SCHOOL OF MUSIC
Undergraduate Student Handbook

A Guide to Regulations and Procedures

This handbook is a supplement to the Boston University Undergraduate Programs Bulletin. The various academic requirements pertaining to the various degree programs, (Composition & Music Theory, Music Education, Musicology & Ethnomusicology, and Performance), are described in detail on the following pages. For a complete listing of individual degree requirements, please refer to the full Bulletin at http://www.bu.edu/academics/cfa/. Students should familiarize themselves with this information. Please note, the information in this handbook is subject to change at any time.

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1. ORGANIZATIONAL STRUCTURE AND ADMINISTRATION

1.1 COLLEGE OF FINE ARTS ADMINISTRATION

The College of Fine Arts is comprised of three Schools—Music, Theatre Arts, and Visual Arts—which share the building at 855 Commonwealth Avenue. Each shares the common goal of providing the best training in the arts. The Dean of the College of Fine Arts and his staff are located on the second floor in Room 230. Registration materials, student records and a variety of student and administrative information are located in this office. Staff within the Dean’s Office maintains student records. Each school is under the leadership of a Director, who operates with a support staff. The School of Music consists of departments headed by faculty members.

College of Fine Arts—Office of the Dean

Benjamin E. Juárez  Dean of the College of Fine Arts  cfadean@bu.edu
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Patricia Mitro  Senior Assistant Dean for Enrollment  pmitto@bu.edu
Alyssa Baker  Director of Student Services  afbaker@bu.edu
Cecilia Yudin  Manager of Student Records  cyudin@bu.edu
Julie Hall  Senior Staff Assistant  julihall@bu.edu

1.2 SCHOOL OF MUSIC ADMINISTRATIVE PERSONNEL

Office of the Director

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Composition and Music Theory

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Music Education

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Susan Dickinson  Administrative Coordinator  dickins@bu.edu

Musicology and Ethnomusicology

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Jillian Hogan  Administrative Coordinator  jhogan2@bu.edu

Applied and Performance Studies

Michelle LaCourse  Chair, Applied and Performance Studies  lacourse@bu.edu
Ann Howard Jones  Director of Choral Activities  ahjones@bu.edu
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David Hoose  Director of Orchestral Activities  dhoose@bu.edu
Shiela Kibbe  Chair of Collaborative Piano Department  skibbe@bu.edu
Peter Sykes  Chair of Historical Performance Department  psykes@bu.edu
Boaz Sharon  Chair of Piano Department  bsharon@bu.edu
Michelle LaCourse  Chair of Strings Department  lacourse@bu.edu
Lynn Eustis  Chair of Voice Department  leustis@bu.edu
Don Lucas  Chair of Woodwinds/Brass/Percussion Dept.  donlucas@bu.edu
Patrick T. Waters  Administrative Coordinator  watersp@bu.edu

Phone Numbers

Main CFA Dean’s Office / 617.353.3350
Main School of Music Office / 617.353.3341
The School of Music combines the intimacy and intensity of conservatory training with the broader perspectives of a traditional liberal-arts education. While the emphasis is strongly on music, the School enriches its programs with a range of required courses and electives made available through the other Schools and Colleges of the University. Thus all music majors have specific required courses in the areas of Group Piano, Music Theory, Musicology, Musical Organizations, Applied Music, and Chamber Music—as well as in the Liberal Arts.

2.1 GROUP PIANO REQUIREMENT
All undergraduates, except keyboard majors, must take at least two semesters of Group Piano. Many students will find it advantageous to take more piano study. The course is taught in groups of eight to ten students and is available in three levels of proficiency—MP111, MP112 and MP113 (old MU151, MU152, and MU153) (beginning–advanced). Students with advanced keyboard proficiency can be excused from this requirement if they pass a performance proficiency exam given by the Coordinator of Group Piano (Linda Jiorle-Nagy/linda.jiorlenagy@gmail.com). Students who pass the piano proficiency exam are advised to check with the Manager of Student Records in order to confirm that written confirmation of this exemption has been received.

2.2 MUSIC THEORY REQUIREMENT
All music majors must satisfy both the written theory component and the sight-singing and ear-training component of the Music Theory requirements. Music theory consists of a six-semester sequence, while the sight-singing sequence lasts four semesters. All freshmen and sophomores must be enrolled in both a music theory class and a sight-singing course during their first four semesters.

Theory Placement
Placement tests are generally given in theory and sight-singing on the first day of classes in the fall semester. The results of these tests will place each student in a theory class that meets three days a week. Sight-singing courses also meet three times a week at 8:00 a.m. It is very important to leave the block of time from 8:00–10:00 a.m. open every day before these assignments are made. No credit is given for AP Music Theory. Through the placement exams, one may test out of one or more levels of music theory, with those credits being made up as free music electives.

Typically, an entering student will follow this plan: MT101/MT102 (old MU101/MU102) in the Freshman year, MT201/MT202 (old MU201/MU202) in the Sophomore year, finishing with MT301/MT302 (old MU301/MU302) in the Junior year. In addition to the three weekly meetings of the theory class, an additional weekly time is scheduled with a graduate teaching assistant to reinforce the ideas that are being learned in class at the piano. This “keyboard skills” component of music theory is an important part of the course and attendance is required. (It is
vital to note that this keyboard time is not Group Piano and should not be confused with the MP111 requirement—and keyboardists are not exempt.)

On occasion, it may be possible to add a course during that block of time on the days the theory or sight-singing class does not meet. This should not be done until after the assignments of the required theory courses have been made. The class length is fifty minutes, allowing students ten minutes to get to their next class or appointment.

Sight-Singing Placement
Placement in a sight-singing section is independent of placement in a music theory class. The sequence of sight-singing courses follows this plan:

<table>
<thead>
<tr>
<th>If you are placed in:</th>
<th>You will take:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MT111 (old MU107) (Ear-Training/Sight-Singing 1)</td>
<td>MT111, MT112, MT211, MT212</td>
</tr>
<tr>
<td>MT112 (old MU108) (Ear Training/Sight-Singing 2)</td>
<td>MT112, MT211, MT212, MT311</td>
</tr>
<tr>
<td>MT211 (old MU207) (Ear Training/Sight-Singing 3)</td>
<td>MT211, MT212, MT311</td>
</tr>
<tr>
<td>MT212 (old MU208) (Ear Training/Sight-Singing 4)</td>
<td>MT212, MT311</td>
</tr>
<tr>
<td>MT311 (old MU407) (Ear Training/Sight-Singing 5)</td>
<td>MT311</td>
</tr>
</tbody>
</table>

Sight-Singing classes are taught by graduate assistants who are supervised by faculty.

