

GEORGIA COLLEGE & STATE UNIVERSITY

DEPARTMENT OF MUSIC 2026-2027

UNDERGRADUATE
MUSIC STUDENT
HANDBOOK

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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 Georgia College 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. The Department of Music web site can be found at music.gcsu.edu/

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 chair, 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.

If you are majoring in Music Therapy, you must also have a copy of the Music Therapy Handbook. It and other helpful resources may be found here: <https://www.gcsu.edu/artsandsciences/music/current-students>

Mission Statement

The mission of the Georgia College Department of Music is to provide an interdisciplinary, liberal arts-oriented education in music, music education, and music therapy. We prepare students to embark on rewarding career paths within these fields while emphasizing the cultivation of critical thinking skills and diverse global perspectives. The department is committed to serving the broader university community through inclusive participation in ensembles and engaging course offerings. Our students learn to think independently and lead creatively through undergraduate research, community outreach, clinical training, professional development, continuing education and mentoring.

Our Values

Culture: Our department cultivates a nurturing, supportive, and collaborative environment for everyone.

Curricula: Our comprehensive and innovative curriculum allows students to develop practical skills needed to be successful in the field of music, as well as critical and analytical competencies that are the hallmark of a liberal arts education.

Leadership: Through performances, internships, workshops, and research opportunities, our students have the opportunity to become well-rounded musicians, creative and critical thinkers, and globally conscious citizens prepared to take on leadership roles.

Diversity: Our learning community fosters robust intellectual exchanges that promote intercultural understanding, respect for diversity in its many forms, and the cultivation of an inclusive society.

Outreach: As strong believers in the transformative power of the arts, our department culturally enriches the middle Georgia region by establishing collaborative projects with community partners and offering a diverse slate of performances and presentations.

Legacy: Our department encourages students to become independent and creative musicians, equipped for lifelong musical engagement.

Student Code of Conduct

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 Student Code of Conduct

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. [Click here for the BOBCAT CODE](#)

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 120 years. 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 Regimen: Music students are expected to excel in their profession. In applied studies, you can expect to spend a bare minimum of 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 workweek.

For more information, see <https://gcsu.smartcatalogiq.com/2022-2023/Undergraduate-Catalog/Academic-Policies/Credit>

B) Academic Standards: Students must earn a grade of C or better in all music courses in order to use them toward music major/minor requirements. Therefore, students must repeat courses in which a D or an F was received but may only repeat a course three times. Students earning the grades 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

The department provides three categories of scholarships:

- 1) Faculty Choice Scholarships which are earned by incoming students through their entrance audition into the program. These scholarships vary in amount and length of time (usually 1 or 2 years). They are open for prospective music students.
- 2) Endowed Scholarships which are earned by current students through audition at the Returning Music Major Scholarship Auditions, held each spring. Each auditioning student must have a 3.0 overall G.P.A. and perform a minimum of 4 minutes of music, but NOT exceed 7 minutes of music or perform any repertoire that has been previously used for Returning Music Major Scholarship Auditions. These scholarships are open to students pursuing the BA in music and the BMT degree in music therapy.
- 3) The Presser Foundation Undergraduate Scholar Award is a recognition given to a most outstanding music major (BA or BMT) in their senior year. Students must be in upper division and have an overall G.P.A. of a 3.5 or higher in order to apply. Students must audition in the spring semester prior to their final year of study at the Returning Music Major Scholarship Auditions, and then complete the application process in the Fall of their final year. Students may only apply once.

1.3 Degree Programs in Music

A) Undergraduate Degrees:

Bachelor of Arts in Music (B.A.)

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, including advanced performance and composition activity. Students interested in music education can combine this degree with the Music Pre-Certification Minor and the Master of Arts in Teaching.¹

¹ **Music Education Option**

(Bachelor of Arts + Master of Arts in Teaching: Music Education)

Georgia College offers a four plus one, double-degree program to prepare future music teachers.

