



*Georgia College*  
**Department of Music**  
**Music Student Handbook**  
**2011-2012**



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## **Introduction**

The purpose of this handbook is to acquaint you with the requirements of the various music programs, and with the general policies and practices of the Department of Music.

Although some music requirements are stated in the GC Undergraduate Catalog, this handbook has been prepared to explain in more detail those specific areas in which a music major or minor needs the most guidance. While the undergraduate catalog is your main source of information about the university and its programs, this handbook provides more detail about the department and changes in policy taking effect between printings of the catalog. If you are majoring in Music Therapy, you must also have a copy of the Music Therapy Handbook. You can find more information on the Music Therapy website: [http://www.gcsu.edu/acad\\_affairs/school\\_healthsci/MUS\\_THERAPY](http://www.gcsu.edu/acad_affairs/school_healthsci/MUS_THERAPY).

You are expected to be familiar with all policies and other information in this handbook. If you have any questions about any aspect of the information contained within these pages, please do not hesitate to ask the department chairman, faculty, or staff. Our purpose is to provide you with the best opportunity for a college education in music. The phone number of the departmental office is (478) 445-8289.

The web site can be found at <http://music.gcsu.edu/>.

## **Mission Statement**

The Georgia College Department of Music is dedicated to developing and maintaining an excellent learning environment for those who are interested in teaching and performing in the world of music. We seek to offer curricula which will provide both a competitive advantage for our students as they seek entry into the larger cultural and educational community. For our students, we strive to provide an outlet for their creative and interpretive energies in their pursuit of a more meaningful appreciation of our society and the human spirit.

To the larger community, we pledge ourselves to the advancement of cultural activities of a wide diversity through musical performances by students, faculty, artists-in-residence and visiting artists/productions.

### **GC Honor Code**

It is presumed that any student who matriculates at Georgia College is willing to conform to a pattern of mutual trust and honor and shall deal honorably with all members of the university community. It must be understood that it is the responsibility of each student, faculty, and staff member to preserve, nurture, and strengthen this spirit of honor.

Georgia College students shall at all times refrain from and discourage all attempts at lying, cheating, stealing, plagiarism, and vandalism. When a violation of the Honor Code is detected, a student should take steps to bring the matter to the attention of the Student Judicial Board or the Vice President and Dean of Students.

### **Our Community**

The faculty, staff and students work together as an academic and artistic community within the larger university community, and we take seriously the pledge recited by freshmen students at their fall convocation. As professional artists and scholars, the faculty work toward the highest quality in scholarship, composition and performance.

We are fortunate to have in the department professionals who have achieved high reputations both nationally and internationally. Their achievements include books and articles published by respected international presses; compositions published and performed as far away as Hawaii and Alaska, and Europe; performances here and abroad and broadcast over public radio stations; professional recordings; and service to professional organizations—local, statewide and national—which keeps the faculty active and connected to the larger world of music.

The work of our students continues a tradition of music making at this institution which spans over 50 years, beginning with the A Cappella Choir founded by Dr. Max Noah, through the choral and sacred music activities championed by Dr. Robert Wolfersteig, and the band and jazz developments spearheaded by Professor James Willoughby. The music programs continue to grow stronger as the department takes a leadership role in the university's liberal arts mission. Through the development of strong touring groups and chamber music activities we will provide a wide range of opportunities for our students to gain experience as musicians, to build pride in their abilities, and to develop an enthusiasm and a discipline which will work to their advantage in their future efforts.

All of us are committed to the development and success of the department, and all are expected to continue our best efforts—in the classroom, on stage, and in our studies.

## SECTION I: GENERAL ACADEMIC INFORMATION

### 1.1 Academic Life

**A) Academic Regime:** Music students, unlike many of their fellow students in other disciplines, are expected to excel immediately in their profession. You will be taking major course work in your first semester and will be studying far more intensely than the average college student. In applied studies you can expect to spend *at least* 7 hours per week in preparation for each credit hour of instruction. To attain a truly competitive level of performance, you may well have to practice 20 hours per week. In your theoretical and other music studies, expect to work 2 hours outside of class for each hour in class. In general a credit hour load of 15 hours will result in a 45 hour work week. Plan your outside work and social life accordingly. The faculty is working the same loads and more, and they expect an equal dedication from the students -- the success of our mission demands it.

