

St. Petersburg College

St. Petersburg/Gibbs Campus

spcollege.edu/spg/music

Music Department Handbook

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Mission of the music program

The mission of the music program is to provide either instruction on a level equivalent to the first two years of four-year university music schools (Associate in Arts) or a two-year Associate in Science degree in Music Technology/Recording Arts for the aspiring music business professional. Delivery of instruction utilizes the latest advancements in music technology to enhance and support the student's learning and experience. Private instruction, group/ensemble instruction, rehearsal and performance of standard repertoire and contemporary musical forms are major components.

Introduction

The Music Department at St. Petersburg College provides opportunities for music instruction on several levels, primarily in two broad areas.

First, we offer a two-year Associate of Arts (A.A.) degree in traditional academic music instruction leading toward a bachelor's degree at a transfer institution of the student's choice. This program consists of four areas of instruction in music: Music Theory, Applied Music lessons in the primary performance proficiency area, Applied Music lessons in the secondary performance area and Ensembles.

Second, we offer an Associate of Science (A.S.) degree in music technology training in our new program, Music Industry/Recording Arts (MIRA), for those interested in commercial applications in music, including hands-on Avid Pro Tools training.

Third, we offer a variety of courses that allow all students to explore music instruction at the college level. This area is open to a wide range of students, including high school students taking music as credit bank courses, students taking courses as electives, and Pinellas County residents taking music for enrichment.

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Overview of SPC Music Department

- Eight performing ensembles.
- A state-of-the-art, acoustically perfect performance facility called the Music Center, equipped with two Steinway concert grand pianos.
- A state-of-the-art, industry-leading Music Technology Lab equipped with 19 Pro Tools LE workstations with M-box 2 interfaces, iMac 24-inch widescreen Intel Core Duo computers, Dell Optiplex 755 computers and 19 M-Audio Axiom 61 keyboard controllers.
- Each workstation also has Native-Instruments Komplete 6, Finale 2010 and Sibelius 5 for music notation, Sibelius G7 for Guitar Notation and Reason 4 for Rewire connection to Pro Tools. The iMacs are loaded with Garage Band, iMovie, Logic Express and Final Cut Pro.
- The MIRA Recording Studio contains the gold standard of digital workstations: a Pro Tools HD2 setup with a 192 I/O interface, Sync HD and Digidesign C|24 controller. A Mac Pro 8-core 3Ghz computer with 4 GB of RAM is used as the master recorder. Monitoring is done through a pair of Adam A7 monitors with a KRK V12 subwoofer.
- Four pipe organs: a Heissler tracker concert pipe organ in the Music Center, a Reuter pipe organ in the practice room, a Zimmer pipe organ in the studio and an E.F. Skinner Pipe Organ at the Palladium Theater at St. Petersburg College.

- Beautiful, newly-remodeled classrooms, soundproof practice facilities, rehearsal hall, recital hall and performance hall.
- A music faculty made up of performers who are some of the finest in the Tampa Bay area and the state.
- Small class sizes that are conducive to learning.
- Low tuition and fees, with financial aid available.
- Guaranteed transferability of A.A. degrees into a Florida public university.
- Programs offered in dance and music at St. Petersburg/Gibbs Campus.
- Several evening classes in music, including Chorus, Introduction to Music, Fundamentals of Music, Opera Workshop and Class Piano.
- Opportunities to perform in student recitals and concerts.
- Master classes, workshops and performances by world-class musicians and professionals.
- Scholarships for qualified students in band and chorus. Special scholarships for music majors ranging from \$100 to \$750 per term.
- Courses available online in Music Theory, Fundamentals of Music and Introduction to Music.

Faculty

Music instruction is provided by five full-time faculty members and 27 adjunct instructors. These instructors have strong credentials to teach in their assigned areas. Our faculty includes many notable performing artists with distinguished careers. Each is committed to student success and advancement.

Faculty Listing (*denotes full-time)

Alejandro Arenas – Electric Bass for Rock, Jazz, Blues and Funk, Rhythm & Blues Ensemble; Pop Music Ensemble I&II; B.S. University of South Florida

John Bannon – Band and Orchestra; B.A. University of South Florida, Percussion Performance; M.M. University of Michigan; D.M.A. University of Miami, Instrumental Conducting; Principal Timpanist, The Florida Orchestra

Bill Barbanera – Saxophone, B.M., M.M. Florida State University

Joe Braccio – Guitar, Steel Drums; Cresciani Guitar School in Rome, Italy; private study with Adam Holzman, Frank Mullen, Sandy Devito and Mike Sullivan

Aric Brian – Trumpet; M.M. University of South Florida; B.M.E. University of Wisconsin-Eau Claire

Paul Dixon – Organ; B.M., M.M. Organ Performance; Florida State University

***Jeffrey Donovick** – Music Theory, Popular Piano Techniques, Jazz Piano, Commercial Music; B.M., M.M., University of South Florida

Damon Dougherty – Live Sound Reinforcement, Internship and Sound Engineering I and II; B.A. University of South Florida

Dolores Gadevsky – Piano; D.M.A. in Piano Performance from the Eastman School of Music

Oleg Geyer – Violin, Viola; B.M., M.M. Rostov State Conservatory, Russia; violinist, The Florida Orchestra

Lynette Gill – Piano; B.M., M.M. Wichita State University; postgraduate work in music at the University of Missouri

TJ Glowacki – Music & Computers, Acoustics & Psychoacoustics, Music Technology and Recording Techniques, Recording Studio Ensembles, Bass for Rock, Jazz, Blues & Funk; M.M. University of South Florida

David Greenberg – Music Tech & Recording I-IV, A Composer's Guide to the Recording Studio, Critical Listening: Analysis of Contemporary Production Techniques I&II; B.F.A. Tufts University; M.F.A. Mills College for Contemporary Music

Patrick Hernly – Fundamentals of Music, Music of the World, Drums for Rock, Jazz, Blues and Funk; B.M., M.M. Indiana University

Berthe Honein – Piano; M.M. and Ph.D. in Music Education University of the Holy Spirit-Kaslik (USEK).

John Hyer – Voice, Humanities; B.S. Wilkes University; M.S. Juilliard School

David Irwin – Clarinet; M.A. Yale School of Music; doctoral studies at Florida State University

David Lawhead – Voice; B.M.E. Cedarville College; M.M. University of South Florida

Eddy Lugo – Guitar; B.M. Florida Southern College; M.M. Manhattan School of Music

Anna Kate Mackle – Harp; B.M. Baldwin-Wallace Conservatory of Music; M.M. Cleveland Institute of Music; principal harpist, The Florida Orchestra

***David Manson** – Low Brass, Music Technology, Jazz Band, Humanities; B.A. University of South Florida; M.M., D.M.A. University of Cincinnati College-Conservatory of Music

***Mark Matthews** – Music Technology, Commercial Music Composition, Fundamentals of Music, Guitar; B.M. Berklee College of Music in Boston; M.M. North Texas State University in Denton

***Marilyn Michael** – Voice, Opera Workshop, Humanities; B.M., M.M. University of Kansas; Ed.D. Argosy University; M.E. in Postsecondary and Adult Education, Capella University; post graduate studies at the Bachakadamie in Stuttgart, Germany

Mark Neuenschwander – Bass; member of American Federation of Musicians, International Association of Jazz Educators, International Society of Bassists

Ruth Northcutt – Introduction to Music; B.M., M.M., D.M.A. University of Alabama; studies at Mozarteum in Salzburg, Austria

David Pate – Saxophone; B.A. University of South Florida; Graduate Studies, University of South Florida, Manhattan School of Music

Barbara Prescott – Flute; B.M. University of Wisconsin

Susan Robinson – Piano, Class Piano; B.M. Susquehanna University; M.M. Ball State University; Ph.D. Texas Tech University.