Bachelor of Music Therapy (B.M.T.)

The B.M.T. is designed for those desiring a career in music therapy. Graduates of this program will be eligible to sit for the examination of the Certification Board of Music Therapists (CBMT). Qualified applicants will be eligible to receive the MT-BC credential.

B) Minors:**Creative Music Media Minor**

Students interested in a Creative Music Media minor should contact their Professional Academic Advisor to be assigned to a minor advisor from the faculty. 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.

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 faculty advisor as well as their Professional Academic Advisor. 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.

Music Pre-certification Minor

The music pre-certification minor is comprised of the prerequisite courses for the Master of Arts in Teaching (MAT). Students who complete the Bachelor of Arts in music along with the pre-certification minor can move directly into the MAT. There are three tracks in this minor: instrumental, choral, and elementary, although all GCSU students graduate our program prepared to work in any music area—pre-K and K-12.

C) Graduate Degrees:**Master of Arts in Teaching in Music Education (M.A.T. Music Education)**

Students will earn a Bachelor of Arts in Music and a Master of Arts in Teaching: Music Education, and will be prepared to teach general, choral, and instrumental music in grades pre-K and K-12. Students will begin to complete coursework towards the master's degree during the junior and senior years, saving both time and money. Students in this program will be both skilled musicians and effective teachers. The five-year curriculum allows time for substantial development of musical competencies, including fundamental musicianship and performance skills, and the development of comprehensive pedagogical proficiency. In contrast to other bachelor's degree programs, a great deal of emphasis is placed on practical teaching experience during the final three years of study. (See the Graduate Music Handbook for details.)

The M.A.T. in Music Education is a full-time fifth-year professional degree program. The program is also designed for candidates from other institutions who hold bachelor's degrees in music but who are not certified to teach, and those with a nonrenewable IN4T teacher certificate. This professional degree offers students a competitive edge in the search for teaching careers in the state of Georgia. The Graduate Coordinator will evaluate transcripts upon application to determine if the necessary prerequisites have been met and develop individualized plans of study based on student needs. Successful completion of this degree, including GACE PAA, GACE ethics exams, GACE music-content exams, and edTPA, will result in T-5 Certification in P-12 Music by the Georgia Professional Standards Commission. (See the Graduate Music Handbook for details.)

Master of Music Education (M.M.E.)

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. (See the Graduate Music Handbook for details)

Master of Music Therapy (M.M.T.)

The M.M.T. degree program prepares students as clinicians, scholars, and leaders in the profession of Music Therapy by providing theoretical research and a practical base for meeting the challenging needs of clients.

Music Therapy Degree Equivalence Program

Students can attend the Music Therapy Degree Equivalency Program who already possess a music related degree from an American Music Therapy Association (AMTA) recognized university. This non-degree program is individualized, building on previous studies and experiences to meet requirements of the AMTA and of those of the Certification Board of Music Therapists (CBMT) for the national certification exam. Individuals completing this program will be eligible to sit for the CBMT examination. Qualified applicants will be eligible to receive the MT-BC credential. This is a non-degree program.

1.4 Auditions

A) Entrance Audition:

To be accepted to the music program, each prospective incoming music major and minor, freshman or transfer, must successfully pass an entrance audition and interview. The purpose of this audition/interview is to evaluate the student's level of preparation upon entering Georgia College 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 coursework. The student may audition live, in-person, on one of the above dates or may submit a video

performance. Either method will suffice to determine entrance to the program. If submitting a video, the student may be requested to perform a live follow-up audition (either via livestream or in-person) for scholarship consideration. Students auditioning live, in-person, will not need a follow-up audition for scholarship consideration. For those students who have not auditioned before registration, an audition date will be offered during the week before the semester begins, or they may audition during the regularly scheduled audition dates found on the Music Department website. If students do not audition, they will be placed in pre-music-major coursework (which may not count toward the major or minor). Any student not registered for applied lessons for more than two consecutive semesters must re-audition for acceptance into the program.