While the regimen is strenuous, the rewards are great, and it is often the case that those who work the hardest find more opportunities for success. First-year students will receive encouragement and assistance from the more experienced students and everyone who takes the work seriously will receive the enthusiastic support of the faculty.

**B) Academic Standards:** Students must earn the grade of C or better in all music courses in order to use them toward programmatic requirements. Therefore, students must repeat courses in which a D or an F was received but may only repeat a course a total of three times. Students earning the grade of D, F, W, or WF a third time will not be allowed to repeat the course a fourth time. If the course is required to complete the degree, it will mean that the student will not be allowed to remain in the degree program.

Students should be cognizant of the fact, however, that specific degree programs and/or areas may have other policies regarding academic standards that should be adhered to as well, and that these policies may be in addition to the above general policy.

### 1.2 Scholarship Opportunities

Formal auditions are held each spring in conjunction with Entrance Auditions. Departmental scholarships are awarded annually to returning music students on a competitive basis. Procedures for auditions are posted well in advance.

### 1.3 Degree Programs in Music

**A) Music Minor:** Students interested in a Music Minor must contact the Music department office about entrance requirements and auditioning. Note: Many courses have pre-requisites, and students should discuss their planning of the Minor curriculum with a music advisor as well as their

their major advisor. When taking Applied lessons, the Music Minor must also be enrolled in the basic theory sequence (until completed), a major ensemble, and Recital Attendance Class (see 1.7). Minors are encouraged to perform on Recital Class as a part of their applied lessons, but are not required to perform each semester. If a Minor does not register for applied lessons for more than two consecutive semesters before completing the applied study sequence and theory minor requirement, he or she must re-audition for acceptance into the program.

**B.) Creative Music Media Minor:** Students interested in a Creative Music Media minor should contact the Music Office to be assigned to a minor advisor. The minor in Creative Music Media is designed for students interested in music and the creative use of technology for music composition, music production, collaboration, and scholarship. The minor provides a foundation in music theory, music technology, improvisation, and keyboard skills.

**C) Bachelor of Arts in Music:** The B.A. is the traditional academic undergraduate degree in the liberal arts. The major in music is designed both as a preparation for advanced study in music and as a strong foundation for most occupations in the wider music industry. There is a clear emphasis on academic qualification, but there is room also for enhanced performance activity. The program is currently divided into 3 tracks – Performance, Composition, and General Music.

**D) Bachelor of Music Education:** The B.M.E. is a professional program leading to comprehensive certification in music in the Georgia Public School System. It is designed to make its graduates highly competitive in the search for teaching careers in the state of Georgia. The course work is in line with basic requirements for certification in other states as well. The program is currently divided into 3 tracks – Elementary, Choral, and Instrumental.

**E) Bachelor and Master of Music Therapy:** The B.M.T. and M.M.T. are professional programs leading to certification in Music Therapy. They are administered through The School of Health Sciences with the Music core provided by the Department of Music. Please contact the Music Therapy office and visit its website for details (<http://www.gcsu.edu/mtherapy/index.htm>).

**F) Master of Music Education:** The M.M.E. offers a wide range of opportunities to master the principles, skills and techniques necessary to be successful as practitioners and teachers in the performing arts. The Master of Music Education degree will not only allow students to continue to develop as musicians but also to expand and extend the study of the musical development of children and adolescents at an advanced level. The continuing education beyond the bachelor's level will give current and pre-service teachers the tools to add a dimension to student's lives found only through the arts.

#### 1.4 Auditions/Interviews

**A) Entrance Audition:** Each prospective incoming music major and minor, freshman or transfer, will be given an entrance audition and interview. The purpose of this audition/interview is to evaluate the student's level of preparation upon entering GC and to acquaint the music faculty with the student's potential. The audition must be completed before a student can be placed in the proper course work. For those students who have not auditioned before registration, an audition date will be arranged during the week before the semester begins. If students do not audition, they will be placed in *pre-music major* coursework (does not count toward the major). Music Therapy students must undergo this audition in addition to their Music Therapy Entrance Audition. Any student not registered for applied lessons for more than two consecutive semesters must re-audition for acceptance into the program.

