

# LSU School of Music Handbook

2025-2026

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## I. Prelude

Louisiana State University was founded in 1853 as the Louisiana State Seminary of Learning & Military Academy located in what is now Pineville. Since 1926 Louisiana State University and Agricultural and Mechanical College has been located in Baton Rouge. It comprises 250 buildings and spans 650 acres of Italian Renaissance architecture and a “forest” of stately oaks.

LSU is the flagship institution in the Louisiana State University System. The Morrill Act established LSU as a public, land-grant institution in 1877. Today it is designated as a land-grant, sea-grant, and space-grant university. In the Carnegie Classification of Institutions of Higher Education, LSU is listed as R1: Doctoral University-Highest Research Activity. In spring 2024, 37,881 students were enrolled—6866 of these were graduate students, and 4310 were LSU Online students. LSU is accredited by the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC).

The School of Music was founded in 1931 and has been a member in good standing of the National Association of Schools of Music (NASM) ever since. As a comprehensive School, it offers the Bachelor of Arts in Music, Bachelor of Music, Bachelor of Music Education, Bachelor of Music Therapy (new as of 2024-2025), Master of Music, Doctor of Musical Arts, and Doctor of Philosophy. Its activities are housed primarily in four buildings—the depression era Music and Dramatic Arts Building (renovated 2009), the School of Music (1984), Tiger Band Hall (2012), and the 1200-seat LSU Union Theatre.

In 1998 the College of Music and Dramatic Arts, comprising two Schools—Music and Theatre—was formed. CMDA is one of 12 senior colleges on the LSU campus. Its administrative structure is Dean, Executive Associate Dean/Director of Theatre, and Director of Music. As of Fall 2025, the School of Music (SoM) is a unit of 420 music majors, 55 full-time and 15 part-time faculty, and 12 staff members.

The Louisiana Board of Regents, a state agency established by law in 1974, coordinates all public higher education in Louisiana. The LSU Board of Supervisors has oversight over Louisiana State University. The Board of Supervisors maintains policymaking authority, but measures are in place to give campus leaders the authority necessary to conduct the affairs of the university. The LSU Faculty Senate “is the representative governing body of the Faculty Council. It voices policies, opinions, and sentiments of the Council on any matter within its jurisdiction, as indicated by the LSU Board of Supervisors or otherwise. The Faculty Senate may suggest action, inquiries or recommendations to the LSU President and/or the Executive Vice-President & Provost on any aspect of University life such as: academic freedom; policies and procedures affecting faculty appointments; buildings, equipment and facilities; students and student affairs; procedures for academic administrators of LSU; the university's role, scope,

mission, organization, budget and planning” (from LSU Faculty Senate: Our Mission, <https://www.lsu.edu/senate/about/mission.php>).

This Handbook is intended for use by the faculty and staff as a reference to the policies, processes, and procedures of the School of Music in the contexts of the College of Music and Dramatic Arts and LSU. It might be best considered a companion to the School of Music Bylaws. Through periodic revision, the Handbook will be responsive to change while growing ever closer to all-inclusive in its coverage.

## II. Strategic Plan, Vision, Mission

Beginning in 2021, during William Tate IV's tenure as Louisiana State University President, vision and mission were designated as follows:

### **LSU Vision**

As Louisiana's flagship university, LSU will deploy the knowledge generated through the work of our faculty, staff, and students to build a more healthy, prosperous, and secure future for the state.

### **LSU Mission**

Designated as a Land, Sea, and Space Grant institution, LSU secures, elevates, and advances Louisiana and the world through the generation, preservation, dissemination, and application of knowledge and cultivation of the arts and develops students who are prepared, confident, and inspired to achieve lifelong success.

Both statements were approved by the LSU Board of Supervisors on February 10, 2023. Of note in the vision statement is the commitment to the state of Louisiana's "healthy, prosperous, and secure future." Likewise, the mission statement declares LSU "secures, elevates, and advances Louisiana" and includes a responsibility for cultivating the arts. In addition to the vision and mission, Tate developed the "Scholarship First Agenda," which is designed to impact and serve Louisiana specifically. The "Scholarship First Agenda" focuses on a pentagon of research areas: Agriculture, Biomedical, Coast, Defense, and Energy. Through these foci, the goal is to achieve excellence "for our students' success and to elevate Louisiana for the benefit of all."

With the vision, mission, and "Scholarship First Agenda," President Tate delineated a new plan with defined priorities. In terms of the College of Music and Dramatic Arts (CMDA) and the School of Music (SoM), while we are not directly included in the pentagon of research focus areas, the reference to cultivating the arts in the mission statement alludes to our place in the bigger picture. The recent addition of the Bachelor of Music Therapy brings exciting new opportunities to directly engage with the Pentagon Priorities.

In February of 2024, Tate along with the LSU Board of Supervisors introduced "Scholarship First: The Strategic Framework," which is to serve the entire LSU system. Along with the vision statement of "[using] our talents and discoveries with purpose and passion in service to Louisiana," the framework highlights four shared values of this community. They are to (1) seek truth, (2) embody integrity, (3) empower excellence, and (4) engaged service. The framework also includes information on statewide improvements that are a part of our mission, a guide to assist in the achievement of our mission, a description of the system-wide culture, how we engage with the community and support student success, and goals for scholarship and discovery, and service. For more information on the strategic framework, go here <https://www.lsu.edu/strategic-framework/index.php#:~:text=The%20Scholarship%20First%20Strategic%20Framework,that%20win%20for%20our%20state.>

### **CMDA Vision & Mission**

Our college culture revolves around a trio of core strengths—ambitious students, mentorship-focused faculty, and the vibrant arts communities of Louisiana—which together form a perfect recipe for developing skillful learners who are adaptable creative artists and engaged global citizens. We take great pride in the roles played by our faculty, staff, students, and alumni in preserving and growing the performing arts in Louisiana, the region, the nation, and the world.

Realizing the need to reevaluate the SoM's overarching needs and goals, Director Byo, during spring semester 2023, convened a Purpose Group consisting of faculty, staff, and administrators to begin conversations about the purpose of our unit then through the next five to ten years. Meaningful and productive discussions resulted in the development of three universal goals for students, which incorporate elements of President Tate's plan and the CMDA vision.

### **SoM Universals**

Through the combination of a student-focused faculty and a vibrant arts community, our ambitious students will leave the School of Music as:

- disciplined, skillful, lifelong learners,
- engaged global citizens, and
- adaptable, resilient, creative musicians.

For a finalized version of the SoM Universals, go here:

<https://lsu.box.com/v/SoMUniversals>.

Our Mission and Vision clearly extends to pre-college students. Engaging pre-college students (and their teachers) is a priority among the SoM faculty and staff. With the involvement of the CMDA Office of Student Success, we are intentional in designing experiences that target successful school programs, while, importantly, not ignoring underserved communities. We embrace being busy in ways that shine a light on pre-college student engagement.

Engaging pre-college students:

- is planned, not haphazard, not late
- is ongoing, not intermittent
- is refreshing, informative, inspiring
- casts a wide net
- requires us to be skillful in talking with students and parents

In 2021, the SoM faculty and staff embraced a stated belief system that challenged every faculty and staff member to prioritize culture, community, and curriculum in creating a more just society, one in which difference is valued and all individuals have an equal opportunity to flourish. A just society reveals itself in actions that are moral, fair, impartial, and fully informed. Individuals flourish when human dignity is the driver of action. They flourish in a culture imbued with respect, optimism, opportunity, and collaboration. Human flourishing persists in contexts free of barriers to it. An inclusive,

diverse, and equitable society values a full range of human qualities including but not limited to race, ethnicity, religion, class, sexual orientation, gender identity, ability, disability, experience, and perspective.

### III. Administrative Structure and Staff

#### A. Contact Information

School of Music  
102 School of Music  
Louisiana State University  
Baton Rouge, 70803

Phone: 225.578.3261

FAX: 225.578.2562

Website: <https://lsu.edu/cmda/music/index.php>

#### B. Administrative Personnel

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Executive Associate Dean, Chair, School of Theatre  
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Director, School of Music  
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Associate Dean, Research, Creative Practice, &  
Community Engagement, CMDA  
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Assistant Director, School of Music  
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## **C. Administrative Structure**

**Dean, CMDA**

**Executive Associate Dean, CMDA**

**Associate Deans, CMDA**

**Research, Creative Practice, &  
Community Engagement**

**Access & Engagement**

**Director, SoM**

**Associate Director, Graduate Studies, SoM**

**Assistant Director, SoM**

**Executive Committee: Division Heads of:**

Instrumental Music (2)

Voice, Opera, Choral Studies

Academic Studies

Music Education, Pedagogy, Therapy

Ensemble & Conducting

**Areas:**

Brass

Keyboard

Percussion

Strings

Woodwinds

Voice/Opera/Choral

Composition

EMDM

Music Theory

Musicology

Keyboard Pedagogy

Music Education

Music Therapy

Choral Studies

Jazz Studies

Orchestral Studies

Wind Studies

Administrative structure is explained in the School of Music [Bylaws](#).



## D. Faculty Committees

As described in the Bylaws, CMDA has the following standing committees: Dean's Cabinet, Dean's Advisory, Curriculum, and Promotion & Tenure. The SoM has the following standing committees: Executive; Curriculum; Policy; Ensemble Directors Council; Recruitment, Admissions, Retention; and Library and Information Resources. Promotion & Tenure and Tenure Track Faculty Review Committees are elected each year—P&T in the previous spring; TTFR in fall. Faculty Search, Staff Search, and Ad Hoc committees are formed at the discretion of the Director. Current committee membership, including Mentees/Mentors/Peer Reviewers, can be found in a separate document housed under Faculty Resources.

## E. Divisions and Areas (SoM)

The SoM is organized according to five divisions—Instrumental Music; Voice, Opera, and Choral Studies; Academic Studies; Music Education, Pedagogy, Music Therapy; and Ensembles and Conducting, each subdivided into program areas. Division Heads (2 for Instrumental Music) and Area Coordinators are elected by the faculty.

## F. Professional Staff

Executive Assistant to the Dean, Human Resource Analyst, CMDA

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Business

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Kara Duplantier, Manager, Bands

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Student Services, Data Coordinator, CMDA

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Director, Operations (Productions, Information Technology), CMDA

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Manager, Marketing, CMDA

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Coordinator, Marketing & Communications

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Piano Technician  
Joe Rush

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Office of Student Success, CMDA  
Amy Smith, Assistant Dean  
Lauren Stanford, Music Coordinator  
Rebecca Wagner, Theatre  
Rachel Aker, Career Coach, CMDA

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Communication Intensive (C-I) Liaison  
Andy Larson

andy.larson@lsu.edu

## **G. University Contacts**

To orient yourself to campus services and opportunities, go to [Directories](#) on the LSU website. Scan this alphabetical listing of offices, centers, departments, etc. For example, the Division of Student Affairs, Disability Services, Domestic & Sexual Violence Support & Reporting, the Student Health Center, the Graduate School, Parking & Transportation Services, Policies & Procedures.