To submit a video, upload your live, unedited recording (audio and video together) as either a YouTube video or a Google Drive file. Send the appropriate link to music@gcsu.edu. Please make sure that the settings allow anyone with the link to view the video.

B) Requirements of the Entrance Audition:

Note: New age, popular, jazz, Christian contemporary, country, and other similar styles of music are not permitted for any audition.

Piano

Prepare two memorized solo compositions from contrasting time periods (i.e., Baroque, Classical, Romantic, 20th Century-present) and from the standard classical piano repertoire, one representing technical facility and one demonstrating lyrical playing. Applicants will be asked to play any 4-octave major scale, hands together (ascending and descending), and an excerpt of sight reading.

Violin, Viola, Cello, Bass

Prepare two pieces for the audition—We suggest:

- (1) one etude or solo piece of the student's choice from composers such as Kreutzer, Dont, Rode, Mazas, Kayser, Sebastian Lee, Simandl, Bach, Paganini, Popper, Wolfhart, or any solo piece/etude of a similar level.
- (2) Also, prepare one movement from the standard repertoire such as a sonata, concerto, or show piece.
- (3) Lastly, students will also be asked to play one major and one minor scale in two or three-octaves with the corresponding arpeggios and a brief excerpt of sight-reading.

Guitar

Prepare two contrasting solos (or movements), or études, from contrasting time periods from the standard repertoire for your instrument, one demonstrating technical facility and one demonstrating lyrical playing. Diabelli, Paganini, Sor, Carcassi, Giuliani, Carulli are great composers to start with; or any selection from *Guitar Level Two Repertoire and Etudes* (Royal Conservatory Music Development Program). Applicants will also be asked to play a position (across the neck) major scale and a sight-reading excerpt. All audition requirements will be played using finger-style guitar technique and not a pick.

Flute, Clarinet, Oboe, & Bassoon

Prepare two contrasting solos (or movements), or etudes, from contrasting time periods from the standard repertoire for your instrument, one demonstrating technical facility and one demonstrating lyrical playing. Applicants may also be asked to play several two-octave major scales with arpeggios, and a short sight-reading excerpt.

Saxophone

Prepare two contrasting solos (or movements) or etudes, one demonstrating technical facility and one demonstrating lyrical playing. Suggested pieces include works by Eccles, Creston, Glazunov (two contrasting sections, instead of movements, required), Heiden, Maurice, and Rueff. Etudes may come from collections by Ferling, Lacour, or Voxman. If you have questions about the suitability of your repertoire, please contact Dr. Allen at andrew.allen@gcsu.edu. Applicants may also be asked to play scales, as well as a short sight-reading excerpt.

Brass

Prepare two contrasting solos (or movements), or etudes, from the standard repertoire for your instrument, one demonstrating technical facility and one demonstrating lyrical playing. Applicants may also be asked to play several major scales with arpeggios, and a short sight-reading excerpt.

Percussion

All applicants must perform on snare drum, keyboard, and timpani. Drumset is optional, but encouraged. Sight reading may be requested on all required instruments.

Prepare the following:

One rudimental solo and one concert snare solo of the student's choice.

One mallet solo (e.g., Green ragtime solo or marimba solo) of student's choice

One four drum timpani solo piece (not Elliot Carter) of student's choice and demonstration of tuning capabilities

Drumset (optional)-Demonstration of various styles (e.g., Rock, Funk, Swing, Latin, etc.)

Voice

Prepare two memorized selections; (1) a classical art song in Italian, French, German, Spanish, or English; (2) another classical song, folk song arrangement, or lyrical musical theatre piece.

All selections must be accompanied by piano. An accompanist will be provided for a live audition; however, a singer may choose to use his/her own accompanist. Students will have the opportunity to briefly rehearse with the accompanist prior to the audition. Prospective students can reach out to Dr. Youngmi Kim (youngmi.kim@gcsu.edu) if they have any questions regarding audition pieces.