**B) Requirements of the Entrance Audition/Interview:** Prospective piano majors are expected to perform two compositions (performing from memory is strongly encouraged) of contrasting character from the classical piano repertoire. Prospective instrumental majors are expected to perform two solo compositions or etudes of contrasting character or two movements of a contrasting character from a large work. Prospective voice majors are expected to perform two songs from memory, at least one of which is from the standard classical vocal repertoire. Pieces with piano or orchestral accompaniment should be performed with piano accompaniment. If you choose not to bring your own, an accompanist will be provided. Music Therapy and composition majors who have an instrumental emphasis will audition on those instruments. Students will be asked to fill out a form that summarizes their musical training and experience (i.e. method books used, studies and literature studied). An audition tape may be used (audio or video) in cases where a live audition is impractical. However, such students, having been accepted into the department, will perform in an audition at the beginning of their first term, before they register for applied study.

**C) Applied Study Admission Standards:** While the audition for each program is essentially the same (two prepared solos of contrasting character), the standards for admission vary. For the B.A., B.M.E., and B.M.T., candidates must demonstrate sufficient technique to competently perform compositions at the level found in good secondary school ensembles, and must show potential for improvement. For the B.A./Performance, candidates must demonstrate sufficient technique and artistry to convince the faculty of their potential as performing artists of professional stature. B.M.T. students should contact the Music Therapy office for Program Admission Standards. Assessment is made in the areas of articulation/diction, continuity, dynamics, intonation, musicality, presentation, projection, rhythm, technique, tone quality, quality of memory, and difficulty/sophistication of repertoire.

**D) Theory Placement Test:** All prospective students will take a music theory placement exam and will be advised regarding their placement in the music theory/musicianship course sequence. Our music theory/musicianship sequence begins with basic concepts; however, we move quickly through these basics. To prepare for the rigors of elementary theory courses, students are advised to study carefully and memorize a.) all major and minor scales and the basic interval and chord forms; b.) all major and minor key signatures; c.) basic rhythm notation in simple and compound time. Strong familiarity with these basic elements will reduce your preparation time and give you much greater confidence in all of your music courses. Students found to be weak in basic skills will be required to complete online remedial theory preparation activities, and retake the placement test before being allowed to register for the first music theory course. Students who are still found to be weak in these basic skills after completing the online activities will be registered for the remedial theory course and begin the theory sequence in the following fall semester.

**E) Transfer Placement:** Transfers into the program will have their music credits (music theory, music history, applied lesson, etc) evaluated by the music faculty. Some courses may have to be repeated. Also, all proficiency exams (keyboard, ear-training, etc) must be passed at GC for admission to upper division study for the B.A. and B.M.E. degrees. Students wishing to have Music History credits accepted will have to take the Music History Diagnostic Exam. Transfer students are placed in the applied music syllabus based on the results of their audition. While applied study credits may transfer in from another school, a student may be asked to repeat one or more semesters of applied study to meet the standards and requirements of the applied syllabus (see 1.5 A). Students performing higher than their expected level may be given credit by audition and placed at the next higher level.

### **1.5 Applied Study**

**A.) Applied Lesson Assignments:** Based upon the entrance audition/interview, students will be assigned an applied lesson instructor by the concentration coordinator (keyboard, vocal/choral, instrumental, or composition). Students are also required to take the Major Ensemble in their concentration area for each semester that they are enrolled in lessons. Students will take one or two credit hours of applied lessons at the appropriate level (1100, 1200, 3100, and 3200) each semester as listed in their specific programs. One credit hour lessons are available for music minors and as a second instrument for music majors; both require the department chair's approval. In some instances, a student who, on admission to GC, is not working at the freshman level will be allowed to study for one semester at the pre-college level (1000) and then re-audition (in addition to end of semester jury) for the music faculty for admission. The credit earned in this course will not apply toward the major requirements of the program. Music Minors must be registered for theory the same semester they are registered for applied lessons.

**B.) Applied Study Standards and Applied Lesson Contracts:** All applied study follows a set of applied study standards, a listing of the types and level

the 1100, 1200, 3100, and 3200 levels. A copy of the listing for your area/instrument is available from the department office and from your applied teacher. Each semester, every student will receive a syllabus from the applied teacher and an applied lesson contract that list specific expectations for lesson material and grading policy for the semester. All lessons are 50 minutes, once a week. One hour of credit requires a minimum of 1 – 2 hours of practice per day. Two hours of credit will cover more material and therefore requires a minimum of 2—4 hours of practice per day. The student must be registered for a major ensemble each semester they are registered for applied lessons.