# **IV. University and School Policies and Procedures**

## **A. Permanent Memoranda (PM) and Policy Statements (PS)**

[Permanent Memoranda and Policy Statements](#) have been created for the purpose of institutional governance by way of establishing standard procedures for the operation of the LSU System (Permanent Memoranda) and LSU A&M (Policy Statements), for example,

- PS 22 – student absence from class
- PS 44 – student grading
- PS 48 – general appeal procedure
- PS 73 – sexual harassment

## **B. Bylaws**

School of Music Bylaws are found [here](#).

## **C. Committees: University, CMDA, School of Music**

For current committee membership, including Mentees/Mentors/Peer Reviewers, refer to Appendix A.

## D. Teaching Load

All faculty are engaged in teaching in ways that reflect their job description. With some exceptions, music faculty loads are apportioned as 40% teaching, 40% research/creative activity, 20% service. The baseline teaching load by academic year is two plus two (two classes in fall and two classes in spring). Exceptions are noted in the SoM Faculty Workload document found here <https://lsu.box.com/v/SoMFacultyWorkload>. The applied music baseline is 18 contact hours per week. For those who teach lessons and a class, the expectation is 15-16 applied students typically. All faculty have graduate student mentoring responsibilities extending beyond the classroom and applied lessons. Policy-wise, this falls in line with NASM standards. From the NASM Handbook:

*Institutions vary significantly in the amount of time they expect faculty to devote to instructional and other responsibilities such as composition and performance, research, and community service. The following statements about two types of instructional responsibilities, therefore, provide indicators, not rules. Classroom instruction in lecture/seminar format is weighted differently from private studio lessons in calculating the teaching component of faculty loads. Normally, the upper limit for a full load for classroom instruction in a lecture/seminar format is approximately 12 clock hours per week; for private studio instruction, approximately 18 clock hours per week.*

## E. Outside Employment (PM 11)

LSU Presidential Memorandum 11 (PM 11), *Outside Employment of University Employees*, requires that all full-time employees comply with its provisions and disclose employment as defined within it. Outside employment is defined as any non-University activity for which economic benefit is received, including but not limited to employment with any non-University employer; contracts to provide consulting, personal or professional services to non-University individuals and entities, including publishing agreements; and self-employment or operation of a business.

Submit all disclosures of outside employment through the Geauxgrants platform found in your myLSU. See Quick Links.

## F. Faculty and Staff Absences

Employment obligates 9-month faculty to be “on the job” beginning one week prior to the first day of classes and extending through the day of commencement for fall and spring semesters. Faculty do not accrue vacation time.

Faculty and staff shall not be absent from their duties without proper authorization. [PM 12](#) addresses conditions of and procedures for various kinds of “leave,” for example, Sick Leave, Sabbatical Leave, Civil Leave (jury duty), Family and Medical Leave, Leave of Absence Without Pay, Funeral Leave, and more. *Human Resources requires faculty to verify attendance monthly through an online Leave Certification process.*

It is expected that faculty create a student-friendly balance between on campus teaching and off campus activities. As a rule, absences from teaching duties should be kept to a minimum, so as to provide students with an environment of continuity. Absences, however, are necessary to enhance or maintain one's professional reputation in the field. The number of days absent varies and is dependent on the type of engagement and the specific area of expertise of the faculty member. *All absences must be reported and approved by the Director.* Requests and documentation should happen at two levels—School of Music and University. As follows:

- To request travel and document it through the School of Music, faculty should go [here](#). See Music Travel Request Form.
- To report absences due to illness and work-related travel through the University's system, faculty and staff should go to Workday. Choose "Time Off."

### **G. Use of LSU/CMDA Facilities and Premises**

LSU CMDA facilities are available primarily for departmental use in accordance with LSU policies concerning such use (c.f., PS-82). In some instances, non-CMDA entities may be granted permission to use CMDA facilities. For any non-departmental or private use, permission must be granted by a CMDA administrator and necessary paperwork processed through the appropriate staff. In most cases, an email from a CMDA administrator is not sufficient to fulfill the university's contractual requirements, which include liability insurance coverage and fee rate information for the event. Priority for use of CMDA facilities or premises is established as follows:

- 1) LSU departments and divisions in conduct of assigned missions and programs, including academic use;
- 2) Recognized student organizations, organizations or faculty and staff, and University-affiliated organizations;
- 3) Educational, religious, and non-commercial organizations not affiliated with LSU.

Most facility rentals require a faculty or staff sponsor to coordinate the needs of the event and, in some case, may require the faculty or staff sponsor (or their approved designee) to be present throughout the duration of the event. Facilities may not be used by CMDA faculty, staff, or students for any private use without appropriate written permissions. Personal or organizational affiliation with the CMDA or LSU does not necessarily constitute departmental use, and may be subject to approvals, fees, contracts, and proof of insurance as described above. Private use includes but is not limited to any paid private lessons in any classroom, studio, practice room, or other CMDA facilities, as this is a violation of both LSU and Louisiana Board of Ethics policies. To reiterate: *Private lessons involving non-LSU students may not be taught in School of Music or MDA facilities. This applies to faculty and students functioning as lesson teachers.*

Go [here](#) to make a room reservation. See Operations/Room Reservations.

### **H. Personal Record Keeping**

This Purpose of PS 36-T, LSU's Promotion and Tenure document, sets the context for the importance of diligence in personal record keeping.

“Among personnel decisions, the decision to award tenure is of distinguished and central importance. The University will do so only through a rigorous, careful process of examination and deliberation. Accordingly, the decision to tenure entails the presumption of professional excellence. It implies the expectation of an academic career that will develop and grow in quality and value, and one that will be substantially self-supervised and self-directed” (p. 5).

The factors in need of supporting evidence of achievement are presented in [PS 36-T](#). The centerpiece of the faculty review process is the candidate's **review file**. The organizing document in the file is the curriculum vitae. The CV should be organized according to Teaching, Research and/or Creative Activity, and Service. The review file should include the evidence supporting the contents of the CV, not necessarily limited to the following:

- Annual reviews
- 3<sup>rd</sup> year review
- Tenure Track Faculty Reviews
- Mentor and Peer Reviewer reports
- Course syllabi
- Instructional material developed
- Course evaluations
- Printed programs
- Letters of invitation
- CDs
- Musical scores
- Publications (copies of or actual proceedings, articles, book chapters, books)

[Elements](#) is the required platform for faculty CVs, sabbatical applications, annual activity reports/annual evaluations, and the promotion and tenure process.

## **I. Promotion and Tenure**

Refer to [PS 36-T](#).

The Promotion & Tenure timeline is presented [here](#) on the Academic Affairs Website. See Faculty Resources, Promotion & Tenure. Timeline information specific to the SoM is provided by the Director of the SoM.

For additional information, see SoM Bylaws, Section VII.1

## **J. Annual Faculty Evaluation**

Each year, faculty performance is evaluated annually, *on a calendar year basis*, by the Director. Faculty are evaluated for the purposes of annual reappointment, promotion in rank, the granting of tenure, nominations for honors, awards, and chaired professorships,

and salary increase. In the month of February, the faculty member's CMDA Annual Activity Report for the previous calendar year is due in *Elements*. In the months of May and June the Director's evaluation will be completed and distributed to faculty.

The areas for consideration for evaluation are research/creative activity, teaching, and service. Research/creative activity, as defined broadly in PS 36-T, signifies "contributions to knowledge in the disciplines appropriate to the department, at a level of quality and significance that is competitive by national standards" (p. 8). PS 36-T describes characteristics of an effective teacher as: "intellectual honesty, command of the subject matter, organization of material for effective presentation, cogency and logic, ability to arouse students' curiosity, stimulation of independent learning and creative work, high standards, and thoughtful academic mentoring" (p. 9). Service is used to mean "other contributions to the department, the University, the academic profession, or the broader community that support the primary missions of scholarship and teaching" (p. 11).

In crafting an annual evaluation for tenured faculty, the Director considers the faculty member's Activity Report, self-assessment, and course evaluations. For additional information, see SoM Bylaws, Section VII.2.

### **K. Tenure Track Faculty Review**

For tenure track faculty (those in the pre-tenure phase), the annual review has four parts: (a) the reports of a mentor and a peer reviewer, (b) the report of the Tenure-track Faculty Review (TTFR) Committee, (c) the Activity Report (with self-assessment), and (d) course evaluations. The report of the Director takes into consideration reports of the mentor, peer reviewer, and TTFR committee. Below, see Section V-A Faculty Development for a description of the mentor and peer reviewer processes.

The Director assembles the following documents/information for review by the TTFR Committee.

- Job Description
- Teaching Load
- Faculty Activity Report
- Mentor and Peer Reviewer reports
- Syllabi
- Course Evaluations
- Previous year's 2023 Annual Review
- Previous year's TTFR Committee report
- 3<sup>rd</sup> year review
- CV

For additional information, see SoM Bylaws, Section VII.2.

### **L. Graduate Faculty Status**

Faculty qualify for the following types of graduate faculty membership: Associate, Full, Research Affiliate, or Professional Affiliate. Associate and Full members may engage in all graduate education activities as well as chair or advise dissertations and theses. With initial appointment at LSU under tenured or tenure-track conditions, assistant professors are appointed as associate members for a six-year term. Full members must possess the highest degree appropriate to the field or unquestionable evidence of comparable achievement in the field. To maintain graduate faculty status full members must demonstrate a current and sustained record of scholarly or creative activities. For more information, see [this document](#) on the Graduate School website.

### **M. Applied Lessons**

Be aware of the following policies, new as of October 2020: (a) the number of applied lessons expected in the 15-week semester and (b) the number of applied lessons expected in the 5-week summer session.

Students are entitled to receive **fourteen** 30- or 50-minute weekly applied lessons in the 15-week semester, totaling 420 and 700 minutes of instruction, respectively. Instructors may choose to modify this schedule for practical or pedagogical reasons, in which case students may receive fewer lessons (e.g., two 75-minute lessons instead of three 50-minute lessons); however, total time in lessons will not fall short of 420 and 700 minutes, respectively.

For Music Education, Music Therapy, and most BA majors, the curricular requirement for lesson time is 30 minutes per lesson (2 credit hours). If agreed upon by student and faculty member, a 50-minute lesson at 3 credit hours is permissible. For Performance majors and EMDM, Jazz, and Composition BA majors, a 50-minute lesson (3 credit hours) is required.

**For the 5-week summer terms** (first summer, second summer), 3 credit hours entails 140 minutes of instruction per week (2+ hrs/wk); 2 credit hours entails 84 minute per week (1+ hr/wk).

Below, see VI-F (Summer Pay) for lesson information.

### **N. Curricular Practical Training (CPT)**

The SoM follows the policies of LSU International Student Services (ISS) relative to Curricular Practical Training, the system that allows international students to work for pay legally while on assistantship. Students must register for the 1-hour course titled Music Internship (MUS 4000) and complete paperwork distributed and approved by ISS.