Examples of appropriate repertoire can be found in the following vocal publications:

24 Italian Songs and Arias of the 17th and 18th Centuries (Hal Leonard Publishing)

26 Italian Songs and Arias (Alfred Music Publishing)

30 Italian Songs and Arias of the 17th and 18th Centuries (Peters Edition)

The First Book of Solos Series (Hal Leonard Publishing)

Easy Songs for Beginning Singers (Hal Leonard Publishing)

Pathways of Song (Alfred Music Publishing)

Singer's Library of Song (Alfred Music Publishing)

Standard Vocal Literature (Hal Leonard Publishing)

Folk Songs for Solo Singers (Alfred Music Publishing)

Prospective vocal students will also be asked to sight-read short melodic and rhythmic passages to demonstrate musicianship skills.

Other Information

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).

C) Applied Study Admission Standards

All prospective students must demonstrate sufficient technique to competently perform compositions, and must show potential for improvement, as determined by the Music Department Faculty. Assessment is made in the areas of technique, intonation, rhythm and tempo, interpretation/artistry (particularly in phrasing, articulation, rhythmic finesse, and nuanced dynamics), quality of memory (for piano), difficulty/sophistication of repertoire, understanding and communication of text (vocal), and stage presence. B.M.T. students should contact the Music Therapy office for Program Admission Standards for program requirements beyond the audition.

D) Basic Musicianship Exam

All prospective students will take a basic musicianship exam to determine their readiness for college-level study and will be advised regarding their placement in the music theory/aural skills course sequence. Our music theory/musicianship sequence begins with basic concepts; however, we move quickly through these basics. To prepare for the rigors of college-level 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.

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 GCSU for admission to upper division study. Students wishing to have Music Theory and Aural Skills credits accepted will have to take a Music Theory Placement Exam. Transfer students are placed in an appropriate applied music course 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).

1.5 Applied Study

A) Applied Lesson Assignments

Based upon the entrance audition, students will be assigned to an applied lesson instructor. Students are required to take one credit hour of applied lessons at the appropriate level (MUAP 1100 and MUAP 3100) 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 approved instances, a student who is admitted to GC and does not demonstrate the skills necessary for freshman level work will be allowed to study for one semester at the non-major level (MUSC 1000) and then re-audition 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.

All students pursuing either the BA in Music or the BMT are required to take the Large Major Ensemble in their concentration area for each semester that they are enrolled in lessons (Wind Symphony, Women's Ensemble, University Chorus, or String Orchestra) until both the applied lesson and Large Major Ensemble requirements for their degree programs are completed. For example, a student whose principal instrument is flute will be required to take Wind Symphony; a string player will be required to take Orchestra, and so forth.

Large Ensemble Assignments:

Voice/Keyboard**/Guitar**	University Chorus, Women's Ensemble
String	Orchestra
Wind/Brass/Percussion	Wind Symphony

*Max Noah Singers requires membership in University Chorus, so it is an exception to this rule.

**Keyboard and Guitar Majors who have experience playing a band or orchestra instrument may ask to be placed in the corresponding instrumental ensemble in lieu of University Chorus or Women's Ensemble.

B) Applied Study Standards: All applied study follows a set of applied study standards, a listing of the types and level of difficulty of materials (etudes, solos, etc.) that students should be learning at 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 with specific expectations for lesson material and a grading policy for the semester. All lessons are 50 minutes, once a week. 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 music student must perform in recital class for each semester they are enrolled in lessons (except for students enrolled in their first semester of 1100-level applied lessons). It is the responsibility of the student to submit a completed Recital Class Completion Form (available from the office) and program notes after approval by your applied instructor (two weeks in advance of the performance) followed by submission to the Department Office (one week before the appearance date unless otherwise notified). 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 peers and to take pride in the work that 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.