2.3 MUSICOLOGY AND ETHNOMUSICOLOGY REQUIREMENT

Four courses in Music History and Literature are required for music majors. All students must take MH201 and MH202 (old MU221 and MU222) and choose two courses from those offered in Series A and Series B.* All series A courses require MH201 and MH202 as prerequisites. There are no prerequisites for courses in Series B. (*Dual-Degree students take the 4 cr. options.)

Music History 1 & 2 (Required)

MH201—History and Literature of Music 1 (old MU221)
Historical survey of music from the Middle Ages to the end of the Baroque. 3 cr, 1st sem.

MH202—History and Literature of Music 2 (old MU222)
Prereq: MH201. Historical survey of music from 1750 to the present. 3 cr, 2nd sem.

Music History Electives—Series A

MH321—Medieval Music (old MU321)
Prereq: MH201 and MH202. Special topics in music from the beginnings of chant to 1400, including traditions of chant, early polyphony, secular song, sources, and musical institutions (monastery, convent, cathedral, court, city). 3 cr, either sem.

MH322—Renaissance Music (old MU322)
Prereq: MH201 and MH202. Special topics in music from ca. 1400–1600, including mass, motet, secular vocal and instrumental repertories, composers and institutions, music and text, humanism, and the relationship between music and Renaissance culture. 3 cr, either sem.
MH323—Baroque Music (old MU323)
Prereq: MH201 and MH202. Special topics in music from ca. 1600–1750, including examinations of opera, cantata and oratorio, monody, instrumental genres, and composers, from Monteverdi to J. S. Bach. 3 cr, either sem.

MH324—Classical Music (old MU324)
Prereq: MH201 and MH202. Special topics in music from ca. 1750–1820, dealing mainly with symphonic, chamber, and keyboard music by Haydn and Mozart through Beethoven. 3 cr, either sem.

MH325—Romantic Music (old MU325)
Prereq: MH201 and MH202. Special topics in music from ca. 1820–1900, dealing mainly with orchestral, chamber and piano music, as well as Lieder, opera, program music, and individual or groups of composers. 3 cr, either sem.

MH326—Music After 1900 (old MU326)
Prereq: MH201 and MH202. Special topics in orchestral, chamber, solo, and vocal genres from 1900 to the present covering such issues as atonality, neo-classicism, expressionism, the avant-garde, post-modernism, minimalism, technology, etc., and with individual or groups of composers. 3 cr, either sem.

MH327—Selected Topics in Music History (old MU327)
Prereq: MH201 and MH202. Special topics in the history of music, covering a variety of approaches, styles, and periods, from Antiquity through the present. 3 cr, either sem.

MH328—Opera (old MU328)
Prereq: MH201 and MH202. Special topics and surveys in opera history from its beginnings, ca. 1600, to the present, focusing on major works, libretti, productions, and music/text relationships. 3 cr, either sem.

Music History Electives—Series B

MH331—Topics in World Music (old MU341)
No prereq; open to all students. Selected topics concerning non-western music and culture, including colonialism and post-colonialism, orientalism, anthropological perspectives, modernization, transmission, migration, diaspora, and the influence of technology. 3 cr, either sem.

MH332—Jazz Music (old MU342)
No prereq; open to all students. A study of issues in, or survey of, jazz from its beginnings to the present, focusing on major performers and recordings, individuality and style, instruments, and forms. 3 cr, either sem.

MH333—Popular Music and Culture (old MU343)
No prereq; open to all students. Selected topics exploring the relationship between popular music and culture from American popular song and musical theatre, to worldbeat, blues, rock, hip-hop, and techno. 3 cr, either sem.

MH334—Interdisciplinary Topics in Music History (old MU344)
No prereq; open to all students. Wide-angled and narrowly-focused topics dealing with music’s application to, and interaction with, other disciplines, including the broader humanities, science,
politics, and technology. 3 cr, either sem.

**MH335—Music of Africa (old MU345)**
No prereq; open to all students. A survey of traditional and popular music traditions throughout Sub-Saharan Africa and the diaspora. Emphasis is on making music within its cultural context. 3 cr.

**MH336—Musical Cultures of the World (old MU340)**
No prereq; open to all students. A survey of music and musical cultures from around the world, including African- and Native-American traditions, Africa, India, Japan, Indonesia, and Latin America. 3 cr, either sem.

### 2.4 MUSICAL ORGANIZATIONS REQUIREMENT
Every full-time undergraduate student is required to perform in a musical organization for credit in all eight semesters. Music education students are exempt during the student teaching semester.

**Choral—MP603 & MP604 (old MU653 & MU654)**
For students who are not concentrationing on an orchestral instrument, these organizations include the following:

**Large Choral Ensemble**
- Symphonic Chorus CFA MP603 A1 .5 cr

**Small Choral Ensemble**
- Chamber Chorus CFA MP604 A1 .5 cr
- Concert Choir CFA MP604 B1 .5 cr
- Women’s Chorale CFA MP604 C1 .5 cr

Students must take two ensembles each semester including MP603—Symphonic Chorus and one of the MP604 sections to be determined by audition. N.B.: Keyboard majors take MP603 only in both semesters of the Freshman and Senior years; please refer to the Boston University Undergraduate Programs Bulletin for full details (http://www.bu.edu/academics/cfa/).

All undergraduate voice, keyboard, and musicology majors must audition for placement in one of the ensembles with a MP604 number.

**Registration**

1.) Registration must be MP603—Symphonic Chorus for .5 credit and one of the ensembles under the MP604 number for .5 credit.

2.) Because placement cannot be determined until an audition is completed, the MP604 section for purposes of pre-registration is X1. Once assignments have been made, the School of Music Administration will substitute the appropriate section for X1.

All incoming and returning students must schedule an audition during the first week of the fall term through the CURRENT STUDENTS/POLICIES AND HANDBOOKS section of the School of Music website under the CHORAL RESOURCES heading (http://www.bu.edu/cfa/music/current-students/policies-and-handbooks/).
Students enrolled in MP605–Opera Workshop (old MU651) are exempt from a limited number of MP603–Symphonic Chorus rehearsals. A schedule of rehearsals will be provided by the faculty each semester to any affected students. *Students should be enrolled in MP605 and MP604 for .5 credits each, and MU099 for 0 credits.*

Freshman voice majors who are registered for MP603 for Musical Organization credit must also attend a special Freshman Studio session on Fridays.