Jamie Salcedo – Analysis of Song Lyrics, Songwriting; B.A. Saint Martin's University; M.A. Western Carolina

Mark Sforzini – Bassoon; B.M. Florida State University; St. Petersburg Opera.

John Shaw – Percussion; B.M. Florida State University; M.M. Temple University; principal percussionist, The Florida Orchestra

Barry Stevens – Staff Accompanist; B.A. University of South Florida; member, American Guild of Organists

Linda Switzer – Voice; B.M.E. Longwood College, M.M. Cincinnati College-Conservatory of Music, voice performance; additional studies at the Mozarteum in Salzburg, Austria.

***Vernon Taranto Jr.** – Director of Choral Activities, Music Theory, Music Composition; B.M., M.M., D.M.A. Louisiana State University

Sasha Tuck – Pop Vocal Style I&II; B.A. University of Southern Alabama, B.A. University of Western Florida; M.A. University of North Texas

Zsuzsanna Varosy – Cello; B.M., Bela Bartok Conservatory; B.M., M.M. Manhattan School of Music; cellist, The Florida Orchestra

Carolyn Wahl – French Horn; B.M.E. Baldwin-Wallace Conservatory of Music; French hornist, The Florida Orchestra

Katherine Young – Oboe; B.M., M.M. Rice University, Houston

Facilities

The Music Department of St. Petersburg College is located on the St. Petersburg/Gibbs Campus at 6605 Fifth Ave. N in St. Petersburg. It occupies four buildings on the campus: the Humanities Building (HS), the Ethics Institute (EI), MIRA studio (WP) and the Music Center.

Palladium Theater at St. Petersburg College

Only a few blocks from the waterfront in beautiful downtown St. Petersburg, the Palladium includes the Stavros Great Room and the Hough Concert Hall. The Stavros Great Room features 12'x12' stage, sound and dimmable lighting and can accommodate up to 150 people in a variety of configurations. Hough Concert Hall is the premier performance space with incredible natural acoustics, a beautiful and spacious ambience and seating for 850. Classical, jazz, ballet, opera, theater and film are all equally at home in this magnificent room.

Classrooms

The Music Department maintains 10 classrooms: a Choral Rehearsal Room/Recital Hall, Band Room, new Music Technology Lab, one classroom outfitted for Music Theory instruction and five lecture classrooms. Each of the classrooms has stereo and video equipment for high-quality playback of DVDs and CDs.

Choral Rehearsal Room/Recital Hall, HS 117

The Choral Rehearsal Room/Recital Hall is equipped with two Steinway Model B grand pianos. It has stereo and video equipment for instructional purposes. It is finished with beautiful wood-trimmed walls and floors for recitals and public presentations. This room may be used only by faculty and students approved by a faculty member for the specific purpose of preparing for a performance. Faculty and student use of this room beyond the normal class schedule must be reserved in advance by contacting the music office in HS 118.

Band Room, HS 109

The Band Room is equipped with music stands and ergonomically-correct chairs, percussion equipment, stereo equipment and a piano. This equipment is for use by our instrumental ensembles that rehearse there, including the Concert Band, Jazz Band and Percussion Ensemble. The room also is used for private lessons in percussion and section rehearsals. Use of this room for student practice or faculty rehearsals must be reserved in advance by contacting the music office in HS 118.

Music Center

The Hall

Our Music Center opened in the fall of 2000. It seats 310 and boasts acoustics ideally suited for music. St. Petersburg architect Charles Canerday designed it, and Gary Siebein of the University of Florida was the acoustical consultant. The Music Center is equipped with state-of-the-art sound and video projection systems.

The Steinways

The Music Center features two Steinway Model D concert grand pianos. They arrived new from New York in September 2000 acquired through careful budgeting and saving over a seven-year period. Four more Models B and L Steinway grands arrived in July 2002 for use in student recitals, choral rehearsals and private lessons.

The Heissler pipe organ

In January 2002, a Heissler tracker pipe organ was installed. It has 1,600 pipes, 24 stops and 31 ranks, three manuals, including a coupling manual, a computer memory system and a cymbelstern. This organ was built to the specifications of Robert Setzer, faculty organ instructor, consultant and major donor for this project. It was assembled in Markelsheim, Germany, disassembled, packed and shipped. It was reassembled here in our Music Center from December 2001 through February 2002 by Darwin Klug of Heissler in America.

Music Technology Lab

The St. Petersburg/Gibbs Campus has a fully loaded, multifaceted music production suite geared toward the aspiring music professional, no matter his/her specialized line of study.

SPC's Music Lab is equipped with:

- 19 Pro Tools LE workstations with M-box 2 and M-Box 2 Pro interfaces, Dell Optiplex 755 and Apple iMac 24 computers and M-Audio Axiom 61 keyboard controllers.
- Each workstation also has Pro Tools Version 8, Finale 2010 and Sibelius 5 installed for music notation, Native Instruments Komplete 6 and Reason 4 for additional sound sources.
- Apple Logic Express and Final Cut Express (iMac only) for additional software training.
- One Digidesign Command 8 and two M-Audio Trigger Fingers are available for mixing automation and drum programming.

MIRA Studio

MIRA has a professional style recording studio/laboratory on the St. Petersburg/Gibbs campus. It contains the gold standard of digital workstations:

- Avid Pro Tools HD2 setup with a 16 input/8 output 192 I/O Interface, Digidesign Sync HD, Switchcraft 96-point patchbay and Digidesign C|24 controller.
- Mac Pro 8-core 3Ghz computer with 4gb of RAM used as the master recorder.
- Pro Tools HD 8, Native-Instruments Komplete 6, Reason 4 and Sibelius 5 software.
- 53 gigabytes of sound effects.
- M-Audio Keystation 88 Pro and Trigger Finger used for MIDI programming.
- Crane Song Ltd. and DBX outboard compressors.
- Monitoring is done through a pair of Adam A7 monitors with a KRK V12 subwoofer.
- The studio is equipped with a full compliment of microphones, stands, cue system, headphones, Steinway acoustic grand piano, Pearl drum kit, Roland Fantom G8 keyboard and rhythm section backline.
- Studio B is configured as a pre production room and has a Pro Tools LE setup with a superb collection of vintage analog and digital synthesizers and samplers.

Crossroads Music Laboratory

MIRA also offers its MUT 1001 and MUS 1360 courses at the Clearwater Campus. To achieve this, the computer lab in the Crossroads building has been outfitted with fifteen Pro Tools LE workstations, including Apple Mac Pro computers, M-Box 2 Pro interfaces and M-Audio Keystation 88 Pro keyboard controllers.