**C.) Recital Appearance/Recital Class:** As part of applied instruction, each student must perform in recital class for each semester they are enrolled in lessons. The exceptions are that students enrolled in their first semester of 1100 level applied lessons are not required to perform that semester, and minors are encouraged, but not required to perform. It is the responsibility of the student to submit a completed Recital Appearance Request Form and program notes to the Department Office in a timely fashion (two weeks before the appearance date unless otherwise notified). The recital appearance request form is available online from the department office. Students who do not submit their recital appearance information in a timely fashion will not be allowed to perform as scheduled and their applied lesson grade will be affected.

Recital class is considered a public performance venue and performers are expected to dress accordingly in appropriate concert attire approved by the teacher. While Recital Class is a course in your program, it is also an opportunity to share your musical talent with your friends and to take pride in the work you are doing as a music student. By becoming involved in recitals, both as listener and as performer, you will grow in your sense of community and in your confidence as a practicing member of this community.

**D.) Accompanists:** Instrumental and vocal students will be assigned an accompanist. Non-vocal performance students preparing for recitals or working advanced literature will work 1/2 hour per week with their accompanist during the semester. Other students are expected to set up appointments with their accompanist 2-3 weeks before recital appearance and juries. It is the responsibility of the student to provide the accompanist with music as soon as possible and at least two weeks before the first rehearsal, and they should meet regularly with the accompanist as scheduled. Failure to do so will result in the loss of the privilege of the assigned accompanist. Students must consult with their accompanist when planning recitals, recital appearances, and other, unscheduled work.

**E.) Jury Exams:** All applied students must perform for a jury each semester as a final examination. Juries are attended and graded by at least three applied faculty. The jury grade is factored into the applied grade as specified in the Applied Lesson Contract. Prior to juries, each student should fill out a Jury Grade Sheet with his/her instructor, making sure it reflects the semester's contracted work.

The completed jury Grade Sheet form should be presented to the jury panel when the student performs on their jury. The jury exam is treated as a public performance and students should dress accordingly. The student must give the judges a copy of all music prepared for the jury year. In addition, whenever available, Max Noah Recital Hall may be reserved for 30 minute rehearsal sessions.

### **1.6 Student Recitals**

The B.A. Performance track requires a Junior recital and a Senior recital. The B.A. Composition major requires a Composition recital during the senior year. All other students are encouraged to present recitals in addition to the degree requirements. Faculty approval is required. The Senior Recital comprises 50 minutes of solo music; additional chamber ensemble work is highly encouraged. The Junior Recital comprises 30 minutes of solo music. A pre-recital hearing must take place at least two weeks prior to the performance date. It is the responsibility of the student to reserve the recital hall, inform the jury (applied teacher, department chair, and one other applied teacher from the same area) and accompanist (if applicable). If the recital is voluntary and not listed on the transcript the faculty will approve or disapprove the recital; otherwise a grade (A/B/F) is given. If a student does not pass the recital hearing, a second chance will be given.

### **1.7 Recital Attendance - MUSC 1990**

Students must register for and pass MUSC 1990 for every semester of enrollment up to the following limits: B.A. - 8 semesters, B.M.E. - 7 semesters, B.M.T. - 4 semesters. Recital attendance credit is accepted from other institutions for transfer students up to the limit. The course is graded S (satisfactory) or U (unsatisfactory). Grades are based on attendance. The requirements of this course include attendance at all scheduled recital classes plus a specified number of professional concerts/recitals offered each semester by the department. Approved concerts/recitals are listed on the course syllabus. Students wishing to substitute a professional performance off-campus must get permission from the instructor. To receive credit for attendance at a Recital Class or a professional performance, the student must swipe his/her Bobcat card upon entry into the concert/recital and then when leaving the concert/recital. Those in attendance should observe decorum for concerts (e.g. no hats or scruffy clothes - no cell phones or other electronics). Music minors must register for Recital Attendance Class and attend two faculty or guest artist performances each semester.

## 1.8 Admission to Upper Division Studies

During the fourth semester of study all students in music programs are formally evaluated for their suitability for their chosen degree program. All applied students must go through an upper division "audition" during the jury of the fourth semester for placement into upper division applied lessons. All grades in the major must be C or better. A GPA of 3.0 is required in all major coursework for the B.A. (Composition and General Music), and the B.M.E.; a GPA of 2.8 is required for those pursuing the B.A. Performance track. A grade of B or better is required in MUED 3800, Introduction to Music Education, as part of music education major's admission into the upper division teacher education program. Four grades of "satisfactory" should be achieved in Recital Attendance.