Policies for grading and attendance for the choral organizations are identical to those of the orchestral programs.

**Orchestra/Wind Ensemble—MP600 (old MU650)**

Students concentrating on an orchestral instrument are placed in the Boston University Symphony Orchestra, Chamber Orchestra, and/or Wind Ensemble.

**Auditions**

Initial assignments to large instrumental ensembles and seating within them will be made on the basis of auditions held during the first week of school.

Each new and returning instrumentalist planning to participate in MP600 *must* audition. The audition will last approximately ten minutes. Students can sign up for auditions as well as find listings of audition repertoire online through the MUSIC STUDENT RESOURCES link on the School of Music website. Students are advised not to delay signing up since available times fill up quickly, and audition times cannot be extended.

**Rehearsal Schedule**

<table>
<thead>
<tr>
<th>Ensemble</th>
<th>Days</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston University Symphony Orchestra</td>
<td>MWF</td>
<td>3:00–6:00 p.m.</td>
</tr>
<tr>
<td>Boston University Chamber Orchestra</td>
<td>MWF</td>
<td>3:00–6:00 p.m.</td>
</tr>
<tr>
<td>Boston University Wind Ensemble</td>
<td>TR</td>
<td>2:00–5:00 p.m.</td>
</tr>
</tbody>
</table>

**Orientation Meeting for MP600**

There is an orientation meeting during auditions week for all MP600 students in the Concert Hall. Attendance is required. Please look for signs or ask an ensemble manager for exact date and time information.

**Grading Policy**

The grading criteria for MP600 are indicated in the sections concerning absence and lateness. In addition, each teacher will have additional criteria that will influence grades, including evidence of cooperation, active participation, preparedness, attentiveness, and other indications of effort toward the individual’s and the ensemble’s musical growth.

**Attendance Policy**

Attendance is required at all rehearsals and performances. Any request for absence from a concert or rehearsal must be made *prior* to committing to other conflicting plans or engagements. An absence without permission will be considered unexcused.
Participation in Concerts
Anyone participating in MP600 will participate in all concerts to which he or she is assigned. Anyone requesting to be excused from an MP600 performance must submit a written online request, with an explanation, at least one month before the beginning of the rehearsal period for which the absence is being sought. The merits of any request will be reviewed by the conductor of the ensemble, whose decision will be final. Any student released from a concert once the personnel list is posted will receive a lowered grade.

Absence from Rehearsals
The merits of any requested absence will be reviewed by the conductor. Absence requests will be reviewed and acted upon once a week. Anyone requesting to be excused from a large-ensemble rehearsal must submit a written request, with explanation, by Monday morning one full week before the date in question. Requests received after this time will not be considered.

Lateness
Each orchestral musician must be in place, ready to play, before the first “A” is sounded. Once the tuning has begun, the managers will stop taking attendance and anyone not present at that moment will be counted absent. Anyone who arrives late must, during the intermission, notify the ensemble manager of his or her presence. Anyone who fails to do this risks being counted as absent without excuse. Anyone late must also obtain and fill out an excuse form. Unless the excuse is approved, the lateness will be considered unexcused. Lateness of significant length will be considered an unexcused absence.

Unexcused Absence and Lateness
Unexcused absence or lateness will adversely affect the grade of any student taking MP600 or MP608 (old MU670). An unexcused lateness will be equivalent to half of an unexcused absence, will accumulate accordingly, and will affect grades as outlined above.

Any musician anticipating an excused absence may be asked to find an approved substitute as a condition for his or her absence. If such a substitute is not available from within the School of Music, the student may still be responsible for providing one. A student absent from a large-ensemble rehearsal is responsible for making certain that his or her music is present at the rehearsal. This condition applies equally to those who share a stand as well as those who do not. If failure to do this affects the rehearsal, the member’s absence will be unexcused regardless of the original status.

N.B.: Early departures and late returns at BU vacation times will not be excused. In order to avoid unnecessary penalty, expense, and lowered grades, please inform parents or anyone else who might make travel plans on your behalf of this policy.

Seeking an excused absence
Absence request forms are available online through the ORCHESTRAL PROGRAM link from our website (http://www.bu.edu/ensembles/music-major-ensembles/orchestral-program/). Your request will be approved or denied by email. Keep a copy of this email for your records.
Illness
A member absent because of illness must notify the manager (in the case of a large ensemble) by email or by telephone before the absence. Except under extraordinary circumstances, the absence will be unexcused if notification is not provided.

2.5 CHAMBER MUSIC
Students in instrumental performance majors are required to take Chamber Music. Two semesters are required of Keyboard majors, and six semesters are required of both String and Woodwind/Brass/Percussion majors.

Chamber Music Groups
Students will be placed in appropriate groups for the semester by the faculty. Registration for MP608 (old MU670) (one credit) is by permission and based upon the auditions in September. Students must register for the course unless prior approval is obtained. Ensembles will meet for one semester. (Students may take MP609—Baroque Chamber Music (old MU671), but only for elective credit—please note that this does not count toward the Chamber Music requirement. If interested, please see Professor Martin Pearlman for more information.)

Rehearsals
Students are responsible for arranging their own rehearsal and coaching times. Each group will receive an average of one hour of coaching per week up to a maximum of twelve hours per semester. Each ensemble is responsible for initiating, sustaining, and adhering to their rehearsal and coaching schedules. Ensembles are required to rehearse a minimum of two hours per week (up to a maximum of fifty-six hours per semester).

Absences
Attendance is required at all rehearsals, coachings, master classes, and performance classes. Any request for an excused absence must be submitted in writing at least one week prior to the date in question. Do not assume the request has been approved until the final decision has been made by the coordinator. Absence request forms are available from the Chamber Music Student Assistant, and all requests must be turned into him/her. Students that have conflicts with scheduled chamber music events must make alternative arrangements with the supervisor.

Grading
Grades will be based on self-preparation, rehearsals, coachings, performances, and participation in required chamber music events. Grades will also be affected by the same criteria used for Musical Organizations (see MP600). Individual departments may have their own requirements for attendance that may affect final grades.
2.6 APPLIED MUSIC STUDY

Each student taking applied lessons is assigned to a member of the faculty for private instruction. *All applied music credits must be taken at Boston University—the School of Music does not permit applied music students to study simultaneously with another teacher in the same field of performance outside of the College of Fine Arts.* Performance majors must prepare and present recitals while enrolled for credit in applied music and under the tutelage of a member of the School of Music faculty.