Piano Lab

In EI 209 on the St. Petersburg/Gibbs campus, the music department has a keyboard lab that functions specifically for class piano instruction and student practice. It contains 17 stations: one for faculty and 16 for students, each with a computer and monitor, a full-range Yamaha CP-800 Clavinova electronic piano with touch sensitivity, and pedals and headphones that can be monitored separately from the master instructor's station.

Each lab has many functions:

- Music Technology instruction (for students enrolled in Music and Computers, MUS 1360, or Music Technology courses).
- Class piano instruction and practice (for those who take Class Piano, MVK 1111, MVK 2121)
- Music Theory remediation for students in MUT 1001, MUT 1121-2 or MUT 2126-7 who wish to work with the many tutorials available.
- Monitored lab time for student projects involving digital recording and sound processing technology.

Rules for use of the labs

1. Access to the lab is available only to music students who are currently enrolled in MUS 1360, MUM 2600 courses, Music Composition, Theory I-IV or class piano. Any exception must be approved by the department chair in advance.
2. If the lab is full, preference is given to students enrolled in the courses listed above. Persons admitted on department chair exception will either have to wait for an open station or surrender a station to a qualified student.
3. All students who enter the lab must sign in, give the time in and time out, and indicate the workstation they used.
4. No student may remain in the lab after the monitor has left nor be in the lab without a monitor or faculty member.
5. Food and drink are not permitted in the lab under any circumstances.
6. Computer access is restricted to all courses in No. 1 (above) with the exception of Class Piano. Those individuals may use the pianos only. The Internet is to be used for purposes related to the primary uses of the lab mentioned above. Access to any other site is forbidden and will disqualify individuals from further use of the lab.
7. No individual may copy application programs from the computers or install application programs into them. The only files that may be saved or copied onto disk are those related to a student project, such as compositions, arrangements, samples and sound files from the Internet, etc.
8. There will be no unauthorized or inappropriate downloads from the Internet onto the computers in the lab. Downloading information for personal reasons not related to the purposes of the lab is inappropriate.
9. Students may use the printer with discretion. Because of the high cost of printing, students may only use the printer for projects related to class work. Printing for personal reasons is not permitted.
10. Students and faculty must abide by the college's written policy on Internet usage and federal copyright laws. By signing into the room, they agree to these rules.

Policies for use of equipment, facilities and rooms

Practice Rooms

Practice rooms are available in the practice suite, HS 108 A-H, for student use. Rooms HS 108 A-G are equipped with pianos. HS 108 H is equipped with a Lyon and Healy harp and is reserved for harp students only. HS 104 is equipped with a Reuter pipe organ for students taking organ lessons. HS 104 has a secondary function for piano practice, but organ students have priority.

Food and drink are prohibited in the practice rooms. Any students who violate this will lose their reserved times.

All of these rooms are to be used for practice by students enrolled in the music major (first priority) or studying music for enrichment (second priority). Students who are music majors may reserve a space in the rooms for a maximum of two hours per day. Enrichment students may reserve a room for a maximum of one hour per day. Students more than five minutes late to their reserved time slot forfeit the reservation for that day.

Classrooms

Students may not be in classrooms without an instructor.

Music Center

1. An SPC Staff/Faculty member must be present at all SPC events and SPC co-sponsored events. Outside event holders responsible for event must be present.
2. Please inform all guests and presenters that neither food nor drink is allowed in the Music Center. This includes rooms such as the green room, backstage, hallways, lobby, gallery etc. Bottled water may be allowed only in the green room. (AD180 Campus Meeting Center may be available for event holders to have food for their event. Please check with the Provost Office to schedule).
3. All guests and presenters should remove their personal items from the Music Center and any other rooms, e.g., backstage, green room, etc., after the event. If AD180 Campus Meeting Center is being utilized for a reception, they may want to store their personal items there.
4. Rehearsal entrance and exit will be at the west stage door. The green room will be available for restroom use. Rehearsal/Event Host: It may be a good idea to announce points 2, 3, and 4 during your rehearsal/event so all present will know the house rules.
5. Housekeeping/security shall allow presenters to use the AD112 Conference Room kitchen in the AD building for cleanup of reception equipment. The exterior door of the AD building hallway, across from AD180 Campus Meeting Center, will be unlocked to let them in and locked once they are finished.
6. Please pick up any flyers, programs, etc. that have been brought in for the event. Facilities will take down any tables, chairs, etc.
7. Do not prop open any doors with carpet, chairs, doorstops, etc. SPC Facilities Department or Security will unlock the necessary doors for your rehearsal or event. (Exception: Propping of stage doors will be permitted to load and unload equipment on stage. Please use the appropriate doorstops to prop the doors open and close the doors after use.)
8. Any equipment use must first be requested on the Facilities Request Form and approved by the campus provost prior to the event (Steinways, pipe organ, LCD projector and screen, sound equipment, podium, choral risers, chairs, tables, music stands, etc.).

Telephone

The telephone in HS 118 and those in faculty offices are not available for personal use by students except in emergencies.

Band instruments

Band instruments are for the exclusive use of students enrolled in one of the SPC performing ensembles or Applied Music. Other students may not play these instruments at any time. SPC owns many instruments for use in Band or Jazz Band in the event a student enrolled does not own one. In this case the student enrolled may check out an instrument by filling out the appropriate form for use for the duration of the term. All instruments must be turned in at the conclusion of the term in which the student is registered. These band instruments are also available to applied music students as a second priority, as long as the instrument is not needed that particular term for Band or Jazz Band. Students who check out instruments are responsible for their safe return in good condition. Failure to do so will result in charges placed on their accounts.

Lockers

Musical instrument lockers are available on the east end of the hallway for students enrolled in Band, Jazz Band or Instrumental Applied Music only. These may be signed out for one term, in HS 118. These lockers are not available for general use, as they are limited in number. Students must renew their locker assignments in HS 118 each session.

Tuxedos

Students in College Chorus or Concert Band will wear concert black attire. Male students who do not own a tuxedo may borrow a college-owned tuxedo by filling out the proper form at the beginning of the term. Failure to return all parts of the tuxedo in good condition will result in a charge placed on the student's account.

Students who major in music or music education

The designation "music major" refers to a student who is pursuing an Associate in Arts degree with an emphasis in music with the intention of transferring to a four-year college, university or conservatory to complete a bachelor's degree in a Music or Music Education.

To be designated as a music major, a student must:

- Pass an audition in the principal performing area and enroll in applied music in that area.
- Perform in one student recital each term and attend the other recitals.
- Perform for a jury exam at the end of each term.
- Participate in a major college ensemble in the performing area (band or chorus) during each term in which the student is also receiving lessons as a music major.
- Enroll in Music Theory (or Fundamentals of Music, if needed for remediation).
- Enroll in secondary applied piano. If piano is the primary instrument, any other applied music area may be selected as a secondary proficiency.

Below is the normal academic program for the music major during each of four terms. This is in addition to 36 required credit hours of general education courses (see college catalog). Dashes in course numbers indicate variable numbers depending on instrument or voice area.