In addition to the above requirements, the following checklist, continuously updated during the first four semesters by the student's advisor, is used to determine whether the student has met the standards considered necessary for success at the upper level of the course work.

### *Completion of the following*

**A. Regents Exam** – This is required by the state and must be passed before you have completed 30 hours of course work. It is recommended that students take the Regents Exam during their first semester of enrollment. Sign up takes place at registration and is normally taken in the second semester.

### **B. Piano Class Requirements**

**Piano Class I:** Covering major and minor keys up to 3<sup>#</sup>s and 3<sup>b</sup>s for letters a, b, and c and letter e in any key.

**Piano Class II:** Finishes all major and minor keys for letters a,b,c and add letter d, learn standard accompaniment patterns, play score reading out of elementary textbooks

**Piano Class III:** Adds ability to play accompaniments and open score reading up to four parts of standard difficulty choral octavos

**All BA Music majors** must pass Piano Class I and II.

**BME and BA Piano majors** must pass Piano Class II Final Exam.

**Elementary and Instrumental Music Education majors** must pass Piano Class I and II.

**Choral Music Education majors** must pass Class Piano I, II, and III.

### **C. Functional Keyboard Skills Exam: All music majors are required to pass FKSE before graduation**

- 1.) All students must be admitted to upper division for eligibility to take the FKSE.
- 2.) Parts I and II are required for all degree programs in the Department of Music.
- 3.) Part III is an additional requirement for the B.M.E. Choral degree only.
- 4.) Parts I, II, and III may be taken separately. Each part may be

attempted a total of 3 times.

5.) Exam grade will be pass or fail.

6.) All students must pass exam by midterm, 2 semesters prior to student teaching or graduation.

7.) The exam will be implemented with the Freshmen Class of 2015.

**PART I:** Keys for scales and chords will be chosen by jurors(s). Number of scales, etc. to be played is in parentheses.

A. Major Scales (3) - 1 octave, ascending and descending, hands separately, at quarter note=120.

B. Harmonic Minor Scales(3) - 1 octave, ascending and descending, hands separately, at quarter note=120.

C. Chromatic Scale—2 octaves, ascending and descending

D. Major Chord Progression(3) - I-IV-I-V7-I-close position with I in root position, hands separately.

E. Minor Chord Progression(3)-i-iv-i-V7-i- close position with I in root position, hands separately.

F. Major Triad Inversions(2) - Root-1st Inversion 2nd Inversion

G. Minor Triad Inversions(2) - Root-1st, Inversion –2nd Inversion – Root—ascending and descending, either hand

H. Dominant Seventh Chord Inversions(2) - Root-1st Inversion –2nd Inversion-3rd Inversion Root-ascending and descending, either hand.

**PART II:** Juror(s) will provide melody 24 hours in advance.

A. Harmonization—using I, IV, and V7 chords (close position) in standard accompanist patterns or improvised accompaniment.

B. Transposition—1. Play harmonization up a whole step  
2. Play harmonization down a whole step

**Part III:** Juror(s) will provide octavos 7 days in advance.

A. Voice Parts—Play open score, up to 4 parts, from standard octavo

B. Accompaniment—Play accompaniment from standard octavo. It may be simplified, but must preserve the intended tempo, rhythm, harmony, mood, etc.

**D. Basic Theory Sequence**—MUSC 1500 (class), 1501 (lab), 1510 (class), 1511 (lab), 2500 (class), 2501 (lab), 2510 (class), 2511 (lab)

**E. Ear training / Sight-singing Proficiency** – the student must earn the grade of C or better on the MUSC 2511 final exam to satisfy this requirement. Transfer students may meet this requirement by earning a C or better on an equivalent diagnostic exam. Both exams include the following:

- 1.) Sing at sight a melody of the difficulty of the MUSC 1511 final exam (modulation to the dominant or relative major/minor).
- 2.) Take a melodic dictation similar to (1).
- 3.) Sing from a prepared group of melodies with functional chromaticism and modulations.
- 4.) Take an Interval recognition test (up to Major 10th).
- 5.) Take a rhythmic dictation of up to four bars in simple and compound meter to sixteenth note subdivision up to super triplets (simple meter) and quadruples (compound).
- 6.) Take a harmonic dictation (diatonic, including Neapolitan and augmented sixth chords and modulation to relative major/minor or secondary dominant). Identify chords (by Roman Numeral), inversion, bass and soprano lines.