**Lessons**

Individual instruction is given in half-hour and hour lessons. Students are entitled to fourteen lessons per semester. Credit for individual study is granted on the basis of the following criteria:

1.) Number of lessons taken.
2.) Amount of daily practice.
3.) Teacher’s assessment of student’s cooperation, commitment, preparedness, attentiveness, progress, and other indications of effort toward the individual’s technical development and musical growth.

**Performance Evaluations**

Additionally, students must attain prescribed levels of proficiency by passing Jury examinations and/or Recital Permission hearings on the basis of the following criteria:

1.) Performance Majors (Four Juries and two Recital Permission hearings)
   • Juries—Freshman Levels 1 & 2 and Sophomore Levels 1 & 2
   • Recital Permission hearings—Junior Level and Senior Level

2.) Composition/Music Theory, Musicology and Music Education Majors (Six Juries)
   • Freshman Levels 1 & 2, Sophomore Levels 1 & 2, Junior Level, and Senior Level

**Juries / Recital Permission**

All undergraduates are required to take a jury examination or Recital Permission per the schedule outlined above. The faculty may issue a failing grade for a student Jury or Recital Permission, but cannot demote a student to a lower level. If a student’s performance deteriorates, the student, teacher, advisor, and department chair will meet to discuss the situation, at which time the student may be advised to withdraw from the program.

If a student is excused from a Jury because of illness or some other legitimate reason, a make-up Jury is required. Make-up Juries are scheduled in the first two weeks of the next semester.

Performance majors are required to perform recitals during their Junior and Senior years. The Recital Permission hearings are scheduled by the department to take place during the two weeks prior to the recital date. If the student fails the Recital Permission hearing, he or she must postpone the recital and is allowed one re-take of the hearing.
Scheduling and Canceling Lessons

Setting up lessons is the student’s responsibility. Students are expected to adhere to their scheduled hours for lessons and examinations. The School of Music holds a student responsible for such appointments except in a case of emergency or, if for good reason, the student cancels the lesson at least twenty-four hours in advance. The teacher is not obliged to make up for unexcused absences or lessons canceled for non-emergency reasons.

Although many artists/teachers will be away from Boston University during the school year for periods of time because of performing engagements, they are obliged to give each student fourteen lessons during the course of each semester. Faculty members are encouraged to avoid crowding many lessons into a short period of time. The study of an instrument or voice must be consistent to be conducive to the musical growth of the student.

Private Study for Non-Majors

School of Music majors wishing to take lessons in a secondary area may register for non-major lessons, MP115–MP186 (old MU139–MU150) for elective credit. Additional applied fees will apply.
2.7 LIBERAL ARTS REQUIREMENT

Each CFA music major is required to complete a minimum of eight courses (usually thirty-two credits) from the College of Arts and Sciences (CAS).

1.) All undergraduates must complete CAS WR100—Writing Seminar, the College of Fine Arts writing requirement.

2.) All students are required to take two English literature courses.

3.) The remaining liberal arts requirements vary from major to major—please refer to the Programs of Study in the Bulletin at http://www.bu.edu/academics/cfa/ for the details of each major. Apart from specified liberal arts courses, students are free to follow their interests in selecting from the myriad of offerings at Boston University. Any student wishing to take a class not in CAS must get prior written approval from the Director of Undergraduate Studies. (Online petitions can be found at: http://www.bu.edu/cfa/resources/.)

4.) Students with pre-approval from the appropriate CAS department may transfer liberal arts courses taken at another institution. A three-credit course will transfer in as a three-credit course to satisfy one of the eight required liberal arts courses, however the extra fourth credit, if needed for graduation, must be made up through an additional course. No more than four credits are ever given for a liberal arts course. For example, it would be possible to satisfy the liberal arts requirement by taking six four-credit courses at the University, and taking two three-credit courses at another approved institution and transferring them in. The total would be 30 credits equaling eight courses. All transfer courses should be approved before the course is taken; otherwise the student may risk his or her petition being denied.
3. REGISTRATION PROCEDURES

Boston University Undergraduate Programs Bulletin
During the first year of study, each undergraduate student should print a current copy of their major requirements from the Boston University Undergraduate Programs Bulletin (http://www.bu.edu/academics/cfa/). This bulletin should be consulted for the specific requirements of the various degree programs offered by the College. Students seeking further clarification of specific requirements should consult their faculty advisors.

Registration
Registration for the next semester normally occurs during the twelfth week of classes. All continuing students must register for courses at this time via the University’s online WebReg System. Since some prerequisite courses and required courses tend to fill up quickly, timely registration assures the student a place in required classes and enables faculty to determine approximate class size. Students must consult with their advisor each semester, who will sign-off on their registration form. With this approval, they then obtain a registration code from the Office of the Director. Both steps are necessary in order to register for classes.

Full-Time Study
Full-time tuition for all undergraduate students is based on 12–18 semester hours of credit each term.

Part-Time Study
Students who wish to register as a part-time student in any given semester must seek the written approval of the School of Music Director. Financial aid, housing, and visa status will be affected by this change, and students are advised to contact these offices for more information. Part-time students are charged tuition on a per-credit basis along with a registration fee. An approval petition form must be turned in to Room 230.

Course Overload
Sophomores and juniors who wish to take more than 18 credits may request an overload with the permission of their advisor. No freshman is permitted to overload. Seniors can register for up to 20 credits before they must seek approval; however, no one may register for more than 22 credits. A minimum GPA requirement of 3.0 is required for overload approval. No exceptions will be made. All students should fill out a course overload form to be signed by their advisor and return it to Room 230.

Failure to turn in an overload form will create extra charges on your student account.

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Assignment of Faculty Advisors

Upon entering the School of Music, each student is assigned a faculty advisor. Students are urged to keep in close touch with their faculty advisors on all academic matters including program planning, petitions, advisement, and signatures for academic actions, recitals and terminal projects. All formal registration requests (petitions, outlines of study, terminal projects, request for leaves and extensions) must carry the signature of the student’s advisor, whether or not the advisor approves of the action requested.