Term One

1. + MUT 1111, 3 credits Music Theory;
MUT 1241, 1 credit Aural Theory
2. * MV_131_, 2 credits Applied Music Primary
or
* MV_141_, 3 credits Applied Music Performance
3. ° MV_121_, 1 credit Applied Music Secondary
4. MUN 1120 1 credit Band
or
MUN 1310, 1 credit Chorus
5. MUS 1010, 0 credit Student Recital

Term Two

1. + MUT 1112, 3 credits Music Theory;
MUT 1242, 1 credit Aural Theory
2. * MV_131_, 2 credits Applied Music Primary
or
* MV_141_, 3 credits Applied Music Performance
3. ° MV_121_, 1 credits Applied Music Secondary
4. MUN 1120, 1 credit Band
or
MUN 1310, 1 credit Chorus
5. MUS 1010, 0 credit Student Recital

Term Three

1. + MUT 2116, 3 credits Music Theory;
MUT 2246, 1 credit Aural Theory
2. * MV_232_, 2 credits Applied Music Primary
or
* MV_242_, 3 credits Applied Music Performance
3. ° MV_222_, 1 credit Applied Music Secondary
4. MUN 1120 1 credit Band
or
MUN 1310, 1 credit Chorus
5. MUS 1010, 0 credit Student Recital

Term Four

1. + MUT 2117, 3 credits Music Theory;
MUT 2247, 1 credit Aural Theory
2. * MV_232_, 2 credits Applied Music Primary
or
* MV_242_, 3 credits Applied Music Performance
3. ° MV_222_, 1 credit Applied Music Secondary
4. MUN 1120, 1 credit Band
or
MUN 1310, 1 credit Chorus
5. MUS 1010, 0 credit Student Recital

+ Students with little or no background in music theory must take MUT 1001 first.

* Audition required. Students who are not ready for the music major level will take MV 101, ("enrichment") for one or two credits until they can pass the audition. Students enrolled in Applied Music Primary proficiency or Applied Music Performance must also be enrolled in College Chorus (for vocalists) or College Band (for instrumentalists) as a co-requisite.

° Class Piano MVK 1111 is acceptable for secondary piano proficiency and is required for beginners.

For applied music lessons, the same course number is used for the fall and spring terms and may be used up to three times for credit. (See college catalog for details.)

Students majoring in music, who plan to graduate in two years, are expected to register each term for five areas:

1. Music theory/aural theory – 4 credits
2. Principal instrument – 2 credits (3 credits for applied performance majors)
3. Secondary instrument – 1 credit
4. Major ensemble (chorus or band) – 1 credit
5. Student recital – 0 credit

Should students need to extend their education at SPC beyond two years to accommodate personal needs or work, may, with approval, eliminate one or two of the five areas, provided they are seriously planning to pursue a degree with an emphasis in music. Students majoring in music must enroll in a major ensemble (chorus or band) during each term in which they are also registered in applied music as a music major.

Music Industry/Recording Arts (MIRA)

Music Industry/Recording Arts (MIRA) is a four-semester curriculum that trains the aspiring recording industry professional. It offers a well-rounded, technology-based educational experience to student musicians, producers, DJs, live-sound reinforcement enthusiasts and post-production technologists. Graduates will have the skills to compete for the best-paying jobs in the entertainment technology field.

At SPC, you get quality instruction from well-trained professionals at an affordable price.

The Program

The new MIRA-AS degree consists of three key elements. First, are the General Education Requirements (as prescribed in College Policy 6Hx23-4.32). Second, the core Music Technology curriculum, and third, the subplans or specialty tracks geared toward the student's career plan objectives. These subplans are designed specifically to compliment the Core Technology curriculum and are based on three established career paths in the music and entertainment field.

These three distinct tracks represent the most desired disciplines within the Music Technology realm and will provide students with the highest quality educational experience available.

Subplan Descriptions

- 1. Music Technology for Production** focuses on training the producer, engineer, DJ, or live sound reinforcement specialist to function within the technological construct prevalent in the current music business framework. Each student will have the opportunity to record and mix the various ensembles within the Performance Subplan. The advanced levels require an internship track that will provide each student with a great depth of experience in practical application. The Music Center, The Palladium, The Digitorium, The Arts Auditorium, The Allstate Center Studios, and The Leepa-Rattner Museum each have unique needs that will both challenge and educate our student interns.
- 2. Music Technology for Composition** enables each participant to integrate current technological trends into their methodology in order to create, execute, produce, and disseminate artistic ideas. Learning how the modern composer interacts with technology within the creative process is the cornerstone of this specialty track. By seamlessly integrating technological tools into the compositional progression, our students will be fully prepared to engage in higher educational tracks, or display their talents and compete with other composers for the best job opportunities.
- 3. Music Technology for Performance** requires the instrumentalist or vocalist to understand how recording technology can enhance the presentation of their unique talents. In-depth study of studio production techniques, ensemble interaction, sonic experimentation, and results-oriented performance instruction take the student to new levels of proficiency. By gaining confidence in the use of technology, the performer enhances their ability to maximize any creative opportunity that might arise, either academically or professionally.

While existing as distinct paths under the Music Technology umbrella, each subplan track is designed to intersect with each of the others. All participants will be required to interact and cooperate with contrasting specialties within all subplans. This collaboration will simulate the real-world situations any artist may come upon in the music business. The end result will be a working portfolio for each participant that can be used to further his or her career whatever their future plans are.

For MIRA music major course progression, please see the MIRA website: www.spcollege.edu/spg/music/mira

Auditions

Students who wish to major in Music must come to an audition before registering for courses. The audition takes place during exam week (music jury exams) at the end of the Fall and Spring terms on the last Friday before Fall term begins, and on the last Friday before Spring term begins. Other times can be arranged with the consent of at least two faculty members appropriate to the performing area. For students who have applied for one of the music major scholarships, these auditions will serve to evaluate students for that purpose as well as for permission to register as a music major.

To request an audition, students may:

- Contact the primary instructor(s) in their performing area and request an audition.
- Call the Humanities Office at 727-341-4360 and ask to be added to the list for auditions for the Fall or Spring term.

Upon completion of the audition, the instructors will sign an audition form to be turned in to the Humanities Office (HS 118) indicating the student's eligibility for music major status or recommendation for enrichment status. That form must be on file in the office before a student may have permission to register for music major course numbers.

Piano principal audition requirements

A. Students are to perform:

1. Two contrasting pieces from memory selected from the categories below. One of the works must be from categories (a) or (b).

Categories:

- (a) a work by J. S. Bach
- (b) one movement of a sonata
- (c) a romantic work
- (d) a 20th century work

2. All major and minor scales and arpeggios, two octaves, quarter note=120.

B. Applicants will be required to sight-read a short musical excerpt.

Voice principal audition requirements

For incoming freshmen, the audition will consist of two “classical” art songs (memorized) of contrasting nature; one preferably in Italian. For transfer students, the audition will consist of three “classical” art songs or arias (memorized); two should be in a foreign language (French, German, Italian or Spanish). An accompanist will be provided. Do not bring taped or recorded accompaniment to the audition.