**E. Students in the B.M.E. program** have additional requirements for admission to upper division study in Music Education. These requirements are discussed during Introduction to Music Education (MUED 3800), and consist of the following items:

*Application*

- A written paragraph describing the student's philosophy of music education
- Completion of Introduction to Music Education (Grade B or better)
- Passing of GACE I and Music Education Committee approval
- Completion of Ethics workshop and background check
- Proof of CMENC membership (copy of membership card)

*Interview*

Each candidate for upper division study will be interviewed by the music education faculty and asked questions based on their application and their completed music courses. The faculty teaching in the Music Education curriculum will review each application and interview and recommend or refuse admission based on the merits of the application and the student's work to date.

**F. For the B.M.T. program**, please contact the Music Therapy Office in Health Sciences.

**1.9 Other Tests and Assessments**

Beyond the requirements listed above, there are several other tests/exams required of many students such as those listed below.

- A. All graduating seniors must have an exit interview with the Music Department Chair.
- B. All B.A. students must make an appointment with their advisor to take a Senior Exit Exam some time during their senior year.
- C. B.M.E. students must apply for or exempt the GACE I test during the Fall semester that they take MUED 3800, Introduction to Music Education.

Failure to exempt or pass GACE I by the end of the spring semester after taking MUED 3800 will result in the student being suspended from the Music Education program until the exam is passed. See the Music Education bulletin board or the Music Education Coordinator for details.

- D.** All B.M.E. majors must pass the GACE II exam in order to graduate. It should be taken just prior to student teaching. For more information on GACE tests see <http://www.gapsc.com/Certification/index.asp> or [www.gace.nesinc.com](http://www.gace.nesinc.com).

## **SECTION II: GENERAL STUDENT INFORMATION**

### **2.1 Facilities**

The main building for the department is Porter Hall.

1. On the main level (200 level) are staff offices, music program offices, classrooms, and the student lounge.
2. On the upper level (300 level) are practice rooms, teaching studios, offices, the band room, and Max Noah Recital Hall.

Porter Hall will be open for classes, study, rehearsal, and/or practice during the following hours:

Monday through Friday	7:00 a.m. – 11:00 p.m.
Saturday and Sunday	7:00 a.m. – 11:00 p.m.

### **2.2 Music Offices**

The Music Department Office is open for business Monday through Friday from 8:00 am - 5:00 pm for departmental business. It should be used by students only when there is official business to transact. The student lounge is available for casual conversation. If you need to see a faculty member, please go to his/her office. The use of office telephones by students is restricted to emergencies.

### **2.3 Bulletin Boards**

The departmental bulletin boards, which are located outside Porter 215, are for official notices only. It is the responsibility of all students involved in music studies to read the departmental bulletin boards each school day for important notices and signups. Often this is the only notice you will have of important events and actions. Any notices to be placed on departmental bulletin boards must be given to a secretary for approval. **NO ITEMS MAY BE PLACED ON THE WALL, DOORS, WINDOWS, ETC.** The cork panels lining the student lounge are for student use and notification of job opportunities. Messages for faculty members should be given to the secretaries for placement in the appropriate mailbox or sent via e-mail.

## **2.4 Lockers**

Lockers on the third floor of Porter Hall are available for \$5 per semester. Please allow students with large instruments to reserve the large lockers. The department assumes no responsibility for locker security. All lockers should be cleared at the end of spring semester. See the departmental secretary for details.

## **2.5 Practice Room Use**

Practice rooms on the third floor are available for use by all music majors and minors. Students are encouraged to sign up for regular practice times on the doors of the practice rooms. See 2.9

The digital pianos in the piano lab (Porter 215) are available for work in sight-singing and keyboard proficiency. Although this room is kept locked, you may see the department secretary for a key when you'd like to use the room. Also, ask in the department office about approval for special evening hours for this room.

## **2.6 Smoking, Eating, Drinking**

Eating and drinking are not permitted in Porter practice rooms, rehearsal halls, classrooms, Max Noah Recital Hall, or Russell Auditorium. Smoking is not permitted anywhere on campus except in designated outdoor areas.

## **2.7 Faculty Advisor**

Each student is assigned a faculty advisor. You are expected to meet with your advisor prior to registering for classes each term, and to visit periodically throughout the year. Your advisor will help in planning your specific course of study and will help you solve problems with your schedule. The faculty make themselves available as much as possible to discuss your career options and the professional world of music.