### **O. Faculty Search Processes**

See the SoM Bylaws for basic information about Faculty and Staff searches. Procedural details are found below.

### *Search Committee, Position Description, Committee Portal*

In summer consultation with the Directors, the Dean submits to Academic Affairs a Hiring Plan for the academic year. The plan is approved in whole, in part, or not at all.

For approved searches, the Director appoints a search committee and committee Chair.

Director and committee Chair develop a timeline for search activities.

Director and search committee develop a position description, which serves as the advertisement for the position.

The advertisement is considered by LSU Human Resources. Upon approval, it is posted in College Music Society, HigherEd Jobs, Chronicle of Higher Education, and area-specific resources as applicable. The goal in search outreach is to cast a wide net, which includes targeted recruiting by members of the search committee.

With adjustment for position type, the advertisement solicits the following documents from applicants: Letter of application, CV, reference list of three, teaching statement, and access to sounds recordings and research. It includes a date by which consideration of applications will begin. The date allows roughly one month for interested candidates to apply.

The committee accesses applicants' files through the Search Committee portal in Workday. Committee members who respond to Workday prompts are granted permissions. The portal includes information about Interview Questions, Interview Questions to Avoid, Committee Members' Roles and Responsibilities, and relevant Policies.

### *Consideration of Applicants*

PS 36t and PS 36nt mandate confidentiality in the processes of faculty and staff position searches. Only the search committee, Director, Dean, and contacted references (on a basis confined to each finalist) should have access to search information.

Anti-discrimination laws apply. To summarize, questions that directly or by implication address age, disability, family/marital status, nationality, race, religion, sex or gender, sexual orientation, and veteran status **are off limits**.

In meetings with all search committee members present and contributing based on the criteria presented in the position description, the committee develops a semifinalist group of 7-10. The Chair consults the Director. The Director consults the Dean.

The Chair communicates with committee and directly with the semifinalists to arrange Zoom interview days and times at 25-minute intervals.



The committee organizes the Zoom interview experience to give it structure and consistency. To be considered: How to start, the committee's questions, the candidate's questions, how to end. Keep in mind that the candidate's questions could reference the climate and culture of greater Baton Rouge (the arts, the schools, etc.).

The committee recommends a finalist group of three. The Chair consults the Director. The Director consults the Dean. Note: Reference checks must be made before campus interview invitations are administered.

### *Campus Interviews*

In consultation with the Director, the Chair organizes the process of reference checking. In consultation with committee, the Chair develops questions to be asked. The approach across candidates must be consistent. Sample questions are available on LSU's Search Committee Portal and in the School of Music's Reference Check document (see the Appendix).

At least two references from the applicant's list must be contacted by phone prior to campus interview invitations being administered. Conversation must be documented via notetaking. Notes must be submitted to the Director.

The Chair coordinates with committee, Director, and the Assistant to the Director to determine the interview schedule by day—typically three days. The Assistant to the Director makes travel arrangements for campus interviews.

The Director contacts finalists via email to invite them for a campus interview and follows up with a finalized interview itinerary. Itinerary is addressed immediately below.

In consultation with committee and Director, the Chair develops an itinerary for the campus interview. Normally, Day 1 is a travel day including dinner with committee members. Day 2 is the main interview day including lunch and dinner with committee members. Day 3 is a travel day. Consider the following activities *in the context of room availability*:

- Mini recital
- Research presentation
- Masterclass and/or other teaching demonstration
- Interviews with committee, Director, and Dean
- Building and campus tour
- Airport/motel pick up and drop off

Note about meals: A complimentary breakfast is included at the Cook Hotel and Staybridge Suites. SoM practice currently is to cater in lunch on Day 2. For dinner on Days 1 and 2, costs for the **candidate and two committee members** are covered. A Foundation credit card can be used to pay for meals. If no Foundation card, we ask that a committee member pay with personal funds and submit itemized receipts to the SoM

Business Officer. Receipts should not include alcoholic beverages. The SoM does not reimburse the cost of alcoholic beverages. *LaCarte should not be used.*

At the conclusion of the interview, the Director distributes an evaluative survey on each candidate to faculty, staff, and students who have been involved in some way with the search. Turnaround for results is 3 days.

Following interviews and in consultation with committee, the Chair prepares descriptive reports for each candidate:

- Strengths, weaknesses, results of faculty/staff/student survey
- No ranking
- Concludes with the candidate is acceptable (or not) for the position

The Chair consults the Director. The Director consults the Dean.

The Director submits information for an offer letter, which the CMDA Executive Assistant to the Dean submits to HR for approval. Upon approval, the Director offers the position. The candidate has roughly 5 days to sign the offer letter. Upon receipt of signed offer letter, the Director communicates with the other finalists. The Director communicates with full faculty and staff.

In the event, the offer is decline, the Director offers the position to another candidate deemed “acceptable” by the committee.

## V. Faculty Development

At the School level, faculty support is evident in a faculty mentoring program, professorships, and funding for research and creative activity. At the College level, developmental activities are led by the Associate Dean of Access & Engagement and the Associate Dean of Research, Creative Practice, & Community Engagement. At the University level, development opportunities are listed below, as are means for recognizing faculty accomplishment.

### A. Support Systems: SoM Mentoring, Professorships, and RCA Stipend

a. Mentoring tenure-track faculty members is an important responsibility of the School. The mentoring process relies on the experience of current tenured faculty members to assist in this process. As such, the Director assigns a tenured faculty member to be an official Mentor to each non-tenured, full-time faculty member. In addition, the Director assigns a Peer Review faculty member to observe teaching and offer additional teaching insight and input to the mentee. The duties of the Mentor, Peer Reviewer, and Mentee are detailed in the SoM Bylaws, Section VII.3.

b. The School is supported by 20+ endowed professorships with returns of roughly 4% to fund Research and Creative Activity. Professorships are assigned by the Dean in consultation with the Directors of Music and Theatre.

c. Every full-time faculty member not connected to an endowed professorship receives a \$2000/year stipend to fund Research and Creative Activity (RCA).

## **B. CMDA Resources**

a. Access & Engagement; CMDA Research, Creative Practice, & Community Engagement. Associate Deans Shannon Walsh and Pamela Pike, respectively lead periodic roundtables and other gatherings, all dedicated to ongoing strategic planning and active follow-through.

b. CMDA New Faculty Orientation. Associate Dean Kristin Sosnowski leads a day-long new faculty orientation the week prior to the start of Fall semester classes

c. CMDA Matching Grants Program. The CMDA Matching Grants program, begun in 2023-2024, was developed to urge and support faculty activity in research and creative activity.

d. CMDA Guest Artist Program. Funding supporting a robust program of guest artists, scholars, and clinicians brings to the SoM “outsider’s” ideas and perspectives that benefit faculty development.

## **C. University Resources**

a. Sabbatical Leave. As described in PS 12, full-time academic employees at the rank of Instructor (or equivalent) or above, who have completed six years of service on the campus without having received leave with pay, may petition for sabbatical leave for study and research, the object of which is to enable them to increase their professional efficiency and usefulness to the University. A condition for the granting of sabbatical is the potential benefit the university will receive as a result of the sabbatical. Adequate justification setting forth the plans for each sabbatical leave shall be stated, and a report of the accomplishments under each leave granted shall be made promptly upon return from sabbatical leave. The specific processes relative to [sabbatical leave](#) can be found on the Academic Affairs website.

b. Academic Affairs leads a “New Faculty Summit” each year in August.

c. Academic Affairs puts on the “Faculty Colloquium” each year in January.

d. Faculty Technology Center. The [Faculty Technology Center](#) “provides IT support, consultations, and innovative solutions to faculty and graduate teaching assistants tailored to their individual teaching, research, and operational needs. Services include workshops and webinars, one-on-one consultations, virtual assistance, and events.” You can get access also on your *myLSU* page under Instructional Support.

e. The [Office of Research and Economic Development \(ORED\)](#) offers faculty support in a number of ways best found by engaging the website. Look for: Faculty Research Grant

Programs, Travel Support, Summer Stipend, Arts/Humanities Project Support, Conference Support, and Equipment Repair & Acquisition.

f. The [Learning & Teaching Collaborative \(LTC\)](#) supports faculty wishing to explore alternative pedagogy in the classroom, including the use of new technologies. Each year, the group hosts a spring faculty colloquium and invites a nationally renowned subject matter expert to provide a keynote address and workshop.

g. The [Center for Collaborative Knowledge \(CCK\)](#) is built on the idea that “we too often forget to sit down and really talk to our colleagues and students, to remind ourselves of the exceptional opportunities for inspiration and collaboration that exist right outside our office doors. CCK seeks to reanimate the interdisciplinary curiosity and innovative power of our campus by generating and funding collaborative research projects and classroom experiences that cross colleges and involve faculty, graduate students, and undergraduates. . . . we at the CCK hope to create wonder and wisdom, and to give all of its participants the opportunities, incentives, and aspirations to ‘think big.’”

h. Communication Across the Curriculum (CxC):  
<https://www.lsu.edu/academicaffairs/cxc/index.php>)

## **D. Faculty Awards**

### a. [University Faculty Awards](#)

LSU takes pride in its world-class faculty. The university's Distinguished Faculty Awards recognize faculty accomplishments and showcase superb teaching, research, and service. School of Music faculty can be nominated for various awards through the work of the CMDA Awards Committee.

### b. Professorships and Endowed Chairs

The purpose of professorships is to recruit and retain high quality faculty. Among professorships at LSU, the Boyd Professorship is the “pinnacle of recognition.” Named for David and Thomas Boyd in 1953, it is conferred for life to faculty who set themselves apart as elite researchers, teachers, and professionals in their field. School of Music faculty hold the Boyd Professorship, Board of Regents Chairs and Professorships, and University and Departmental Alumni Professorships. The College is privileged to oversee two endowed chairs— the Galante Chair in Choral Music Education and the Haymon Chair in Music Therapy.

## **VI. Academic Affairs of the School of Music**

### **A. Course Syllabus**

In this section,

- Preliminaries are things to consider prior to constructing a syllabus.
- Mid-semester Grades and Final Exams reveal LSU's policies.
- Syllabus Construction provides syllabus writing details and a link to information from the LSU Courses & Curricula Committee.
- Class Attendance was added to this Handbook in 2024 in response to a rash of absenteeism.
- Moodle is LSU's information management system intended to facilitate course "delivery," including grading.
- Textbook Adoption is an act of thinking ahead about the course experience.