Woodwind and brass instrument audition requirements

1. An etude or solo that demonstrates the student’s lyrical playing ability - a one-minute excerpt
2. An etude or solo that demonstrates the student’s technical playing ability – a one-minute excerpt
3. All major scales and arpeggios - slurred up, tongued down
4. Chromatic scale - slurred up, tongued down
5. Sight reading

Percussion audition requirements

All students audition on snare drum, mallets and timpani. It is acceptable for students to have less experience in some areas as long as all three demonstrate the following basic levels:

1. An etude or solo (or substantial excerpt – approximately half) characteristic of student’s ability on snare drum (excerpt from FBA Grade III or IV minimum recommended level)
2. Perform basic snare drum rudiments (single stroke, roll, flam and paradiddle)
3. An etude or solo (or substantial excerpt – approximately half) characteristic of student’s ability on mallets (excerpt from FBA Grade III or IV minimum recommended level)
4. Perform several major scales and arpeggios on mallet instrument
5. Demonstrate ability to tune given notes on timpani
6. Sight reading
7. Demonstrate timekeeping and basic styles on drum set (optional)

For MIRA music major audition policies, please see the MIRA website: www.spcollege.edu/spg/music/mira

Students taking music for enrichment

Community members or students who are interested in taking private music lessons can enroll in Applied Music courses. Students who take these courses for personal enrichment are generally not pursuing a degree in music or already have an associate degree or bachelor's degree of any major. All music courses, including Applied Music, are open to enrichment students. The only difference is that Applied Music students for enrichment are assigned zero as the second digit in the course number. (e.g., MVB 1011, MVK 2021, etc). These students are not required to play on a recital or jury exam but may do so at the request of their instructors if it is thought to be a useful addition to their program.

Procedure for signing up for music lessons and courses

All students taking music (except those enrolled in a community Lifelong Learning course) must apply for admission to the college and register for the Applied Music college course. These courses include private instruction in voice, piano and other instruments. Students can enroll for credit or audit, but they must decide that at registration, as they are not allowed to change status once the term begins. Because there are many variables in course numbering for applied music students must come in person to HS 118 to secure a signature to enroll in these courses. This process ensures that the student has received the right course number, and that communication is facilitated between instructor and student. Students are not able to enroll online for Applied Music.

Courses available through Lifelong Learning

Lifelong Learning courses in music include: Community Chorus, which meets on Mondays at 7:30 p.m. in HS 117, St. Petersburg/Gibbs (SP/G) Campus; Community Band, which meets on Monday at 7:30 p.m. in the Clearwater Campus Arts Auditorium; Piano for Fun, which meets on various evenings in the Piano Lab (FA 209) at SP/G Campus and Steel Drum Ensemble, which meets on Mondays at 7:30 p.m. in HS 109 (Band Room) on SP/G Campus.

In the summer, the Lifelong Learning courses in Chorus, Band, Jazz Band and Steel Drums all offered at the SP/G Campus in a six-week program that invites qualified high school and some middle school students to participate along with members of the community. Music courses in the Lifelong Learning program may be added or deleted depending on demand. For information about signing up for these courses, visit the registration area on any campus or call Lifelong Learning at 727-341-4445.

Ensembles

AAP 0825 – COMMUNITY BAND, no credit

Prepares and performs a variety of popular band literature. Open to all former band members by permission of Director. Meets during College Band rehearsal time.

AAP 0831 – COMMUNITY CHORUS, no credit

Prepares and performs the same literature as the College Chorus, and normally joins it for performances. Monday 7-9 p.m.

MUN 1031 – POP MUSIC ENSEMBLE I, 1 credit

Prerequisite: REA 0001. Audition required. Open to both instrumentalists (any instruments) and singers, this course is the study and performance of commercial music. Emphasis is placed on learning a wide variety of popular music styles heard on radio, television, soundtracks and Web-based music distribution systems. 47 contact hours.

MUN 1032 – POP MUSIC ENSEMBLE II, 1 credit

Prerequisite: MUN 1031. Open to both instrumentalists (any instruments) and singers, this course is a continuation of Pop Music Ensemble I and is a more advanced study of commercial music performance. Members should be competent on their instruments and/or voice and have fluency in music reading and knowledge of chord symbols. 47 contact hours.

MUN 1120 – COLLEGE BAND, 1 credit

Studies and performs significant band literature. Performs two to three concerts per term. Admission is open to all students by audition.

MUN 1310 – COLLEGE CHORUS, 1 credit

Prepares and performs great sacred and secular choral masterpieces (both in large and small forums). Admission is open to all students. Monday and Wednesday 11 a.m.-12:15 p.m., or Monday 7-9 p.m.

MUN 1340 – MADRIGALIANS, 1 credit

A select, smaller group of singers from within the College Chorus. This group performs more frequently than the College Chorus, focusing more on secular classics from the 16th to the 20th century. Audition required. Monday, Wednesday and Friday 11:50 a.m.-12:40 p.m.

MUN 1440 – PERCUSSION ENSEMBLE, 1 credit

Includes preparation and performance of music for orchestral percussion instruments.

MUN 1710 – JAZZ BAND, 1 credit

Studies and performs jazz standards, emphasizing the art of improvisation. Admission is open to all students by audition.

MUN 1718 – RHYTHM & BLUES ENSEMBLES, 1 credit

Prerequisite: REA 0001. Audition required. This course is the study and performance of instrumental ensemble music in the Rhythm & Blues genre. Students will be required to play instrumental and vocal music in a Rhythm & Blues style. 47 contact hours.

MUN 1810 – STEEL DRUM ENSEMBLE, 1 credit

Prepares and performs music stylistically associated with steel drums. Some auxiliary traditional percussion is used as well.

MUN 2004 – RECORDING STUDIO ENSEMBLE, 1 credit

Prerequisite: REA 0001. Audition required. This course is the study and performance of ensemble music as it is applied in a recording studio setting. Students will be required to play instrumental and vocal music in a wide variety of genres for the purpose of recording by production engineers. 47 contact hours.

MUN 2709 – RHYTHM SECTION BOOT CAMP, 1 credit

Audition required. This course is the study and performance of instrumental ensemble music as it is applied in a rhythm section setting. Students will be required to study and play instrumental and vocal backing music in a wide variety of genres for the purpose of increasing their rhythm section skill levels. May be taken up to six times for credit. 32 contact hours.

MUN 2719 – RHYTHM & BLUES ENSEMBLE II, 1 credit

Audition required. This course is the study and performance of instrumental ensemble music in the Rhythm and Blues genre. Students will be required to play instrumental and vocal music in a Rhythm and Blues style. Course may be taken up to six times for credit. 47 contact hours.