Primary Undergraduate Advisors by Department

<table>
<thead>
<tr>
<th>Director of Undergraduate Studies</th>
<th>John H. Wallace</th>
<th><a href="mailto:jhw@bu.edu">jhw@bu.edu</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition/Music Theory</td>
<td>Composition</td>
<td>Martin Amlin</td>
</tr>
<tr>
<td>Music Minors</td>
<td>Non-Performance</td>
<td>Jason Yust</td>
</tr>
<tr>
<td>Performance</td>
<td>James Demler</td>
<td><a href="mailto:demlerj@bu.edu">demlerj@bu.edu</a></td>
</tr>
<tr>
<td>MusEd (SED Students Only)</td>
<td>Ronald Kos</td>
<td><a href="mailto:rkos@bu.edu">rkos@bu.edu</a></td>
</tr>
<tr>
<td>Musicology</td>
<td>Undergraduate</td>
<td>Jeremy Yudkin</td>
</tr>
<tr>
<td>Music Education</td>
<td>Bachelor of Music</td>
<td>Jay Dorfman</td>
</tr>
<tr>
<td>Five-Year Dual Degree, Perf/MusEd</td>
<td>Diana Dansereau</td>
<td><a href="mailto:drd1@bu.edu">drd1@bu.edu</a></td>
</tr>
<tr>
<td>Performance–Piano</td>
<td>Undergraduate</td>
<td>Boaz Sharon</td>
</tr>
<tr>
<td></td>
<td>Gila Goldstein</td>
<td><a href="mailto:gilagoldstein@aol.com">gilagoldstein@aol.com</a></td>
</tr>
<tr>
<td>Performance–Strings/Harp</td>
<td>Students are divided amongst full-time faculty</td>
<td>Daniel Doña</td>
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<td>Marc Johnson</td>
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<td>Bayla Keyes</td>
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<td>Michelle LaCourse</td>
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<td>Yuri Mazurkevich</td>
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<td>Michael Reynolds</td>
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<td>Peter Zazofsky</td>
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<tr>
<td>Performance–Voice</td>
<td>Undergraduates with FT teachers advise with their teachers</td>
<td>Penelope Bitzas</td>
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<tr>
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<td>James Demler</td>
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<td>Lynn Eustis</td>
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<td>Phyllis Hoffman</td>
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<td>Jerrold Pope</td>
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<td>Lynn Eustis</td>
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<tr>
<td>Performance–WWs/Brass/Perc</td>
<td>Trumpet &amp; Percussion</td>
<td>Terry Everson</td>
</tr>
<tr>
<td></td>
<td>Trombone, Euphonium &amp; Tuba</td>
<td>Don Lucas</td>
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<tr>
<td></td>
<td>Horn, Sax &amp; Bassoon</td>
<td>Eric Ruske</td>
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<tr>
<td></td>
<td>Clarinet &amp; Oboe</td>
<td>Ethan Sloane</td>
</tr>
<tr>
<td></td>
<td>Flute</td>
<td>Linda Toote</td>
</tr>
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Double Majors and Dual Degrees
The School of Music offers a number of opportunities to combine interests in more than one area of concentration while at Boston University.

Double Majors Within the School of Music
Students interested in a double major should speak with the department chairs of both intended areas of study to work on details of the combined programs, and to cover the admission requirements to the second major. The following double majors are possible: Performance/Musicology, Performance/Music Education, Performance/Composition & Music Theory, Music Education/Musicology, Musicology/Composition & Music Theory, and Music Education/Composition & Music Theory.

Five-Year Program in Performance and Music Education
The School of Music offers a five-year program that makes it possible to earn the Bachelor of Music in Performance and the Master of Music in Music Education within five years. Students in the program experience all of the coursework and performance opportunities afforded to performance majors, and undergraduate and graduate coursework in music education, including a student teaching internship. An overview of the five-year program is available for download (http://www.bu.edu/cfa/files/pdf/AdmissionsRequirements-BM-MMFiveYear.pdf). For more information about this program, contact Professor Diana Dansereau (drd1@bu.edu).

CFA/CAS Double Degree Program
Students can earn a Bachelor of Fine Arts or Bachelor of Music combined with a Bachelor of Arts degree simultaneously through the CFA/CAS Double Degree Program. This five-year program allows highly motivated students to earn two degrees in the majors of their choice from both the College of Fine Arts and the College of Arts & Sciences. This program is only available for students upon acceptance and admission to the University.

BU Dual Degree
The BU Dual Degree program between CFA and another college at BU is open to sophomores who have achieved a GPA of 3.0 or higher. This program is a focused course of study, necessitating superior time-management skills. The program typically requires five years to complete; however, students may shorten this time by using transfer credits, AP and IB scores, and semester course overloads. Students can apply for admission to the Dual Degree Program no earlier than the first semester of their sophomore year, and no later than the end of the first semester of their junior year. This is a student-initiated program, and it is the responsibility of the student to know his/her secondary school admission criteria and program requirements.

If you are interested in more information regarding any of the Double or Dual Degree programs, please contact Alyssa Baker, Manager of Student Services (afbaker@bu.edu, 617.353.3350).
5. GRADING POLICIES

Grade Standards
All courses taken for degree credit must be passed with the grade of a “D” or better. Please note that no more than 10% of a student’s grades can be “D” work.

No courses with a grade below a “C” will be transferred from another institution.

Incomplete Grades
Undergraduate students must apply during the semester in which the course is taken to receive a grade of “I” (incomplete). A form is obtained in Room 230 and must be presented for signature to the instructor of the course.

An incomplete grade is not automatic and is given only at the discretion of the instructor of the course. The instructor may establish a deadline by which time all remaining work must be submitted in order to receive credit. If the student does not complete the work within a calendar year, the “I” grade will automatically be replaced with a permanent “F.”

The instructor of the course must submit a change of grade form to the CFA Records Manager to change an incomplete grade to a letter grade.

Withdrawal from Classes
Normally, students are allowed to withdraw from courses without receiving a “W” grade at any time before Friday of the sixth week of term. After this, and until Friday of the ninth week of term, students withdrawing will receive a “W” grade. Students are not allowed to withdraw from classes after mid-semester, which is normally the Friday of the ninth week of the semester. After this, students will receive a grade. Withdrawals must have the written approval of the classroom instructor and the student’s advisor on the class adjustment form. Specified dates for registration and withdrawals are found on the University Registrar’s website (http://www.bu.edu/reg/dates/).