### *Preliminaries*

a. A syllabus is considered a contract between the faculty and the student.

b. Note well. [PS 44, Student Grading](#), stipulates that every course must be represented by a written syllabus. This includes applied lessons and all individualized course experiences (e.g., MUS 3997, 7997, 4799, 7799, 8000, 9000).

c. Class contexts (e.g., lecture, lab, independent study) are defined in [PS 45, Courses and Curricula](#) according to teacher and student roles. The PS defines credit hour as the "basis for measuring the amount of engaged learning time expected of a typical student" per week. Policy states that students should expect that each credit hour will require a minimum of 2 hours of outside-of-class student work per week for approximately 15 weeks or the equivalent amount of work across a different period of time.

d. Refer to the official Academic Calendar for start and end dates, the holiday schedule, and the midterm and final exam schedule. Academic Calendar and the Schedule Booklet can be found on the [University Registrar website](#)

### *Mid-semester Grades*

*Faculty are required to report mid-semester grades for undergraduate students.* From the General Catalog: "The Academic Calendar shows the midsemester examination period. Faculty must report midsemester grades in all undergraduate courses. These grade sheets are available through myLSU.

### *Final Exams*

Final exam times are scheduled at the University level and for Fall 2025 can be found [here](#).

As per the Registrar's Office: "University regulations require that final examinations be held. Where final examinations are inappropriate because of the nature of the course, exceptions to this requirement may be made upon approval of the appropriate department head, dean, or director, and the Office of Academic Affairs. Final examinations must be given during the published dates for the final examination period. NO MEMBER OF THE FACULTY IS AUTHORIZED TO WAIVE FINAL EXAMINATIONS EXCEPT WITH APPROVAL.

“Students having three or more final examinations in a 24-hour period may request permission to take no more than two examinations on the day concerned. Requests for special arrangements will be considered only when the three or more examinations cover more than seven 7 hours of credit work. These requests should be made to the dean or director at the college or school in which the student is registered.”

### *Syllabus Construction*

1. Your fall syllabi are due to the Director (via [krichard1@lsu.edu](mailto:krichard1@lsu.edu)) by the date designated on the Dates & Deadlines list.
2. You are responsible for formatting your syllabi so that they are accessible to all students, including those with disabilities. In this regard, you may find this 10-minute [video](#) helpful. If you use Microsoft Office, monitor accessibility by applying the Accessibility Checker to your syllabus.
3. PS 44: Syllabi “must clearly state the relative weight of the component factors of the grade.”
4. LSU adheres to a plus/minus grading system. How you employ this system in your classes must be covered in your syllabi.
5. Review [PS 22](#) (student absence from class), particularly the areas of student responsibility and instructor responsibility. Returning to PS 44 and attendance as a basis for grading, “. . . instructors, at their discretion may also include unexcused absences as component of the course grade, as long as attendance policies are spelled out clearly in the course syllabus at the beginning of the semester.”
6. On this “sample syllabus statements” [page](#), you will find statements addressing LSU policies and resources for students and faculty. You may include any or all of them in your syllabus. If you choose to do so, consider avoiding text-heaviness by doing something like this:

“Be aware of LSU policy on matters of Course Expectations; Student Code of Conduct; Nondiscrimination, Sexual Harassment, and Title IX; and Remote Learning. Those policies are found [here](#), where you will also find resources for Academic Success, Recovery Program, and Wellbeing.”

For **Disabilities** and **Generative AI**, choose a statement from the above link and write it into your syllabus. Read on for Generative AI.

### *Class Attendance*

In Fall 2024, Director Byo introduced the following: (a) We consider class attendance a whole school matter. It is every faculty member’s challenge to confront excessive absence by students whether or not your classes are on the need-not-go-to “list.” Every faculty member “signs on” to prioritize class attendance because showing up is consistent with the LSU School of Music principle “Be Present.”

(b) Consider assigning a substantial chunk of course credit to attendance. If showing up is so important (and we know it is), make it worth 30% or more of the course grade. Be

clear in the syllabus about your policy. (Be aware of PS-22 relative to what's excused and what's not.) Develop a way to monitor attendance on a day-to-day basis. Keep good records. And importantly, set it up in Moodle (or otherwise) so that students can see the effects of their absence on their grade as the semester progresses.

(c) At your discretion, include this School statement in course syllabi:  
 “SoM faculty, staff, and administrators value and practice a culture of active engagement. Being present in body and mind—an unrelenting habit of showing up—is perhaps the most essential characteristic of a successful human. Go to class; it’s not a choice.”

### *Moodle*

Moodle is LSU’s course management system. In addition to training resources and the Moodle knowledge base in GROK (LSU’s online knowledge base), LSU Information Technology Services (IT) offers help at 225-578-3375. Access Moodle through your myLSU (see Quick Links).

### *Textbook Adoption*

Adopting a book or other course material is what faculty do when they order a book for use by students in a class. Timely adoption of books for the benefit of students is a common-sense best practice. It is also a *requirement* of the 2008 Higher Education Opportunity Act. Even if you require no book, enter the Adoption & Insights Portal (AIP), via an email sent by Barnes & Nobles at LSU, and indicate that no book is required.

Schedule: Adopt Fall books by May 1, Spring books by October 1, Summer books by April 1.

If you encounter any problems with the system, contact store manager Allen Etheridge, [getheridge@bncollege.com](mailto:getheridge@bncollege.com).

## **B. Student Absence from Class**

University policy on the responsibilities of students and faculty in the matter of student absence from class is presented in [PS 22, \*Student Absence from Class\*](#), and [PS 44, \*Student Grading\*](#).

Absences by an individual or group may be authorized as “excused” by the dean or director when students are fulfilling class or departmental requirements and/or for the purpose of representing the University (e.g., ensemble tours, athletic band events, athletes). Explained below. Attendance at guest artist performances and master classes that conflict with classes are not typically “excusable” absences.

## **C. Group Excused Absences**

Effective 11/1/2017: Discussions involving Dean, Director, the Music Advisory Committee, and Ensemble Directors Council delivered a process for adequately

addressing group excused absences. Our discussions have been rooted in one principled position, that class/ensemble conflicts should be kept to a minimum because we value student attendance. Some conflicts, however, are inevitable, even inherent to the School of Music culture of service, outreach, and engagement. It is in these cases that we endeavor to live by a process that is sensible, clear, and known by faculty and students. As the process is applied, we will take stock of how it is working.

#### The SoM Process:

1. No later than two weeks before the start of fall classes, the lead faculty member will request the Director's validation of group absence from class.
2. For each request, the Director, in demonstrating good stewardship of the School's human and material resources, will consider the intersections of pedagogical priorities, the student experience, and the School's obligations.
3. One week before the start of fall classes, a complete list of validated group absences will be available to all faculty.
4. No later than 3 weeks prior to the event, the lead faculty member will have prepared an excuse letter, the list of students involved, acquired the Director's signature, and distributed to his/her students.\*

\*There may be exceptions. The precise days and times to be away for tournament basketball band, for example, are not known until several days before the event.

5. Student responsibility. Each student will notify the appropriate teacher(s) through email no less than one week before a validated group absence. The Dean's excuse letter and a list of all students involved will be attached to the email. Failure to notify the teacher one week in advance may result in forfeiture of the student's right to "make up" class material missed.\*\* For group absences, number 5 defines "reasonable advance notification and appropriate documentation" found in PS 22.

\*\*See the exceptions comment above.

6. It is the responsibility of ensemble directors and other faculty to explain this process to their captive student groups both verbally and in writing (syllabus) and, in so doing, give this matter high priority. As outlined in PS 22, it is the responsibility of faculty members to assist students in making up, as much as possible, material missed. It is the responsibility of students to be proactive about make up work.

#### Timeline: Group Excused Absences

1. 2 weeks prior to fall semester: Lead faculty requests Director's validation.
2. 1 week prior to fall semester: Director distributes semester list of validated group absences.
3. 3 weeks prior to event: Lead faculty distributes to students an excuse letter w/dean's or director's signature and list of students who will miss class\*
4. 1 week prior to event: Students communicate with faculty through email and in person as appropriate

\*There may be exceptions that do not fit well with the above schedule. The precise days and times to be away for tournament basketball band, for example, are not known until several days before the event.



## **D. Student Appeals**

[PS 48](#) and the [General Catalog](#) outline a formal appeal process for a student who “questions the application of any university regulation, rule, policy, requirement or procedure, not otherwise covered by established procedure, as it applies to that individual student.”

## **E. Recruiting & Retention**

The College of Music & Dramatic Arts Office of Student Success offers support to both graduate and undergraduate students in admissions, advising, academic support, life skills, and peer engagement. The office consists of the Assistant Dean, who is the undergraduate academic counselor, two Recruiting Coordinators (Music and Theatre), and a Career Coach.

Amy Smith, Assistant Dean, works to provide a comprehensive experience throughout the student life cycle, from recruitment to graduation. Utilizing university data and resources, the Assistant Dean works to identify student development needs as well as to offer insight into departmental needs for the consideration of the Dean and Director. Working in conjunction with the Associate Director for Graduate studies, the Office of Student Success works to ensure a smooth transition for graduate and international students as they begin their pursuit of advanced degree. The office aims to better inform scholarship decisions by providing the Dean, Director and faculty with the most up to date records, both of criteria for awards as well as that of students eligible to receive and retain awards. The office is focused on student retention at the undergraduate level. Retention efforts are supported through extensive advising opportunities, academic and life skills workshops and timely referrals to campus resources for all College of Music & Dramatic Arts students. The Recruiting Coordinator seeks to broaden the visibility and accessibility of the School of Music by serving as a representative at recruitment events as well as through direct engagement with individual music directors and schools.

The Office of Student Success team hopes to create an engaging and positive experience for everyone with whom they come into contact. The goal is for our visitors to feel welcome, our current students to feel supported, and our alumni to talk about their time at LSU with pride.

## **F. Student Advising**

Undergraduate student advising is conducted by the CMDA Assistant Dean for Student Success. Faculty are expected to be familiar with curricula and assist students informally with major coursework questions and advice, but do not conduct formal advising sessions. Freshmen and any student on Academic Probation are required to meet with an advisor prior to scheduling each semester. Sophomores, Juniors and Seniors in good standing are not required to see an advisor but are encouraged to do so to ensure understanding of curricular requirements. Advising appointments may be made at any time. Scheduling and schedule advising for the upcoming semester occurs (typically) in

mid-October and mid-March.

[Programs of study](#) are available on the website. Graduate students are advised by faculty members in their area of concentration, that is, their major professor or applied performance instructor. The advisor normally serves as the advisor of the student's graduate committee for the Master's Comprehensive Exam and the Master's Thesis and chair of the student's Doctoral General and Doctoral Final examinations. The advisor's and chair's role is to assist the student in preparing a course of study for the degree and in selecting courses to be taken each semester. Refer to the SoM Graduate Handbook and the semester Dates & Deadlines list for important advising information.

The Associate Director of Graduate Studies assists faculty in interpreting and following the curriculum guides, in preparing degree audits to ensure that they stay on track to fulfill requirements, meeting deadlines for timely completion of the degree, and with all other issues related to degree completion.

### **G. Course Scheduling**

Courses requests are due in early September (for Spring and Summer courses) and mid-January (for Fall courses). It is the responsibility of Area Coordinators to collect the requests of individual faculty and organize them sensibly for submission to the SoM Director. We will make every effort to accommodate requests, but may need to adjust times and location based on course conflicts and student needs.

