 6-12 / Monday-Sunday
Last Day of Classes APRIL 26 / Wednesday
Study Day APRIL 27 / Thursday
Exams Apr 28 - MAY 4 / Friday-Thursday

Summer 2017
Pre-Summer MAY 8 / Monday
First Day of Classes MAY 25 / Thursday
Last Day of Classes MAY 26 / Friday
Exams
Full Term MAY 30 / Tuesday
First Day of Classes JUNE 30 - JULY 4 / Friday-Tuesday
Break
Last Day of Classes AUGUST 3 / Thursday
Exams AUGUST 4 / Friday

1st Half
First Day of Classes MAY 30 / Tuesday
Last Day of Classes JUNE 29 / Thursday
Exams JUNE 30 / Friday

2nd Half
First Day of Classes JULY 5 / Wednesday
Last Day of Classes AUGUST 3 / Thursday
Exams AUGUST 4 / Friday