Academic Actions
At the conclusion of each grading period, the grades of all students are reviewed by the Policy Committee at a special Academic Actions meeting. Low grades in music major courses or low academic averages will be discussed at the meeting. The faculty may choose to place students on academic probation. The faculty may recommend counseling or other modifications in a student’s program until the student’s grades have improved based on a review of grades. Students may be suspended or dismissed from the University after a semester on probation.
6. UNDERGRADUATE PETITIONING PROCESS

Petitions may be submitted for any of the following purposes:
• to request permission to change the requirements for your Program of Study from what is stated in the Undergraduate Programs Bulletin;
• to transfer music credits from another academic institution;
• to apply for a leave of absence that exceeds the four-semester allotment;
• to request an extension of time in degree programs;
• to address any other reason deemed necessary by your faculty advisor.

Submitting a Petition
1.) Fill out a Petition Form online (http://cfaito.bu.edu/enrollment/petition/).
2.) Complete the entire form, including a detailed description and supporting documentation as needed.
3.) Upon electronic submission, the petition will be routed through the appropriate channels. The petitioner will be notified electronically when the petition has been approved or denied. Please be aware that a decision may take an extended period of time.

At any step of the review process, the student may be asked for clarification—personal follow-up may be required.

Transfer credits are handled differently for music and non-music courses. To request transfer credit for a music course, use the online Petition Form as outlined above. To request a liberal arts transfer credit for a non-music course, complete a Transfer Equivalency Form, available in the CFA Dean’s Office. Once you have completed this form, submit it to the appropriate College or School for approval; for example, an English course would go through the English Department at CAS, etc. In all cases:

1.) Requests to transfer credit should be approved before you take the course.
2.) A photocopy or printout of the course description from the bulletin or website of the institution where the course will be taken must be included with your petition.
3.) Be specific about what you wish to transfer and which requirement of your degree the course will fulfill. Please consult with your advisor before submitting your request.
4.) An official transcript must be submitted to the CFA Records Manager once the course has been completed.
5.) No courses with a grade below “C” will be accepted for credit.
7. LEAVES OF ABSENCE

Students must register for each regular semester (not counting Summer Term) until completion of all degree requirements. Students should discuss with their advisors the need for a leave of absence, which will only be allowed for *up to four semesters*, taken in either consecutive or non-consecutive semesters. Leaves of absence beyond four semesters must be requested by petition and will be granted only in exceptional cases such as substantial illness, maternity or paternity leave, or military service. The process of submitting a petition is detailed above. All requests for leaves of absence must be submitted prior to the semester in which the leave is intended to begin.

Before submitting paperwork for a leave of absence, be sure to check with Financial Aid and Housing to discuss how they will be affected by your leave.

If the leave is granted, the student must submit an official Leave of Absence Form, signed by the Director of the School of Music, to the Student Service Center at 881 Commonwealth Avenue. The period of authorized leave of absence is counted as part of the time allowed for completion of the degree, which is seven years. Under all circumstances, students must be registered in the semester in which degree requirements are completed.
Boston University makes every effort to assist students with calculated financial need and high academic achievements measured against the credentials of other accepted students. In addition to academic potential, other factors that may influence admission and the awarding of University grants and scholarships include the School/College of admission, geography, ethnicity, artistic and athletic talent, and alumni affiliation. These factors help Boston University fulfill our commitment to equal opportunity and excellence.

Financial aid is typically awarded in the form of a “package,” that is, a combination of two or more types of assistance. A financial aid package may include grant aid in the form of a Boston University grant, a low-interest, federally funded loan, and part-time work-study.

Applying for Financial Aid

The awarding of University grants is based on calculated financial need, academic achievement, and the availability of funds. Students who want to be considered for University grants must submit two forms:

1.) the College Scholarship Service Financial Aid PROFILE, and
2.) a Free Application for Student Aid (FAFSA).

Please consult the Office of Financial Assistance for complete application instructions (http://www.bu.edu/finaid/).

Determination of Eligibility

FAFSA and federally legislated formulas determine eligibility for federal financial aid.

The University determines the eligibility for need-based institutional scholarship aid based on the information provided on the PROFILE and standard institutional calculations to determine eligibility for need-based University aid. Family income, assets, and the number of children in college are some of the factors considered when determining financial assistance. Please note that scholarship decisions are based both on need and on merit—therefore, not all students who demonstrate significant financial need will receive scholarship assistance.

A student’s calculated financial need is the difference between the total cost of attendance and the expected family contribution. The expected family contribution consists of a calculated parent contribution, 25% of the student’s accumulated savings and other assets, and expected savings from student employment other than Federal Work-Study.

While Boston University makes every effort to assist students, there are insufficient funds to meet the needs of all financial aid applicants. However, all students who anticipate a need for financial aid are encouraged to submit the PROFILE and FAFSA forms.

State Scholarships

Most states provide grant programs for eligible residents. Although many states do not allow the
awards to be used at institutions in other states, awards from the following states may currently be used at Boston University:

Connecticut
Delaware
District of Columbia
Maine
Massachusetts
New Hampshire
Pennsylvania
Rhode Island
Vermont

**Boston University Merit Scholarships**

In addition to financial assistance based on need, Boston University also encourages academically talented students to seek consideration for merit scholarships sponsored by the University. As part of Boston University’s commitment to excellence, we recognize academic achievement through a number of merit-based scholarships. For a comprehensive list of academic merit scholarships, please visit the Office of Financial Assistance online ([http://www.bu.edu/finaid/](http://www.bu.edu/finaid/)).

**Grant and Scholarship Information**

**Boston University Grant**

Gift aid provided to students with calculated financial need. A Boston University Grant may be replaced at any time by University funds from endowed sources to meet fund restriction requirements.

**Federal Supplement Educational Opportunity Grant (FSEOG)**

A grant program funded by a federal allocation and a Boston University matching contribution. Boston University selects recipients in accordance with federal regulations, which stipulate that FSEOG be awarded to students with the lowest family contributions and the greatest financial need, usually Federal Pell Grant recipients.

**Federal Pell Grant**

Federal formulas are used for calculating the Expected Family Contribution (EFC). The EFC is reported on the Student Aid Report (SAR). Once applicant eligibility data has been verified, the EFC is used to determine Pell Grant eligibility.

**Federal Perkins Loan**

The Federal Perkins Loan program is funded by Boston University, federal allocations, and repayments by previous borrowers. It is administered by the University. Students with financial need are automatically considered for this loan during the financial aid review process. Federal regulations require that priority be given to students with exceptional need.
Federal Direct Stafford Loans
Federal Direct Stafford Loans, guaranteed by the federal government, are included in most financial aid packages. Any student with total financial assets of less than the cost of attendance is eligible for a Stafford Loan. All University students will receive their Federal Stafford Loans through the Federal Direct Stafford Loan Program.