A *Course Request Worksheet* directs Area Coordinators to provide the following information: Semester, Course No., Section, Course Title, Course Credit, Meeting Time & Days, Room & Building, Instructor, and Enrollment Limit. Applied music, chamber music, and ensembles are unchanging and need not be listed.

Requests for spring and summer courses happen at the same time—again, early in the previous fall semester. Courses will be assigned based on student demand. Summer courses must meet minimum enrollment standards. Courses that do not meet required minimums will be canceled.

### **H. Summer Pay and Class Meeting Schedule**

Summer faculty are paid on a per-class basis and varies with the number of students enrolled. For academic classes:

- \$5,000 for a course enrollment of 10-20 students
- \$7,500 for an enrollment of 20+ students

In the 5-week summer terms, academic classes meet Monday through Friday.

Summer lessons warrant a flat fee per student with no minimum or maximum enrollment. It is \$600 per student, pending favorable budget conditions. Lessons can be taught during

one summer session, not both. There is no pay for teaching MUS 3997, MUS 7997, MUS 8000, MUS 9000, and other individually oriented classes. If you choose not to advise theses or dissertations in the summer semester, please inform your advisee well in advance. Because summer progress is integral to finishing the degree in a timely fashion, your advisee should be given the opportunity to choose a different advisor.

For the 5-week summer terms, 3 credit hours for applied entails 140 minutes of instruction per week (2+ hrs/wk); 2 credit hours entails 84 minute per week (1+ hr/wk).

Note 1: If enrollment for an academic class is less than 10, the class will be cancelled; there will be no remuneration.

Note 2: Enrollment on the third day of the summer term will constitute the official class or lesson enrollment.

Note 3: All courses must be represented by an up-to-date syllabus. No syllabus, no teach..

### **I. University Assessment: Program Review**

Each academic unit is required to conduct annual assessment of general education courses as well as degree programs. Assessment data are gathered by Area Heads. Assessment reports are coordinated by the Assessment Committee and reported through the University's online assessment database Taskstream. The School of Music has developed and revised its assessment procedures over several years.

### **J. Commencement**

LSU holds College-specific diploma ceremonies each Fall and Spring, and one main ceremony each summer. The registrar's office asks that 10% of each college's faculty attend the main ceremony (beyond those hooding PhD students). CMDA asks that faculty attend the diploma ceremonies either as general faculty or as a stage party member sitting with a graduating PhD student.

## **VII. Student (and Faculty) Resources**

### **A. Graduate Assistantships**

For complete information see [PS 21](#) and [PS 85](#) and [here](#) on the Graduate School website. In addition, students should refer to their award letter.

Duty assignments are first recommended to the Associate Director for Graduate Studies by the Area faculty. Final assignments are determined by the needs of the Area and the needs of the College and School of Music. Duty assignments are finalized during the Summer prior to the relevant academic year and approved by the Associate Director for Graduate Studies, the Director, and the Dean. Assignments are for the entire academic year unless faculty designate otherwise when initially submitting the information.

See the School of Music [Graduate Handbook](#), pages 9-11, for the following information:

- Contracts
- Performance expectations
- Attendance
- Renewal and Extension
- Summer Tuition Waiver

## **B. SoM Graduate Student Handbook**

For complete information on graduate students and graduate curricula, see the School of Music [Graduate Handbook](#).

## **C. Travel Funding for Students**

Each year the College of Music & Dramatic Arts will offer a limited number of student professional development travel grants to assist creative and research activity. Grants must be limited to a maximum of \$500. The Application Form can be found [here](#).

Awards are made separately for fall, spring, and summer travel. Application deadlines appear on the Dates and Deadlines List.

## **D. Student Organizations**

- American Choral Directors Association
- American Music Therapy Association
- Double Reed Society at LSU
- Kappa Kappa Psi
- Musical Theatre Club (mtc@lsu)
- Saxophone Society of LSU
- Sigma Alpha Iota
- Student Government (LSU SG)

## **E. Collaborative Pianist Services**

Recital Policies, Procedures, Scheduling, Piano Services, and Programs from a student perspective are covered [here](#).

The school has a limited number of staff pianists and graduate assistants, as well as one Faculty Pianist, Melanie Mallard. Faculty and students should submit a Collaborative Pianist Request [form](#) as early as possible. Under Academics, go to Collaborative Piano.

The pianists will be assigned by Assistant Professor of Collaborative Piano Jeong-Eun Lee on a first come, first serve basis. They are available for required recitals, juries, and the concerto competition. The criteria for the allocation of the pianists are as follows:

- 1) Difficulty of the repertoire. Most DMA solo and concerto recitals will be assigned to either a staff pianist or to the Faculty Pianist Mallard.

- 2) Availability of the pianists.
- 3) Balancing the workload of each graduate assistant or staff pianist.
- 4) Faculty recitals and guest artist recitals will be distributed between the Piano Faculty and the Faculty Pianist.

We highly encourage students to speak to the graduate assistants and other graduate student pianists about collaborating in each other's recitals. Even with difficult repertoire, this will often lead to much better results, and there won't be any need for payment.

Once an assignment has been made, Professor Lee will send an email to the student, the pianist, and the corresponding faculty member. It is important that both faculty and students are aware of the collaborative piano policies (pianists' rights and responsibilities), always attached as a PDF to the assignment emails.

## F. School of Music Scholarships (Aug 2021)

### *General Scholarship Information*

In the LSU School of Music, scholarships are merit-based, with merit being determined through audition. Scholarships are funded in two ways: By the state of Louisiana (the Music Premiere scholarship) and by donors whose philanthropy is directed to the support of college music majors in what we call "private" scholarships. **Music Premiere scholarships** (state-funded) are awarded to full-time incoming freshmen whose academic major is Music. The awards are 4-year awards. **Private scholarships** come with criteria (stipulations) that detail how the money can be used.<sup>1</sup> For example, the Haymon scholarship stipulates "full- or part-time brass instrument students in the School of Music." Some private scholarships stipulate the necessity of "financial need."<sup>2</sup> All private scholarship offers must be determined by faculty committee. The area faculty constitutes the typical committee. The School of Music is fortunate to have private scholarships dedicated to the following areas: Voice, Piano, Strings, Choral Music, Bands, Music Education; less so for Woodwinds, Brass/Percussion, and Jazz.

<sup>1</sup>. Private scholarship criteria are presented in Blackbaud.

<sup>2</sup>. Financial need as defined by the federal government requires completion of the FAFSA Form (Free Application for Federal Student Aid) and consideration by LSU Financial Aid.

Private scholarships are endowed or non-endowed. An **endowed account** is a perpetual fund that replenishes each year at a rate of return that is determined through investment. A **non-endowed account** loses its value through withdrawal. Unless new donations are secured, it does not replenish. The LSU Foundation manages our private scholarships through the Blackbaud system.

Each academic year, the School of Music has at its disposal \$1M of Music Premiere funding. Each area (Voice, Piano, Strings, Woodwinds, Brass, Percussion Jazz, Composition) is allotted a portion of the \$1M. Allotments are based on School need, which is determined primarily by the "personnel" needs of the large ensembles (Orchestra, Choir, Band, Opera). Available Music Premiere money is determined by

subtracting the total amount of encumbered funds (those supporting current students) from \$1M. Stated differently, each year as students graduate or otherwise leave the music major, Music Premiere money is freed up for new students.

### *Student Recruiting & Retention: Office of Student Success (OSS)*

The College of Music & Dramatic Arts Office of Student Success (OSS) offers support to undergraduate students in admissions, advising, academic support, life skills, and peer engagement. The office consists of the Assistant Dean, who is the College's major undergraduate advisor, a Music Recruiter, Theatre Recruiter, and Career Coach.

Purpose of the CMDA OSS:

- To assist faculty and students in the recruitment, onboarding, and retainment process by providing resources, guidance and support for academic achievement, personal growth, and overall student success.

How can the OSS help faculty?

- Liaison between faculty and students
- Schedule auditions and manage admissions to the School of Music
- Identify student financial need and provide scholarship information
- Help with online tools such as Slate and Workday
- Give feedback on student numbers in each studio/concentration area
- Provide answers and resources to students about dates/deadlines, application process, etc.
- Prepare and manage recruiting materials

The Assistant Dean works to provide a comprehensive experience throughout the student life cycle, from recruitment to graduation. Utilizing university data and resources, the Assistant Dean works to identify student development needs as well as to offer insight into departmental needs for consideration by the Dean and Director. Working in conjunction with the Associate Director of Graduate studies, the Office of Student Success works to ensure a smooth transition for graduate and international students as they begin their pursuit of advanced degree. The office aims to better inform scholarship decisions by providing the Dean, Director, and faculty with the most up to date records, both of criteria for awards as well as that of students eligible to receive and retain awards. The office is keenly focused on student retention at the undergraduate level. Retention efforts are supported through extensive advising opportunities, academic and life skills workshops and timely referrals to campus resources for all College of Music & Dramatic Arts students. The Music and Theatre Recruiters seek to broaden the visibility and accessibility of the School of Music and the School of Theatre by serving as representatives at recruitment events as well as through direct engagement with individual private teachers, K-12 teachers, and schools.

The Office of Student Success team hopes to create an engaging and positive experience for everyone with whom they come into contact. The goal is for our visitors to feel welcome, our current students to feel supported, and our alumni to talk about their time at LSU with pride.

### *Student Recruiting: The Faculty*

School of Music faculty are responsible for developing a program of recruiting that builds strong relationships with secondary school music students, their music teachers, and their parents. We aspire to teach a broad range of students of diverse identities and backgrounds who value learning in an engaged, personalized, collaborative, and inspiring School culture. Undergraduate students are an intriguing mix of intellect, talent, experience, and drive. The SoM attracts healthy numbers of skillful undergraduate performers and composers. We also accept competent applicants in whom we see promise and motivation. Faculty are up for “coaching up” this latter group and in 4 years seeing substantial growth. In this description, a sole focus on performance is not intended. We attract high-achieving undergraduates on the academic side as well, some of whom are represented on the Presser Award list presented here, <https://lsu.box.com/v/studentachievements>. In 2023 alone, undergraduate music majors won a Truman Scholarship and the LSU Honors College Outstanding Thesis Award. On the other hand, “coaching up” on the academic side is necessary too. Graduate students frequently are accomplished, experienced performers, composers, teachers, and conductors who arrive at LSU ready to learn and committed to full engagement in the program of study.

As recruiters, each faculty member must be a well-versed advocate for what they do and who they are as a teacher/musician. Additionally, and importantly, faculty must be well-versed advocates for (a) music, (b) the music major generally, (c) the music major at LSU, and (d) an LSU degree. The language you use when speaking or writing as an advocate influences the way others think while also influencing how you think. Are we recruiting, or are we inspiring and helping young people find their passion? We must cast a wide net to generate interest that positions us to offer more, not fewer, scholarships, for example, four \$5000 scholarships rather than one \$20,000 scholarship. A strategic direction for recruiting targets high academic achievers, those who qualify for TOPS (Taylor Opportunity Program for Students) and those who will be candidates for University academic money.