Music courses available

For course description and information on fees go to www.spcollege.edu/webcentral/catalog

MUC 1101, 1102, 1103, 1104 – APPLIED MUSIC COMPOSITION I, II, III, IV, 2 credits, \$240 fee

MUC 1311 – STUDIO MUSIC APPLICATIONS, 2 credits, \$240 fee

MUC 1603 – ANALYSIS OF SONG LYRICS, 3 credits

MUC 1616, 1618, 1619 – FILM SCORING I, II, III, 2 credits, \$240 fee

MUC 2000 – SONGWRITING, 2 credits

MUG 2101 – ELEMENTS OF CONDUCTING, 3 credits

MUH 1110 – INTRODUCTION TO MUSIC, 3 credits

MUH 2052 – THE MUSIC OF THE WORLD, 3 credits

MUL 1010 – INTRODUCTION TO MUSIC HISTORY, 3 credits

MUL 1017 – HISTORY OF ROCK I (1950-1969), 3 credits

MUL 1402 – PIANO LITERATURE, 3 credits

MUL 2018 – HISTORY OF ROCK II (1970-1989), 3 credits

MUL 2019 – HISTORY OF ROCK III (1990-Present), 3 credits

MUL 2380 – HISTORY OF POPULAR MUSIC, 3 credits

MUM 1034 – VOCAL COACHING FOR THE RECORDING STUDIO, 2 credits

MUM 1310 – LEGAL ISSUES FOR THE MUSICIAN I - COURT SYSTEM AND CONTRACT LAW, 1 credit

MUM 1311 – LEGAL ISSUES FOR THE MUSICIAN II - INTELLECTUAL PROPERTY LAW, 1 credits

MUM 1312 – LEGAL ISSUES FOR THE MUSICIAN III - LABOR AND EMPLOYMENT LAW, 1 credits

MUM 1629 – ADVANCED AUDIO MIXING TECHNIQUES, 3 credits

MUM 1629L – ADVANCED AUDIO MIXING TECHNIQUES LAB, 1 credit

MUM 2037 – POP VOCAL STYLE, 2 credits
MUM 2600 – MUSIC TECHNOLOGY AND RECORDING TECHNIQUES I, 3 credits
MUM 2601 – MUSIC TECHNOLOGY AND RECORDING TECHNIQUES II, 3 credits
MUM 2601L – MUSIC TECHNOLOGY AND RECORDING TECHNIQUES II LAB, 1 credit
MUM 2602 – MUSIC TECHNOLOGY AND RECORDING TECHNIQUES III, 3 credits
MUM 2602L – MUSIC TECHNOLOGY AND RECORDING TECHNIQUES III LAB, 1 credit
MUM 2603 – MUSIC TECHNOLOGY AND RECORDING TECHNIQUES IV, 3 credits
MUM 2609 – CRITICAL LISTENING: ANALYSIS OF CONTEMPORARY PRODUCTION TECHNIQUES, 3 credits
MUM 2612 – CRITICAL LISTENING II: ANALYSIS OF CONTEMPORARY PRODUCTION TECHNIQUES, 3 credits
MUM 2635 – AVID PRO TOOLS 101/110, 3 credits
MUM 2636 – AVID PRO TOOLS 201/210, 3 credits
MUO 1001 – MUSICAL THEATRE WORKSHOP, 1 credit
MUO 2501 – OPERA WORKSHOP, 1 credit
MUS 1360 – MUSIC AND COMPUTERS, 3 credits, \$50 fee
MUS 1621 – ACOUSTICS AND PSYCHOACOUSTICS, 3 credits
MUT 1001 – FUNDAMENTALS OF MUSIC, 3 credits
MUT 1111, 1112, 2116, 2117 – MUSIC THEORY I-IV, 3 credits
MUT 1241, 1242, 2246, 2247 – AURAL THEORY I-IV, 1 credit
MUT 2301L – COMMERCIAL EAR TRAINING II, 1 credit
MUT 2341 – COMMERCIAL MUSIC THEORY AND ARRANGING I, 3 credits
MUT 2341L – COMMERCIAL EAR TRAINING I, 1 credit
MUT 2342 – COMMERCIAL MUSIC THEORY AND ARRANGING II, 3 credits
MVB 1317 – BRASS FOR ROCK, JAZZ, BLUES & FUNK I, 2 credits
MVB 2327 – BRASS FOR ROCK, JAZZ, BLUES & FUNK II, 2 credits
MVK 1111 – CLASS PIANO I, 1 credit, \$25 fee
MVK 2121 – CLASS PIANO II, 1 credit, \$25 fee
MVK 1215 – KEYBOARD FOR ROCK, JAZZ, BLUES & FUNK I, 2 credits
MVK 2225 – KEYBOARD FOR ROCK, JAZZ, BLUES & FUNK II, 2 credits
MVK 2621C – PIANO PEDAGOGY I, 3 credits
MVP 1317 – DRUMS FOR ROCK, JAZZ, BLUES & FUNK I, 2 credits
MVP 2327 – DRUMS FOR ROCK, JAZZ, BLUES & FUNK II, 2 credits
MVS 1317 – ELECTRIC BASS FOR ROCK, JAZZ, BLUES & FUNK I, 2 credits
MVS 1318 – ELECTRIC GUITAR FOR ROCK, JAZZ, BLUES & FUNK I, 2 credits
MVS 2327 – ELECTRIC BASS FOR ROCK, JAZZ, BLUES & FUNK II, 2 credits
MVS 2328 – ELECTRIC GUITAR FOR ROCK, JAZZ, BLUES & FUNK II, 2 credits
MVV 1111 – CLASS VOICE I, 1 credit, \$25 fee
MVV 2121 – CLASS VOICE II, 1 credit, \$25 fee
MVW 1317 – WOODWINDS FOR ROCK, JAZZ, BLUES & FUNK I, 2 credits
MVW 2327 – WOODWINDS FOR ROCK, JAZZ, BLUES & FUNK II, 2 credits
APPLIED MUSIC – Fees range from \$60 to \$240 per semester.

Course numbers for Applied Music

Applied music (private lessons) for enrichment

Music for enrichment is available for one or two credits, first or second year. Students enrolled in one credit receive a half-hour lesson each week. Those enrolled for two credits receive a one-hour lesson each week. These course numbers are used by students who choose music as an elective or for personal enrichment and by music majors needing remediation. Each course number may be taken up to three times for credit. Fee: \$120 per credit plus tuition.

MVB 1011, 2021 – Trumpet

MVB 1012, 2022 – French Horn

MVB 1013, 2023 – Trombone

MVB 1014, 2024 – Baritone/Euphonium

MVB 1015, 2025 – Tuba

MVJ 1010, 2020 – Jazz Piano

MVK 1011, 2021 – Piano

MVK 1013, 2023 – Organ

MVP 1011, 2021 – Percussion

MVS 1011, 2021 – Violin

MVS 1012, 2022 – Viola

MVS 1013, 2023 – Cello

MVS 1014, 2024 – String Bass

MVS 1015, 2025 – Harp

MVS 1016, 2026 – Guitar

MVV 1011, 2021 – Voice

MVW 1011, 2021 – Flute

MVW 1012, 2022 – Oboe

MVW 1013, 2023 – Clarinet

MVW 1014, 2024 – Bassoon

MVW 1015, 2025 – Saxophone

Music Majors: primary proficiency

Students who audition and receive permission to major in music will enroll in one of the following areas for two credits, first or second year. These are two-credit courses with a one-hour lesson each week.

Students registered for this level are required to:

1. Enroll in College Chorus (for vocalists) or College Band (for instrumentalists) during each term in which they are also registered for applied music as a music major.
2. Study music literature appropriate to a collegiate music major level.
3. Perform in one student recital and attend the others.
4. Perform for a juried music exam at the end of the semester.

Each course number may be taken up to three times for credit. Fee: \$120 plus tuition.