There are two types of Direct Stafford Loans: subsidized and unsubsidized. Students who demonstrate sufficient financial need are eligible for a subsidized loan. Subsidized loans are available for students who do not qualify for, or choose not to apply for, other financial aid. Repayment on the subsidized loan begins six months after the student ceases to be enrolled at least halftime. No interest is charged during college enrollment. Interest on an unsubsidized loan, however, does accrue during periods of enrollment, but may either be paid or capitalized (added to the amount borrowed). Repayment of principal and interest begins six months after the student ceases to be enrolled at least half-time. All applications for Federal Direct Loans are processed by the Office of Financial Assistance, which certifies the amount and type of Direct Loan for which a student is eligible.

Credit-Based Loans
Families may consider the variety of excellent credit-based loan programs available to student and parent borrowers. They include: The Federal PLUS Loan, the MEFA Loan, the Sallie Mae Signature Student Loan, the CitiBank CitiAssist Loan, and the TERI-ALP Loan. Visit the LOANS AND WORK section of the Office of Financial Assistance website for detailed information and links to program applications (http://www.bu.edu/finaid/).

School of Music Performance Awards
These scholarships are awarded to admitted freshmen based on faculty evaluation at their entrance audition. Students are evaluated based on talent and professional promise. These awards are renewable as long as development and academic work meet the College of Fine Arts and the University’s satisfactory progress standards. It is not possible to receive a performance award in subsequent years if a student was not a recipient as a freshman. Performance awards are not subject to increase in later years.

The Dean’s Scholar Awards
Major scholarships are awarded to outstanding students in all Schools of the College of Fine Arts. Scholars are selected by the Dean of the College of Fine Arts at the recommendation of the faculty and directors of the three schools. Students selected for these awards have outstanding academic and artistic records.

For more information on other forms of financial assistance, please see the College of Fine Arts Bulletin or the brochure “Financing Your Education” from the Office of Financial Assistance.
1. Access is permitted to the practice room area through the use of an activated BU ID card or through the use of a guest access card. You can have your BU ID card activated or receive a guest access card by visiting the Production office in Room B01 during normal business hours.

2. Your activated BU ID or guest card is for your use only. Loaning your card to anyone else is strictly prohibited.

3. Do not admit anyone into the practice room area. Your ID or guest card is for your use only. Do not swipe your card for anyone else. Also, do not hold the door open for anyone. Each person authorized to enter the practice rooms should have an appropriate activated ID or guest card.

4. Practice rooms are available on a first-come, first-serve basis between 7:00 a.m. and 11:30 p.m. The rooms are busiest on weekdays between 11 a.m. and 3 p.m.—you may choose to avoid the practice rooms during these hours.

5. Do not leave your instrument or any valuables unattended. Boston University is not responsible for lost or stolen items.

6. Any room left unattended for more than fifteen minutes can be occupied by another student. Belongings and instruments cannot be left in a room to “hold” it for an absent person. If someone else takes over use of the room, the belongings should be left in the room and can be collected by the absent person upon that person’s return. The absent person has no right to continued use of the practice room in these circumstances.

7. Stands, chairs, and other BU equipment may not be removed from the practice room area. Also, please do not bring stands, chairs, or other BU equipment into the practice room area from other parts of the building.

8. Amplified music and drum sets are not allowed in the School of Music practice rooms. There is a percussion area in the basement for people needing percussion. There is no amplified music anywhere in the basement.

9. Closed beverage containers are permitted in the practice rooms. Please use the lounge on this floor for any eating. Pianos are musical instruments—they are not tables—please do not place containers of liquid on them.

10. Large instruments (piano/harp/timpani) are not to be moved by students for any reason. If you need assistance, please contact a School of Music staff member in the Production Office in Room B01.

11. Do not place personal belongings, instrument cases, or beverages on an instrument.
12. Access to practice rooms is granted at the discretion of the School of Music. The School of Music maintains the right to deny practice room access if deemed necessary. An offender may be held liable for damage caused by misuse, negligence, or criminal misconduct.

13. Certain practice rooms are designated for more specialized purposes; examples include collaborative pianist rehearsal rooms, theory tutoring rooms, and harpsichord practice rooms. They may be available for reservation or may have a posted schedule specific to the departmental needs. You will be expected to honor any posted availability of these rooms, and, should you want to reserve or adjust existing reservations, please do so through the Production Office.
Boston University maintains a unified Undergraduate Academic Conduct Code for all undergraduate programs throughout the university. A copy of the code can be found on the RESOURCES page of the CFA website (http://www.bu.edu/cfa/resources/). Students are expected to read, be familiar with, and follow this code.

The CFA Academic Conduct Committee consists of faculty and students from all three Schools in the College of Fine Arts. The primary role of this committee is to act as a resource in cases of alleged academic misconduct.

_Preamble to the Undergraduate Academic Conduct Code_

Boston University’s Academic Conduct Code is designed to assist in the development of a supportive and productive learning environment. It is both a description of the University’s ethical expectations of students as well as a guarantee of students’ rights and responsibilities as members of a learning community. The Code provides clarity related to policy and procedure regarding academic conduct.

For students, the Code establishes an environment of integrity and professionalism that helps to assure each individual of receiving appropriate recognition for his or her work. The ethical decisions that students face in an academic environment are similar to those they will encounter routinely in the professional world they will enter upon graduation or where they are currently employed. The Code allows faculty to conduct a fair and accurate evaluation of student performance and to maintain a supportive and just learning environment. Academic integrity is a critical component of such an environment, giving faculty the freedom to extend their role as educators to include serving as mentors and colleagues as well as instructors. For administrative staff, the Code gives them the ability to deal more effectively with students, and to work on a student’s behalf both within the University and outside it.

This respect for universally recognized ethical values affects the University’s reputation in both the academic and professional communities of which it is a part. This reputation is essential to the success of not only the current generation of students, but previous and future generations as well.
11. SCHOLASTIC REQUIREMENTS, ACADEMIC STANDING, AND PROBATION

Only one-tenth of credits applied toward the undergraduate degree in the College of Fine Arts may be “D” grades. Grades of “F” do not count toward any degree. In order for a student to pass a level of applied music study, a grade of “C-” or higher must be earned. A student ceases to be in good academic standing if his or her scholastic record at the end of a semester shows one or more of the following conditions.