Relationships is the number 1 “recruiting” technique. Typically, an applied faculty member would know the recruit and their parents for 2 years or more. There would be a record of interactions via phone, email, in-person, complimentary lessons, campus visits. Faculty (our personnel) have to be invested in building and maintaining a large, vibrant studio of students. Recruiting is about relationship-building. It is sustained work. It is hard work.

All faculty members, not only performance faculty, “own” recruiting. (a) We are *always* recruiting in the sense that the day-to-day experiences in the School of Music and the “culture” that surrounds it is public knowledge. As faculty and staff, we are central in creating culture that presents us well within and beyond LSU’s borders. (b) We are all called on to contribute our time and insight to recruiting events that happen through the Office of Student Success and LSU Enrollment Management. (c) We are all called on to



be well-versed advocates for music, the music major generally, the music major at LSU, and an LSU degree. Each of us must talk knowledgeably and accurately about the whole of the School of Music and the LSU experience. (d) Be aware that faculty and graduate teaching assistants in music education, bands, choir, orchestra, and EMDM are “in the schools” frequently. They have developed and continue to develop the important relationships that regular and meaningful interaction brings.

See the Uncle Henry video. [Here](#) it is.

### *“Enrollment Management” in the School of Music*

Short of a defined enrollment management plan, we “manage” enrollment by establishing 18 contact hours/week as the goal for each applied music faculty member and by understanding that we must meet the personnel needs of a School that has five choirs (A Cappella, Chamber Singers, Chorale, Tiger Glee Club, and Gospel), two full orchestras (including a campus-focused Concert Orchestra), three concert bands (Wind Ensemble, Symphonic Winds, Symphonic Band), two athletic bands (Tiger Marching Band, Bengal Brass), two jazz ensembles (Jazz Ensemble, Jazz Lab Band), an active Opera program, and chamber music.

Recently, our yearly average of new undergraduate music majors has been roughly 75. A well-distributed 90-100 new undergraduates should be our yearly goal.

### *Tuition, Fees, and Other Costs of an LSU Education*

Effective recruiters know stuff. They talk smart about the music major as a precursor to a career. They talk smart about the LSU experience and the School of Music experience. They know the idiosyncratic details, for example, about cost. It’s time to do some homework.

#### ***A. Undergraduate Students***

The table below presents yearly costs in tuition & fees, housing, and meal plan, separated according to in-state versus out-of-state residence.

Undergraduate costs:

<i>Estimated Yearly Cost: 2025-26</i>	<i>LA Resident</i>	<i>Out of State Resident</i>
Tuition & Fees	\$12,472	\$29,148
Housing	\$10,004	\$10,004
Meal Plan	\$5499	\$5400
Total	\$27,876	\$44,552

\*Tuition & Fees based on rates at 15 credit hours.

\*Housing represents an average price of LSU dorm rooms.

\*Meal Plan is based on the 12 Tiger Meals plan.



Find more cost details at [LSU Financial Aid & Scholarships](#).

The TOPS (Taylor Opportunity Program for Students) award, presented in the table below, is a college award program that covers undergraduate tuition costs of Louisiana residents who attend LSU. The table illustrates a sliding scale of coverage according to ACT and GPA.

<i>Award: 2024-2025</i>	<i>ACT</i>	<i>GPA</i>	<i>Total Award</i>
TOPS Honors*	27	3.5	\$7462
TOPS Performance**	23	3.25	\$7462
TOPS Opportunity	20	2.5	\$7462

\*Honors annual stipend: \$800

\*\*Performance annual stipend: \$400

For a Louisiana resident, the most lucrative TOPS award covers just over 60% of tuition and fees. In determining offer amount, faculty might consider what the scholarship would be paying for. For example, \$5000 would make a TOPS recipient whole in terms of tuition and fees. \$5000 would cover most of a meal plan; \$10,000 would cover the housing estimate. All for the chance at earning an LSU School of Music degree!

A key point: Students and their families are enamored with the dollar figure in their scholarship offers. In competitive situations where \$1000 or \$2000 would make the difference, contact the Director of the SoM. Otherwise, we need to help families think about a more important figure, that is, what will be their *out of pocket* expenses? Might a *smaller* scholarship be part of an overall package yielding *less* out of pocket expense (compared to another school's offer)? Look at the details, and do the math.

An incoming student must (a) audition, (b) be accepted by the School of Music, and (c) be accepted by LSU before a formal scholarship offer can be made. Faculty can speak honestly with recruits about a pending offer, but must designate the offer as unofficial until the student has received a letter of notification from the School of Music.

### ***B. Graduate Students***

<i>Estimated Yearly Cost: 2025-26</i>	<i>LA Resident</i>	<i>Out of State Resident</i>
Tuition & Fees	\$12,944	\$29,866

\*These figures are for fall and spring semesters combined, in other words, yearly costs.

\*Based on 9 credit hrs/sem. 9 hrs is full-time.

School of Music graduate awards for doctoral students are \$23,000 plus tuition exemption for a 20-hr assistantship spanning 3 years. Awards to master's students are \$11,330 plus tuition exemption for a 20-hr assistantship spanning 2 years. Coverage includes 75% of health care costs. The comprehensive annual monetary value of these awards, therefore, is approximately:

Approximate Value:

- Doctoral (in-state): 20 hrs, \$23,000 + \$13,000 in tuition & fees = **\$36,000/yr**
- Doctoral (out of state): 20 hrs, \$23K + \$30K in tuition = **\$53,000/yr**
- Master's (in-state): 20 hrs, \$11,330 + \$13,000 in tuition = **\$24,330/yr**
- Master's (out of state): 20 hrs, \$11,330 + \$30K in tuition = **\$41,330**

A student who holds a 20-hour graduate assistantship during the fall and spring semesters (two consecutive semesters) of the academic year will receive, as an added benefit, a full tuition waiver for summer school if the budget to cover such costs remains intact. Students will still be required to pay all required fees.

An assistantship, unlike a scholarship, carries work duties. Work duties are determined by the faculty in consultation with the Assistant Director of Graduate Studies.

### *The Concept of Upsell: Premiere Scholarships*

For Premiere scholarship allotments, we upsell by 40%. As an example, in upsell world, \$10,000 of available money becomes \$14,000 to be offered. For undergraduates, we upsell in order to increase the likelihood that all or most of our available scholarship money will be accepted by recruits for use in a given year. Upselling allows faculty to offer more scholarships or larger value scholarships. The budget, however, will not allow us to spend *any* amount over-budget, let alone 40% over-budget, so the upsell concept is dependent on turn downs (offers that are rejected by recruits). By making more offers we increase the probability of accepted offers counter-balancing the inevitable turn downs. Until April 1, rejected offers can be re-offered. No re-offers after April 1.

As we approach the May 1 deadline for student decisions, the Director monitors offer turn downs. During this period, there may be opportunity for re-offers or revised offers. We operate on the notion that private scholarship money, as per donor intent, may not go unused in any given academic year.

\*To reiterate, Premiere and private scholarship recommendations require that at least two faculty endorse the audition. No individual faculty member may alone make a scholarship recommendation. Recommendations are given to the Scholarship Coordinator in your area. The Scholarship Coordinator compiles all recommendations in a form (provided by the Director) and sends to the Director of the SoM. The Director considers the recommendations and forwards to the Scholarship Processor. At the recommendation stage, all scholarship communication should happen between Scholarship Coordinator and Director.

### *Steps for Undergraduate Student Admission*

#### ***A. Undergraduate Steps for Admission***

1. Student applies to LSU
2. Applicant completes Audition Request Form, indicating Degree and Audition Preference

- a. If applicant selects Audition Day, OSS schedules the audition time and provides to faculty
- b. If applicant selects Alternate Date, faculty coordinates audition date/time
- c. If applicant selects Recorded Audition, faculty reviews video audition and schedules a follow up interview if needed
- d. Faculty submits audition and interview evaluations to Slate or OSS.

### ***B. Graduate Steps for Admission***

1. Student applies to LSU
2. Performance Areas: (i.e., Woodwind, Brass, Strings, Piano, Jazz, Percussion, Voice)
  - a. If applicant selects Audition Day, OSS schedules the audition time and provides to faculty
  - b. If applicant selects Alternate Date, faculty coordinates audition date/time
  - c. If applicant selects Recorded Audition, faculty reviews video audition and schedules a follow up interview if needed
  - d. Voice and Piano only: Prescreening required for applicant. Prescreening deadline is December 1. Faculty must submit prescreening pass/fail lists to OSS by December 15 to be able to adequately notify the applicants of the prescreening results.
3. Academic Areas: (i.e. EMDM, Music Theory, Composition, Musicology, Music Education)
  - a. Faculty coordinates all interview efforts
4. Conducting Areas (i.e. Wind Conducting, Orchestral Conducting, Choral Conducting)
  - a. Faculty coordinates all prescreening and second round auditions
  - b. Faculty sometimes requests OSS support in sending prescreening denial emails
  - c.

### *Admissions Technology*

- A. *Slate*** is a comprehensive platform for admissions and enrollment management, student success, and alumni/advancement. Slate functions as the University admission software which holds all LSU application records.

### ***B. Faculty use of Slate***

1. View applications
  - a. LSU Status
  - b. Materials submitted/missing
  - c. Requirements Completed/Needed in Admission Process
  - d. Financial Aid/Scholarships Allocated
2. In Music Application, submit Evaluations of Auditions/Interviews

## *Awarding Scholarships*

### ***A. Criteria for Music Premiere Scholarships***

To maintain eligibility for this scholarship, students are required to maintain full-time enrollment as a music major each semester, achieve a 2.75 overall GPA, and earn 24 credit hours each year. The following degrees meet eligibility for a Music Premiere Scholarship: BA, BME, BM, BMT. A detailed scholarship retention policy appears here: [www.lsu.edu/scholarshipretention](http://www.lsu.edu/scholarshipretention).

### ***B. Steps to Awarding Music Premiere Scholarships***

1. Student applies to LSU
2. Student completes Audition.
3. Faculty Meet to discuss audition and inform Scholarship Coordinator of potential scholarships they would like to award Student.

Student must not be informed of scholarship award until after student has been notified of passed audition.

### ***C. Dates for Consideration of Awarding Scholarships***

Priority deadline is February 5. If student auditions in-person or submits recorded audition by this date, the audition will be automatically considered for music scholarships. Late auditions and submissions will be considered for admission but may not qualify for scholarship consideration due to availability. Faculty must submit scholarship decisions by March 1.

### ***D. Blackbaud***

During 2020-2021, on a directive from the Provost concerning private scholarships, the LSU Foundation developed new protocols (Blackbaud Award Management) for scholarship distribution, intent on achieving (a) cross-campus consistency in award distribution, (b) transparency, (c) maximal use of scholarships dollars, and (d) responsible stewardship. Cross-campus, students will apply for private scholarships. For Music, the changes in system will mean: (a) a rigid adherence to timelines, (b) creation of groups of three faculty to make scholarship decisions, (c) adoption of a rating system for scholarship decisions, (d) hierarchical organization of pending scholarship recipients (alternate lists), and (e) development of a plan to make endowed scholarships 4-year promises.