MVB 1311, 2321 – Trumpet

MVB 1312, 2322 – French Horn

MVB 1313, 2323 – Trombone

MVB 1314, 2324 – Baritone/Euphonium

MVB 1315, 2325 – Tuba
MVJ 1310, 2320 – Jazz Piano
MVK 1311, 2321 – Piano
MVK 1313, 2323 – Organ
MVP 1311, 2321 – Percussion
MVS 1311, 2321 – Violin
MVS 1312, 2322 – Viola
MVS 1313, 2323 – Cello
MVS 1314, 2324 – String Bass
MVS 1315, 2325 – Harp
MVS 1316, 2326 – Guitar
MVV 1311, 2321 – Voice
MVW 1311, 2321 – Flute
MVW 1312, 2322 – Oboe
MVW 1313, 2323 – Clarinet
MVW 1314, 2324 – Bassoon
MVW 1315, 2325 – Saxophone

Music Majors: secondary proficiency

Students who major in music and whose primary instrument is NOT piano must enroll in secondary piano or secondary jazz piano. If they are beginners in piano, they must enroll in MVK 1111 Class Piano. If they are more advanced, they may take secondary applied (private) piano (MVK 1211). Music majors with piano proficiency may enroll in any of the following areas as a secondary proficiency for two credits, first or second year. Piano proficiency will be evaluated after a student has been accepted as a music major. Secondary piano students will be required to perform for a juried music exam at the end of each term. Schedule permitting, students may enroll in more than one secondary area. Students enrolled in one credit receive a half-hour lesson each week. Those enrolled for two credits receive a one-hour lesson each week. Each course number may be taken up to three times for credit. Fee: \$60 per credit plus tuition.

MVB 1211, 2221 – Trumpet
MVB 1212, 2222 – French Horn
MVB 1213, 2223 – Trombone
MVB 1214, 2224 – Baritone/Euphonium
MVB 1215, 2225 – Tuba
MVJ 1210, 2220 – Jazz Piano
MVK 1211, 2221 – Piano
MVK 1213, 2223 – Organ
MVP 1211, 2221 – Percussion
MVS 1211, 2221 – Violin
MVS 1212, 2222 – Viola
MVS 1213, 2223 – Cello
MVS 1214, 2224 – String Bass
MVS 1215, 2225 – Harp
MVS 1216, 2226 – Guitar
MVV 1211, 2221 – Voice

MVW 1211, 2221 – Flute

MVW 1212, 2222 – Oboe

MVW 1213, 2223 – Clarinet

MVW 1214, 2224 – Bassoon

MVW 1215, 2225 – Saxophone

Applied Performance

Students who register for Applied Performance are music majors who wish to pursue a Bachelor of Music degree in Applied Music when they transfer from SPC. Admission is by audition for this level. It is solely for degree-seeking students who wish to pursue a career in performance in the area of their applied proficiency. This course is 3 credits and involves a one-hour lesson each week and a performance class each week with other music majors in this level. Students in Applied Music Performance must also be registered for College Chorus (for vocalists) or College Band (for instrumentalists). Each course may be taken up to three times for credit. Fee: \$120 plus tuition.

MVB 1411, 2421 – Trumpet

MVB 1412, 2422 – Horn

MVB 1413, 2423 – Trombone

MVB 1414, 2424 – Baritone Horn

MVB 1415, 2425 – Tuba

MVK 1411, 2421 – Piano

MVK 1413, 2423 – Organ

MVP 1411, 2421 – Percussion

MVS 1411, 2421 – Violin

MVS 1412, 2422 – Viola

MVS 1413, 2423 – Cello

MVS 1414, 2424 – String Bass

MVS 1415, 2425 – Harp

MVS 1416, 2426 – Guitar

MVV 1411, 2421 – Voice

MVW 1411, 2421 – Flute

MVW 1412, 2422 – Oboe

MVW 1413, 2423 – Clarinet

MVW 1414, 2424 – Bassoon

MVW 1415, 2425 – Saxophone

Textbooks required for voice students majoring in music

26 Italian Songs and Arias, edited by Paton (medium high voice or medium low voice); Alfred Publishing.

First Book of Soprano (or Mezzo, Tenor, Baritone or Bass) Solos, Part I or Part II, edited by Boytim; Hal Leonard Publishing.

Suggested technique books: *Vaccari Practical Method of Italian Singing*; *Panofka The Art of Singing*, Op. 81.

Recitals

Requirements

All students who have been accepted by audition as music majors are required to register for MUS 1010, Student Recital. Grade will be Pass/Fail and there is no charge and no credit. The grade will appear on your transcript.

Course requirements include:

- Attendance at all student recitals during the term (normally on the last four Wednesdays of the term, from 1:10 to 2 p.m. or Thursdays, 12:45 to 1:45 p.m. in HS 117).
- A performance on the student's principle instrument or voice at one of those recitals.

Who performs?

Student recitals meet the performance requirements of music majors. Accordingly, the students required to perform are those majoring in music in both their primary and secondary areas of proficiency. Other students who are studying Applied Music at SPC may perform in recitals as well if their faculty member requests this based on notable ability on the part of the student that could be enhanced by a recital performance. This includes students performing in their secondary area or applied music students studying for enrichment. Students may not nominate themselves to perform.

Selection of music

This is done with guidance from the Applied Music instructor, choosing literature studied during the term. The music played at a recital consists of one song, or one movement of a sonata or concerto or one piece of modest length. In the case of guitar students, some of the selections are short so they may choose two or three short pieces.

Accompanying Policy for Instrumentalists

If instrumental students are unable to provide their own accompanists for recitals, the Music Department will assist them by supplying a paid faculty accompanist with whom they may arrange two half-hour rehearsal times in addition to the performance. It is the student's responsibility to submit his music and arrange rehearsal times according to the guidelines given below.

To insure an accompanist's availability, a student must meet the following criteria:

1. Music must be submitted to the Humanities Department office (HS 118) by the date announced. Normally, that date is the end of the seventh week of the semester. Scores may be submitted Monday - Friday between 8 a.m. and 4:30 p.m.
2. Music selection may not be changed after this date.
3. The accompanist's availability will be based on need and space availability. Students should sign up in the Humanities department office (HS 118) for two 30-minute rehearsals well in advance of their recital dates. They must sign up on or before the deadlines for submitting music. Failure to sign up for rehearsal times may result in a student having to supply his own accompanist.
4. Students are responsible for arranging and keeping track of rehearsal times. If a student misses a scheduled rehearsal, the accompanist may refuse to play. If a student misses more than one scheduled rehearsal, he may lose accompanying privileges for subsequent recitals. In either case, it may become the student's responsibility to obtain an accompanist at his own expense.
5. The accompanist is obligated to reschedule only those rehearsals that he must miss.
6. If a student is not adequately prepared for rehearsals, the accompanist may recommend that the student not be allowed to perform.
7. It is important for students to demonstrate appreciation for the accompanist by being punctual, prepared and cooperative in rehearsals and performances.