1. A semester’s grade point index of 1.7 or below automatically places an undergraduate student on academic probation. A semester’s grade point index between 1.7 and 2.0 may lead to academic probation following faculty review.

2. A cumulative grade point average below 2.0 will place an undergraduate student on academic probation.

3. “D” grades or below in more than twenty percent of any semester’s credits for which an undergraduate student has registered may place a student on academic probation.

4. “F” and “I” (combined) grades in more than twenty percent of any semester’s credits for which an undergraduate has registered may place a student on academic probation.

5. Normally, undergraduate students will be dismissed from the College of Fine Arts only after a semester’s probation. In cases of exceptionally poor performance, however, this practice may be waived at the recommendation of the relevant school faculty and director.

6. A student ceases to be in good academic standing when placed on academic probation and is ineligible for student organization office and inter-collegiate athletics until good standing is reestablished.

7. Withdrawals from courses in which instructors have reported an unsatisfactory level of work may subject a student to academic action.

8. A student given the privilege of continuing work while on probation is expected to improve his or her scholastic record sufficiently so that probation is removed by the end of the succeeding semester of registration. Failure to accomplish this or to make significant progress toward such an accomplishment may be cause for dismissal. No student who has been on probation for two consecutive semesters may register for courses without specific approval from his or her school director.

9. All actions concerning academic standing, grading, probation and dismissal may be appealed to the Director of the School of Music. A final appeal may be made to the Dean of the College of Fine Arts.
Most of the activities of the School of Music take place within the six-story Commonwealth Avenue Building that houses the College of Fine Arts. The building contains a 485-seat concert hall, music studios and practice rooms, three halls for large ensemble rehearsals, a curriculum library, a recording studio, two electronic music studios, an academic computing center, and a keyboard instruction lab. Opera rehearsal and coaching studios are located in the Fuller Building across the street from the College of Fine Arts. The Tsai Performance Center on the Boston University campus is an outstanding concert and rehearsal space for the major performing organizations of the School of Music.

**Mugar Memorial Library**

The Mugar Memorial Library is located at 771 Commonwealth Avenue. The Music Library, which includes scores, records, DVDs, CDs, tapes, listening facilities, and other music materials, is located on the second floor. Reserve materials for music classes are generally kept at the Music Library Reserve Desk. Current music periodicals are located across from the M3 score section. All other current periodicals can be found in the basement. The Arthur Fiedler Room, housing the late conductor’s collection of scores and books, is also located on the second floor.

**Circulation**

The Circulation Desk is near the side elevator on the first floor. Students may check out books for four weeks with the option to renew, unless materials have been recalled. The reserve area is located opposite the Circulation Desk. Books housed here may be borrowed for two hours, overnight, or for three days, depending upon the number of copies available.

**Library Research Center**

The Library Research Center and reference materials are also located on the first floor. The desk is staffed by personnel who are available to assist students in locating appropriate references, resources, and in developing certain research strategies. The Photocopy Office is located on the first floor, near the circulation desk.

**Interlibrary Loan**

Interlibrary Loan is located on the third floor. Requests are sent electronically using a form found on the library’s website (http://www.bu.edu/library/). All Books, microfilm and microfiche can be picked up at the Interlibrary Loan Office, Monday through Friday, 9:00 a.m. to 5:00 p.m. At all other times, ILL material may be picked up at the Research Center, or when Research is closed, the Circulation Desk. Photocopied articles will be held at the library where you submitted your request, or the location you indicated on the ILL web form.

**Howard Gottlieb Archival Research Center**

The Howard Gottlieb Archival Research Center is found on the fifth floor. The Center houses the University manuscript and rare book collection, which includes the Abraham Lincoln Collection, the Paris Conservatoire de Musique Archive, a large collection of nineteenth-century opera manuscripts and scores, and the papers of performing artists including Mischa Elman and Joseph Szigeti. The African Studies Library is located on the sixth floor.
For further information, including library hours, students should consult the Mugar Library website as well as the Music Library website (http://www.bu.edu/library/music/). Music Library staff can be contacted directly at 617.353.3705 or by email at musiclib@bu.edu.

Music Curriculum Library

The CFA Music Curriculum Library is located in the CFA Building (Room 243). While the Mugar Library holdings focus primarily on study and research, the holdings in CFA are largely composed of performance materials. The collections include music for chamber ensembles (strings, woodwind and brass), chorus, opera, voice, piano, orchestra, and wind ensemble. Publications are searchable at (http://cfa-fmdb.bu.edu/music/catalog/index.php).

Once ensemble seating assignments are posted, students may obtain their individual parts in this library.

The library also houses music education materials, including series and method books, rhythm instruments, past theses and some reference materials.

Five listening stations are available to the public (2 CD units, 1 cassette, and 2 turntables). DVD/VHS playback is also available. Five computers are also accessible to current BU faculty and students who have registered with the Academic Computer Lab (Room 204). “Sibelius” is one of the many programs available, as well as two printers and a scanner.

The School of Music recently obtained flip cameras and tripods. These are being used to create audition tapes, tape recitals or to tape and subsequently watch and analyze a lesson. The video can easily be downloaded prior to returning the equipment.

An increasing number of faculty members are placing their class materials on reserve at this location. Also on reserve are basic music reference materials (the Grove Dictionary of Music and Musicians, music dictionaries, vocal translation books, and foreign language dictionaries).

During the academic year, this library is open every day. Hours are posted outside the entrance door. The School of Music Librarian is Meredith Gangler, who can be reached at mgangler@bu.edu or 617.353.3731.
13. EMERGENCY, SAFETY, AND SECURITY SERVICES

The Boston University Police Department is the primary law enforcement and emergency services agency for the University’s Charles River and Medical campuses, as well as for all property owned, leased, or occupied by the University, whether academic, commercial, or residential.

The Police Department operates twenty-four hours per day and is located at 32 Harry Agganis Way. In addition to uniformed patrol, the department conducts criminal investigations, community policing initiatives, and crime prevention programs available to all faculty, staff, and students.

The Police Department should be called in all emergencies, including fire and medical. Emergency response time is under five minutes anywhere on campus. In addition, suspicious persons or circumstances should be reported promptly to police, providing as much information to the police dispatcher as possible.

Walking escorts and van transport are available to faculty, staff, and students during the academic year while classes are in session, from 8:00 p.m. until 1:00 a.m. during the week, and until 3:00 a.m. on weekends; for assistance, call 617.353.4877.

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Boston University Police Department

Emergencies.................617.353.2121
Non-Emergencies...........617.353.2110