## *Steps to Graduate Admission*

1. Student applies to LSU Graduate School
  - a. Student indicates music specialty interest. Based on what the student selects, they will receive specific instructions on how to proceed with

- audition/interview for admission consideration. (instructions are automatically sent once application is submitted)
- b. Student will also receive instructions on how to submit required materials:
    - i. Transcripts from ALL institutions attended
    - ii. TOEFL score (if international student)
    - iii. Resume/CV
    - iv. GRE (PhD applicants only)
  2. Graduate School Officer evaluates the transcripts and TOEFL score (if applicable) for admission consideration.
    - a. Resume/CV and GRE (if applicable) is for SOM evaluation only.
  3. Student's application is moved to bin for faculty evaluation.
    - a. *First Read – Prescreening Applicants*
    - b. *Second Read – Second Round/Interview/Audition Applicants*
    - c. *Final Recommendation – Applicants Ready for Admission Decision*
  4. Faculty receives applications in their Slate Reader Queue.
  5. Student completes audition/interview
  6. Faculty evaluates applications once audition/interview is complete.
  7. SOM moves application to Second Read bin (if pass prescreening round for final round evaluation)
  8. SOM moves application to Final Recommendation once faculty area admission decision is reached based on evaluations submitted
  9. SOM Graduate Advisor submits credential analysis for applications located in Final Recommendation bin
  10. Graduate School receives credential analysis of applicant
  11. Graduate School sends admission decision to applicant (ADMIT or DENY)

### *New Gift Agreements*

New Foundation gift agreements and updates of current agreements will be processed by the School of Music Business Manager.

## **G. Student Awards**

### University Awards:

- Dissertation Year Fellowship,
- Distinguished Dissertation Award, and
- Other Fellowships can be found on the Graduate School website.

### School of Music:

- Dean's Concerto Competition
- Membership in *Pi Kappa Lambda*
- Presser Undergraduate Scholar Award
- Baton Rouge Opera Guild Scholarships
- Turner-Fischer Opera Scholarships
- Turner-Fischer Collaborative Piano Scholarship
- Music Club of Baton Rouge Scholarships

- The Sydney M. Blitzer Violinist
- School of Music Awards Ceremony occurs in April.
- Free entry to paid music events. Not an award, but a benefit . . . music majors, music minors, and large ensemble members regardless of major have access to free admission to each paid performance of an ensemble at the Union Theatre or an opera at the Shaver Theatre or Reilly Theatre. Note that there is no walk-up free entry. Students will have to complete a form at least 72 hours prior to the performance.

## **H. Keys**

Go [here](#) for key requests.

## **I. Building Access and Safety**

Personal Safety: Standard building hours are:

6:30 am-11:45 pm M-F

6:30 am-10:15 pm Sat/Sun

Prudence is advised as it is in any populated area. Please avoid practicing late at night if the building seems deserted. Try to arrange your practice schedule during times when the building is more populated. Note that the buildings will not be open on home football-game Saturdays to prevent unauthorized use of the building facilities. Report the appearance of unauthorized persons in the building or aberrant behavior to the Music Office or Campus Police immediately. SoM faculty and students have 24/7 building access via card-swipe locks on the front door of the buildings. Building closures for home football games still apply; card swipe will not work on those days. The SoM lobby is open to the public on football game days, but the rest of the building is closed, even for CMDA students. If you have difficulties with card swipe access, see the SoM front desk staff.

## **J. Copies**

Music faculty have access to copy machines in the SoM and MDA.

## **K. Health and Wellness**

The Music major requires a significant investment of your time and energy. The School encourages you to maintain healthy practices and be mindful of your own psychological well-being.

CMDA Mental Health Counseling. As of Fall 2025, in partnership with LSU Student Health Center Mental Health Services, the College of Music and Dramatic Arts and LSU Bands offers dedicated, on-site mental health counseling for graduate and undergraduate students within the College of Music and Dramatic Arts or LSU Bands including Tiger Marching Band. Appointments will be held on LSU's campus in the School of Music Building and through teletherapy. There is no cost for this service. When making an appointment, students should

specify if they would like to connect with the CMDA Counselor. Schedule in person at the LSU Student Health Center. Call (225) 578-8774.

Additionally, same day access is available Monday-Friday in the Heath Center's main site clinic for any students who would like to get connected with services in that manner, or for those who have urgent/crisis needs. If you are experiencing an acute mental health crisis and need to speak with someone immediately, please call 988 or text 741741. Funding for this service is in part provided through the Matthew Bahlinger Memorial Fund. In addition, the LSU Student Health Center offers a variety of mental health services. For more information, visit the LSU Student Health Center Mental Health Services website.

## VIII. Productions

### A. Guest Artist recital and/or master class

A substantial guest artist/guest scholar program, supported by the School of Music and the University, is an enhancer of the on-campus music experience for students, faculty, and the public. The student fee-based Performing Arts Series, the Manship Guest Artist account, faculty-controlled professorships and area budgets provide the monetary means. For example, Music Forum is a regularly occurring guest lecture space supported by an area budget. In March, the faculty are invited to submit guest artist and guest scholar proposals for consideration for the following academic year. The Director of Operations negotiates contracts with the large-money guests. The faculty sponsor accepts responsibility for organizing their event from start to finish, coordinating all facility and calendaring matters with the Events Manager, marketing matters with the Marketing & Communications Coordinator, and procurement matters with the Business Officer. Guest appearances typically require special attention from the faculty sponsor. *Prologue* is produced and distribute in August and January as the primary print means to publicize the events of the School and College.

Do this for all guest artists, regardless of pay grade. The [Event Planning](#) process is explained on the website under Faculty Resources. Keep in mind that planning for a given academic year begins in March of the previous academic year.

Notes:

1. The faculty sponsor accepts responsibility for organizing the event from start to finish, coordinating all facility and calendaring matters with the Production Manager, marketing matters with the Marketing Coordinator, and procurement matters with the Business Officer. Guest appearances typically require special attention from the faculty sponsor.
2. Occasionally, opportunities present themselves unexpectedly, resulting in after-deadline requests for guests. Guest artist/master class events that live within the regular studio class time and space, and involve no money need not have administrative approval. Guest artist/master class events that live outside the regular studio class time and space, and/or involve money require administrative approval. The approval process considers return on investment, wear on students, complexities of scheduling, market saturation, finances, and staffing. Strategic planning within studio should make the unexpected a rare occurrence.

3. Faculty cannot require students to attend studio class when the time of studio class conflicts with students' other classes and related curricular activities.

### **B. Faculty recital**

In planning for the *next* academic year, these are the things to do at the key points in time for a faculty recital.

- **In March** submit the *Event Request Form*.
- For fall events, **in May** (before summer) submit the *Marketing Form*.
- For spring events, **in November** (of fall semester), submit the *Marketing Form*.
- One month prior to event: Complete *Event Information Form*

### **C. Studio recital and Recruiting & Engagement events**

In planning for the *next* academic year, these are the things to do at the key points in time for a studio recital and/or recruiting event.

- For fall events, **by August** (preceding the fall semester) submit the *Event Request Form*.
- For spring events, **by November** (preceding the spring semester) submit *Event Request Form*.
- One month prior to event: Complete *Event Information Form*

### **D. Student recital**

- One week before the semester begins, students will be invited to schedule a recital scheduling meeting. First respond, first served.
- Degree-required recitals scheduled during first two weeks of each semester.
- Non-required recitals scheduled starting the third week of each semester.
- Find complete information on the website [here](#).

Notes:

1. Non-required recitals should not take place in the recital hall. The French House Grand Salon and St. Alban's Chapel are a couple of venue options available that are free to students. Non-required recitals should be scheduled at times that avoid conflicts of venue, performers, and potential audiences with official School of Music events. Staff services such as house management, stage management, programs, and publicity are not provided for non-degree recitals.

### **E. Major and other ensembles events associated with the Ensemble Directors Council**

#### **Timeline**

- November: Event planning for next academic year
- December/January: Submit dates, times, venues to the Director of Operations
- February: Dates submitted to Union Theater
- March/April: Reservations confirmed by Union Theater



- For fall events, **in May** (before summer) submit the *Marketing Form*
- For spring events, **in November** (of fall semester), submit the *Marketing Form*
- One month prior to event: Complete *Event Information Form*

## F. Communications Area

The CMDA Communications staff consists of a Manager (a Communications Designer) and a Coordinator (of Communications and Marketing).

SoM areas (academic and performance), performing ensembles, faculty recitals, guest artist recitals, and guest lectures are marketed in some combination of the following ways:

- *Prologue*, the Performance Guide  
Comprehensive listing of all official performances, student recitals excluded. Hard copy distribution in fall and spring. To over 10,000 prospective patrons—local, K-12, and more.
- Radio Ads (WRKF & KLSU, priority timeslots, dedicated to event)
- Facebook Paid Campaigns
- Google Search Ads
- Program Cover Graphics
- External Printing of Program (on a select basis)
- Internal Printing of Program (in a hybrid hard copy/QR code approach)
- 24x36 printed posters (Opera only)
- Facebook Events Listing
- Moments In Music article/spotlight
- Digital Signage (CMDA, SOM, TBH, Union, Residential Halls, UREC)
- Community Calendars (LSU Main Calendar, Country Roads, Visit Baton Rouge, etc.)
- MailChimp Email Support
- Conference presence
- Trade journal advertising

Notes:

Web support for instrument days/workshops will only be provided with **at minimum** three weeks of advance notice from when services begin.

To efficiently promote the quantity of events hosted by our College, the CMDA Marketing Office works as far in advance as possible on a rigid schedule and budget. Therefore:

- Rescheduling, cancelling, or significantly changing the scope of your event after *Prologue* or other collateral has been published may result in the loss of marketing support.
- New events added during a semester are not guaranteed support.

- Support requests outside the scope of this document will be considered at the marketing office's discretion, in consultation with CMDA administration.

As a faculty member desiring the most out of marketing, you will be well served by knowing what you want to do and notifying staff well in advance. Go [here](#) for the full events process

No effective marketing plan exists in a vacuum. Cultivate your own relationships. Be enthusiastic about your events. Word-of-mouth around the School and community is important. Faculty, staff, and students are multipliers. Marketing applies LSU branding; you run with it. In this arrangement, our messaging is consistent across platforms.

### **G. Philosophical Considerations: Recitals, Master Classes**

Our policies urge a proactive approach to programming, that is, one that is planned well in advance and thoughtful. Requests that make a case for planned well in advance and thoughtful will be given priority consideration. Occasionally, opportunities present themselves unexpectedly, resulting in after-deadline requests for guest artists. Proposals are subject to administrative approval in a process that considers return on investment, wear on students, complexities of scheduling, market saturation, finances, and staffing. On one or more of these bases, an after-deadline request may be denied; if approved, productions and monetary support may be limited. Faculty may not require students to attend studio class when the time of studio class conflicts with students' other classes and related curricular activities.