Communication

The recital schedule is set early in the term based on a reasonable distribution of instruments, voices and numbers of performers on four or five dates at the end of session. A draft of this schedule is sent to all Applied Music faculty, who are asked to review the list to determine if there are known errors, omissions or conflicts. The list is finalized and posted. The primary Applied Music instructor should inform students of their recital dates and help them prepare. Students may check the list posted on the HS 118 window to see when they are to perform.

Changes

Once posted, this list cannot be changed. It is important that students learn the value of scheduling and keeping appointments. If there is a sickness so severe that performance is impossible on the scheduled date, it will not be rescheduled. If a performance may be made up in some other way, instructors will have the final word.

Recital coordinators

For each student recital, a faculty member will be assigned to serve as coordinator. The recital coordinator will:

1. Receive the Student Recital Information forms from Applied Music faculty who have students performing on their recital.
2. Place the individual performances into an appropriate order, indicating the sequence on the individual form.
3. Turn in the forms to the Word Processing center with instructions to return for proofing.
4. Serve as host for the recital, welcoming guests.

Student recital information form

Applied Music instructors are responsible for submitting the student recital information form to the faculty member who serves as the recital coordinator. This form must be submitted by the end of the day two weeks prior to the recital date in order to insure inclusion of the student's name on the recital program.

Dress and decorum

Students are to dress in a manner appropriate for public performances. The mode of dress, while not necessarily formal, should be respectful of the dignity of a fine presentation of classic music. It is suggested that men wear a coat, tie and dress shirt, pants and shoes. Women should wear modest and classy dresses or "dress" pants outfits. If in doubt, please see Marilyn Michael, recital coordinator, before the date of the recital. She has authority to deny students the right to perform if they are not dressed properly. Jeans, tennis shoes, shorts, halter tops or T-shirts will not be permitted as performance attire. Skirt hems must be at or below the knee.

Students should behave in a manner suitable for public performances, showing respect for the music, the audience and themselves. Performers should enter the performing area, receive the applause with a bow, perform their pieces, acknowledge the applause with bows from the waist, acknowledge the accompanists, then exit the room all without distracting mannerisms, gestures, facial expressions, comments or anything that would take away from the performance on which they have worked so diligently. This is preparation for a junior and senior recital at a university and perhaps for a career. Each of these recitals should be treated as opportunities to improve skills essential for success in a chosen field.

Juries

All students majoring in music must perform for a jury exam during exam week at the end of the term. This involves a performance by the student for several faculty members in the performing area. Students prepare for jury performance with the guidance of their instructor as to what piece or pieces will be performed. The students are to fill out a jury sheet listing repertoire and materials studied during the term and bring it to the jury exams. The jury members use these forms to record comments about the students' performances. These are returned to the instructor to discuss with or give to their students.

The performance requirements vary by instrument, but include the following:

1. **Voice** – MVV 1311 - four art songs; one in Italian; MVV 1411 - five art songs, two in Italian, Vaccai vocalises; MVV 2321- five art songs, two in Italian; MVV 2421 - six art songs, two languages other than English, operatic/oratorio aria required, Vaccai and/or Panofka vocalises. All repertoire must be memorized unless it is from an oratorio in which the music score may be held by the singer.
2. **Piano** – To be determined by piano faculty.
3. **Wind or stringed instrument** – Show preparation of etudes, solos and scales studied with one of the solos performed in recital. The jury exam will consist of scales, a lyrical excerpt and a technical excerpt.
4. **Percussion instrument** – Show preparation of etudes, rudiments and solos with one performance in recital. The jury exam will consist of selected rudiments, solo, performance on timpani, snare and melodic percussion. All students majoring in music (excluding piano majors) must perform for a secondary piano jury exam at the end of each term for the purpose of establishing physical ease at the keyboard and presenting keyboard skills with clear understanding of harmonies. The

performance requirements include for MVK 1121 – 5-note scales, root position triads, harmonization with I and V chords, play two pieces (one of them by memory) and sight reading. For MVK 1211 – one and four-octave scales, inverted triads, one-octave arpeggios, harmonization with I, IV and V chords, play two pieces (one of them by memory) and sight reading. Succeeding terms: progressive technique and keyboard harmonization skills at discretion of professor, leading to final proficiency exam.

- 5. Piano exit exam/proficiency** – Two pieces, including one by memory, major and minor scales (4 octaves hands separately or 2 octaves hands together), chromatic scale, triad arpeggios (four octaves hands alone), I-IV-I6/4 – V – V7-I harmonization and sight reading with steady tempo.

Scholarships

Fine arts scholarships

Scholarships are awarded to music students who enroll in Band, Chorus or Musical Theatre. Eligible students must maintain a 2.0 GPA, enroll and participate successfully in the appropriate Band, Chorus or Musical Theatre class, and be registered for at least eight credits. Amounts vary and are dependent upon demand, student ability and need. Contact the Humanities Department for application. Typical awards are \$200-\$400 per session.

Student activities scholarships

Special student activities scholarships are awarded to students who perform in Band or Chorus. These scholarships range from \$100 to \$400 and are awarded at the end of session to a select few students within each group.

William, Betty Jane and Elizabeth Boyd Memorial Music Award

Designated for Pinellas County high school graduates studying for a career in music. \$250 per session, depending on funds. Contact the Office of Scholarships and Student Financial Assistance, St. Petersburg/Gibbs Campus.

Charlotte Anthony Music Scholarship

Number of scholarships varies from year to year. Eligible applicants: SPC music students who show promise and are unable to qualify for Pell grants and other types of financial assistance but need help to enable them to attend SPC. The Office of Scholarships and Student Financial Assistance and the SPC Music Department cooperatively identify candidates and select the scholarship recipients. \$1,000 per year.

Hazel Marie Martyn Endowed Memorial Scholarship

This scholarship provides financial assistance to full- or part-time vocal music students at the St. Petersburg/Gibbs Campus of St. Petersburg College. Priority for the scholarship will be given to students with a strong interest in a music degree or music career. Applicants must have and maintain at least a 2.7 GPA.

Earlene and Marvin Tiehaara Endowed Scholarship

Eligible applicants include students enrolled in at least one credit of Applied Music and one or more college ensembles, such as Band, Chorus, Jazz Band or Madrigalians. Student must be registered for at least 8 credits and have a GPA of 3.0. Open to students in all majors. May require audition by the Music faculty. Up to \$500 per year, depending on funds.

Norman W. Duzen Music Scholarship

Established in memory of musician Norman Duzen by his friends, this scholarship is for second year music majors with demonstrated need. Preference will be given to jazz pianists, then classical pianists and, finally, all other music majors intending to pursue music as a professional career. \$1,500 per year, depending on funds.

Student Assistant programs

Students are placed in jobs throughout the college through this program by the Office of Scholarships and Student Financial Assistance. Interested students should check with that office for details. Students may work up to 15 hours per week. Hiring is based on skills rather than financial need. There are typically four positions in the department each session, divided among Chorus, Band and the department office.

Humanities & Fine Arts Department forms will be provided as needed:

Fine Arts Attendance Form (AS 509)

Student Recital Form (AS 510)

Applied Music Jury Form (SA 426)

Equipment Use Form (SA 425)

Fine Arts Scholarship Form (AS 508)

Accompanying Agreement Form (AS 525)

Performance Participation Form (AS 512)

Tuxedo Use Form (AS 511)