## **2.8 Music Library**

The music collection is housed in Russell Library on the third floor. Listening facilities are also housed there.

## **2.9 Reservation of Music Facilities**

Students may reserve practice rooms for use during building hours by signing up on reservation slips each week (see 2.5); however, unoccupied rooms may be used by anyone, even during reserved times until the person holding the reservation arrives. Due to the limited practice facilities, we honor the following priorities for practice room use:

1. Student lessons
2. Music major/minor use for class or performance related activities and practice.

3. Other practice or rehearsal needs.
4. Student rehearsal

Max Noah Recital Hall is reserved as follows:

1. Choral and Orchestra rehearsals/classes
2. Music performances
3. Other performances
4. Faculty rehearsal
5. Student rehearsal
6. Student lessons

To reserve Max Noah please see the Music Department Coordinator of Office Services in room 202.

### **2.10 Professional / Student Organizations**

The Department of Music encourages all music majors to affiliate through student membership with the professional organizations relative to their major and their interests.

*American Choral Directors Association (ACDA)*

*Collegiate Music Educators National Conference (CMENC)*

*Membership required for all Music Education majors*

*Music Therapy Society*

*MTNA Student Chapter*

*Phi Mu Alpha Sinfonia*

*Sigma Alpha Iota*

(See the Undergraduate Catalog for descriptions of these organizations.)

## **SECTION III. GENERAL FACULTY INFORMATION**

### **Full-Time Music Faculty**

Dr. Victor Vallo Jr., Ph.D.	Department Chair, Music Education, Conducting
Dr. Dan Auerbach, D.M.A.	Orchestra Activities, Strings
Dr. Jennifer Flory, D.M.A.	Choral Activities, Graduate Coordinator of Music Education
Dr. Richard Greene, Ph.D.	Music Theory Lab, Literature, Composition, Classical guitar
Dr. Maureen Horgan, D.M.A.	Low Brass, Brass Ensemble, Music Theory Lab, Jazz History
Dr. David Johnson, D.M.	Music Theory, Composition, Music Technology
Dr. Wendy Mullen, D.M.A.	Coordinator of Vocal Studies, Music Theatre Scenes
Dr. Gregory Pepetone, D.M.A.	Piano Studio, Music Literature, Music History, IDST
Dr. Patti Tolbert, D.M.A.	Coordinator of Music Education
Dr. Clifford Towner, D.M.A.	Band Activities, Music Education
Dr. Lev Ryabinin, D.M.A.	Staff accompanist (Academic Professional)

**Part-Time Music Faculty**

Ms. Barbara Altman	Cello
Ms. Lisa Bartholow	Flute
Dr. Katie Belvin	Clarinet
Dr. Ann Caldwell	Piano/Organ
Mr. Joshua Crook	French Horn
Ms. Jessica Dennison	Voice
Mr. Chris Enghauser	Double Bass
Dr. Steven Fischer	Saxophone
Mr. Adrian Gnam	Oboe
Dr. Katie Holland	Bassoon
Ms. Claudia Lundin	Woodwind Methods
Dr. Christopher Probst	Trumpet
Mrs. Nancy Rehberg	Voice
Dr. Heather Richter	Tuba
Dr. Ryan Smith	Percussion
Mr. Russell Watkins	Vocal Methods

**Secretarial Staff**

Mrs. Denise Forehand	Music Department Coordinator of Office Services
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Please see the department website ([www.gcsu.edu/music](http://www.gcsu.edu/music)) for email addresses for each faculty and staff member.



G. Minor Triad Inversions (2)

___c	___a	___f#	___d#/e-flat
___g	___e	___c#	___a#/b-flat
___d	___b	___g#/a-flat	___f

H. Dominant Seventh Chord Inversions (2)

___G7	___E7	___C#/D-flat7	___B-flat7
___D7	___B7	___G#/A-flat7	___F7
___A7	___F#/G-flat7	___E-flat7	___C7

**PART II: Required for all degree programs.**

EXAM DATE:	PASS	FAIL
	PASS	FAIL
	PASS	FAIL

JUROR(S):

A. Harmonization

B. Transposition

1. Up a whole step
2. Down a whole step

**PART III: Required for BME Choral degree program only.**

EXAM DATE:	PASS	FAIL
	PASS	FAIL
	PASS	FAIL

JUROR(S):

A. Open Score Reading

B. Accompaniment

# NOTES

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