When programming is conceived and promoted as touching more than one area within the School, we may have fewer recitals in a given year, but more with horizons-extending impact on a wider swath of students, faculty, and community. This approach advocates for a broad, inclusive conception of music and music making and calls for more examples of faculty reaching across areas in building guest artist events. The School depends on the faculty to create the grass roots buzz among students and faculty about an event.

Creative scheduling of other venues reduces competition for a busy Recital Hall and spreads the wealth across campus. On campus venues include the French House, Coast & Environment Rotunda, the Business Education Complex, SoM 115, Tiger Band Hall, and St. Alban's Chapel.

### **H. Use of Recital Hall and Other Performances Spaces<sup>1</sup>**

As the premier public recital and recording space of the School of Music, the Recital Hall is used primarily for faculty recitals, student recitals, guest artist recitals and master classes, dress rehearsals, and faculty recording. Additionally, it is open to scholarly presentations, limited studio classes, and mass student/parent events. It is reserved for piano tuning and maintenance on a schedule that varies with the recital/concert schedule.

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1. During Recital Hall renovation, alternative venues will be arranged. Recital slot options will be limited. Flexibility in planning an event is encouraged.

Because it presents open access to recital pianos and audio equipment, and because its aesthetic appeal is compromised by burnt out light bulbs, which can be replaced only at ends of semesters, Recital Hall use is closely monitored. Requests for **all use**, including reasons other than those listed above, will be considered and approvals reserved for (a) faculty and students in the LSU music major, (b) justifiable reasons, and (c) those who, after use, can be depended on to return the space to neutral, which concerns the treatment of pianos, chairs, stands, lights, and doors. This latter point, on good stewardship, is critical.

#### Recital Hall Regulations

- For all use, the Recital Hall must be reserved. No exceptions.
- The primary user must make the request for use.
- The Recital Hall is available for other use on weekends only for faculty.
- Make the request 2 weeks in advance. Otherwise, use is at the discretion of the Director. Requests for next day use that arrive after 12:00 noon will be denied.
- Users will observe explicit use protocols, which will be distributed in writing.
- The student recital policy allows for **one** Recital Hall dress rehearsal.

#### Other Performance Space Regulations

- For all SoM and MDA rooms, a reservation must be completed before use.
- Other adequate rehearsal/performance space can be found in:
  - SoM 232: Chamber music room
  - SoM 331: Chamber music room
  - SoM 115: Choir rehearsal room
  - SoM 118: Orchestra rehearsal room
  - SoM 114: With noise reducing doors, 114 is a satisfactory space for self-recording.
- Students may self-record in the rooms listed immediately above.
- When the football schedule and SoM staffing allow, these rooms can be reserved on weekends. Requests for use that arrive after 12:00 noon on the Friday immediately preceding will be denied.

#### Process

- Complete the Room Reservations Form on the website.

### I. School of Music Recording Procedures

In the spring of 2017, to both modernize and save cost, the Audio Engineer in consultation with the Dean transitioned to a new approach to recording concerts and recitals. High Definition (24 bits/48 kHz) audio files are transferred directly to a hard drive. A backup of this file is made to a second secure hard drive. Performers are sent links to an unedited, CD quality version of these audio files (16 bits/44 kHz).

At present, performers and their studio professor receive a link to a folder that contains the event, edited into tracks. These files are of CD quality (16 bits/44 kHz). For events

that are recorded in the recital hall, the link will be sent within 24 hours. For events recorded outside the recital hall, the link is sent within 5 business days.

All recordings are stored on a hard drive in the recording booth. All recordings are backed up to a second hard drive. Access to these files is available to faculty upon request.

The LSU Library will receive mp3 versions of these edited recitals at the same time as the performers. Library staff will enter the event into their catalog with links to the individual tracks in the Digital Commons platform. These files will be available to anyone with an LSU ID. The time it will take to get them online is not known at present but should be known in the near future.

## **IX. Business Office Procedures**

### **Faculty Travel**

SOM Faculty must request approval for travel before booking any arrangements associated with a trip. Please use the Music Travel Form to submit your request for travel. Within this form, you will detail estimated costs for travel and provide as much detail as possible regarding your trip.

<https://www.lsu.edu/cmda/music/resources/faculty/forms/music-travel.php>

The Travel Orientation Brochure is useful in estimating costs.

[https://www.lsu.edu/administration/ofa/oas/acctpay/pdfs/fy23\\_travel\\_orientation\\_brochure.pdf](https://www.lsu.edu/administration/ofa/oas/acctpay/pdfs/fy23_travel_orientation_brochure.pdf)

Upon submission, your form will be routed to the Business Office. The Business Office will create a spend authorization on your behalf in Workday which must be approved by the Director. You will receive notification that your spend authorization has been completed after all approvals have been received. Upon receipt of that email, you may begin paying expenses for travel such as registration, airfare, and lodging. If an approved Spend Authorization is not in place prior to travel, any university travel/incidental insurance is forfeited.

Faculty are encouraged to rent a car for any university trip above 145mi round trip. Employees using their personal vehicle for University business should ensure they are adequately covered under their personal insurance policy. University policy requires that the employee's auto liability insurance be the primary insurance for any accidents that occur while driving on University business. The University does not provide physical damage insurance to a personal vehicle; however, there may be up to \$1,000 coverage provided by Risk Management toward the travelers' vehicle property damage deductible, in instances when property damage results while using the traveler's personal vehicle for university business. For additional information please refer to [Travel Policy PM-13](#) and [the Office of Risk Management](#).

Please note that you must book all air travel through Christopherson Business Travel.  
<https://www.lsu.edu/administration/ofa/oas/acctpay/travel.php>

Faculty are strongly encouraged to book hotels directly through the hotel website and to avoid 3<sup>rd</sup>-party booking agencies such as Booking.com, Priceline, Expedia, etc. Most of these 3<sup>rd</sup>-party sites do not have a customer service number, making it harder to obtain an itemized receipt if one is lost. When booking an Airbnb, ensure the accommodations have a refundable option. If you book an Airbnb that is non-refundable and your travel is cancelled, LSU will only pay for the first night of lodging.

### **Airport Parking**

Parking at BTR Airport has a state rate of \$4.50/day. You must print out the BTR Parking Certificate and follow the instructions to ensure you are given the rate of \$4.50/day.  
<https://www.lsu.edu/administration/ofa/oas/acctpay/pdfs/parkingcertificate.pdf>

Travelers have the option to park at New Orleans Airport in the Surface Lot, the Airline Economy Garage, or US Park. A receipt is required.

### **Receipts**

Upon return from a trip, please submit all receipts to Salem Johnson within 5 business days for expenses paid via LaCarte along with your completed AS350 form.  
<https://lsu.edu/administration/ofa/oas/acctpay/pdfs/as350.pdf>

All receipts must be original. All receipts must be itemized and legible. Any additional receipts for reimbursement should also be submitted upon return.

### **Payee Requests**

Music Payee Requests must be in approved status before start date of service. Requests must be submitted 30 days in advance.  
<https://lsu.edu/cmda/music/resources/business/forms/music-payee-request.php>

Use the Music Payee Update form to update or modify an existing Music Payee Request.  
<https://www.lsu.edu/cmda/music/resources/business/forms/music-payee-update.php>

### **Guest Artist Lodging and Travel**

Let the business office know if the guest artists need to have a lodging reservation done at Lod Cook or another local hotel, or if they will need a flight booked. If lodging and flight is already included in their contract/honorarium, but the guest artist needs us to make those arrangements their cost will be deducted from the total amount of the contract. If lodging/flight is not already paid to the artist through an all-inclusive contract, AP & Travel requires all guest travel and accommodations be paid through a designated

person's LaCarte at each department. For the School of Music, that is Salem Johnson and Stefka Madere.

It is preferred that guest artists book their own flights, to ensure to most convenient times and connections.

Guests will need to provide a personal debit/credit card at check-in for incidentals per Lod Cook policy. If no incidentals or damages occur, their card will not be charged. Faculty should not use their LaCarte card to pay for guests lodging, flights, rental car, and/or incidentals.

Please monitor the [LSU Football](#) schedule as booking Lod Cook and other local hotels may prove difficult on game days. If a guest artist must be on campus at that time, please let us know as soon as possible so we can help make lodging arrangements

### **LaCarte Cards**

LaCarte Cards are exempt from Louisiana sales tax. Please check with the business office about a tax-exempt form before making purchases at local brick and mortar stores (Lowe's, Walmart, etc.). No meals or alcohol can be purchased on LaCarte. LaCarte card charges can be expensed on the state or private side of an account (if it is a foundation account). It may take up to 10 days for LaCarte charges to post in Workday before they can be expensed.

### **Foundation Cards**

Foundation Card charges are expensed in the following month from when they are incurred. Foundation cards charges can only be expensed on the private side of an account Expense reports are done individually by each faculty member in [Concur](#). Reports need to be submitted no later the 15<sup>th</sup> of the month to give approvers time to approve by the 20<sup>th</sup> and meet the Foundation's accounting deadlines. Foundation cards cannot be used to purchase alcohol unless entertaining a University guest.

## Appendix

### School of Music Questions for Reference Checks

For reference checks, use the same questions for each candidate. Take notes on candidates' answers.

In culling the semifinalist group down to three candidates for campus interviews, the search committee decides whether calling references is necessary. Calls may be split among committee members.

**Prior to inviting three candidates for campus interviews, reference checks must be made. Calls will be made by the committee chair, committee member, or the Director.**

The following questions may be used "as is" or adapted for the particular situation. If adapted, keep in mind the importance of asking the same questions of each candidate.

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*Note: Let the reference know that the call is confidential and the information discussed will only be shared with members of the search committee.*

*Explain the LSU position.*

General Questions:

1. What makes the candidate a good fit for this job?
2. What was your working relationship with the candidate? How long have you worked with the candidate?
3. If you had the opportunity, would you re-hire (or want to work again with) this candidate? Why?
4. What are the candidate's greatest strengths? Weaknesses?
5. What skills would you like to see the candidate develop to reach their full potential?
6. How do you rate the candidate's ability to work with others collaboratively?
7. How would you describe the candidate's reliability.

Questions specific to the position description:

1. In what contexts have you heard (the candidate) perform? How would you describe (the candidate) as a performing musician?
2. Have you observed (the candidate) teach or witnessed the results of that teaching? What settings? What comes to mind when I mention (the candidate's name) and teaching?
3. How would you describe the candidate's contributions to date (or potential) in research or creative activity? As a scholar, what is their focus? What skills do they possess?
4. The candidate will be expected to lead doctoral student efforts in scholarship (e.g., writing a thesis/monograph/dissertation, proposing a unique lecture/recital, developing an

innovative performance-based portfolio project). How do you assess (the candidate's) ability to lead doctoral students in scholarship?

*Note: At the end of the call, ask whether there is anything else they would like to add.*