1.6 Staff Pianists

Instrumental and Vocal Majors will be assigned a staff pianist at the beginning of each semester. The staff pianists will play services including lessons, rehearsals, studio classes, recital appearances, degree recitals, juries, music department sponsored auditions, competitions, and master classes. Personal recording sessions are not part of the services.

Unexcused missed rehearsals will result in the loss of the assigned staff pianist. If the student fails to notify the pianist of changes or does not show up to a rehearsal/lesson on more than two occasions, the student forfeits their right to staff pianist services. Staff Pianists are not responsible for making up any schedule cancelled by faculty or students.

Students are responsible for signing up for individual sessions with accompanists. Students must sign up 48 hours in advance and notify the pianist at least 24 hours in advance in case of cancellations.

The time allotment with staff pianists as is follows:

Voice Students:

Vocal Students performing recital class attendance and juries

- a maximum of 8 lessons and rehearsals
- Lessons: by appointment (30 min.)
- Rehearsals: by appointment (30 min.)

Vocal students giving recitals

- a maximum of 10 lessons and rehearsals
- Lessons: by appointment (30 min. - 45 min.)
- Rehearsals: by appointment (30 min. - 45 min.)
- In addition to the 10 rehearsals/lessons:
 - Recital Hearing: a maximum of 1 hour
 - Dress rehearsal: a maximum of 1 hour

Students must schedule 2–4 individual rehearsals with their assigned pianist at least 48 hours in advance; the applied voice instructor will determine the number needed. Students must arrive prepared, behave professionally, and give at least 24 hours' notice for cancellations. Late cancellations count toward allotted sessions, and repeated missed appointments may result in loss of

pianist services. During the last two weeks of school, students will rehearse with their pianist only once a week. There will be no rehearsals on Monday, the last week of classes.

Instrumental Students:

Instrumental Students performing recital class attendance and juries

- a maximum of 8 lessons and rehearsals
- Lessons: by appointment (30 min.)
- Rehearsals: by appointment (30 min.)

Instrumental students giving recitals

- a maximum of 10 lessons and rehearsals
- Lessons: by appointment (30 min. - 45 min.)
- Rehearsals: by appointment (30 min. - 45 min.)
- In addition to the 10 rehearsals/lessons:
 - Recital Hearing: a maximum of 1 hour
 - Dress rehearsal: a maximum of 1 hour

During last two class weeks of each semester, students will rehearse with their pianist only once a week. Students participating in NATS or other approved activities may be allotted additional rehearsals.

The student must submit the Pianist Request Form and music by 5 pm on the fourth Friday of the semester. Jury music must be submitted on the Monday, five weeks prior to jury week.

Late submissions of the material may result in forfeiture of the staff pianist. The students giving recital appearances and/or juries must set up rehearsal appointments via email with the assigned staff pianist a minimum of 15 days prior to the performance date. Late communication may result in forfeiture of the staff pianist.

Students **MUST** consult or communicate with the staff pianist **BEFORE** scheduling recitals, juries, voice studio, recital appearances, recital hearings, dress rehearsals, and other music department sponsored events.

E) Jury Exams: All applied students signed up for major lessons (except for those completing a graded recital) 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 Syllabus. Prior to juries, each student should fill out a Jury Grade Sheet consulting with their instructor, making sure it reflects the semester's work.

The completed Jury Grade Sheet should be sent via the music office to the jury panel prior to the student performing on the jury. The jury exam is treated as a public performance and students should dress accordingly. The student must give the jury panel a copy of all music prepared for

the jury year if required. In addition, whenever available, Max Noah Recital Hall may be reserved for 30-minute rehearsal sessions.

1.7 Senior Project (MUSC 4990)

This course is designed as the senior capstone course for the B.A. degree in Music. The nature of the work is open-ended, being decided on through discussions between the student and the chosen advisor for the course (their primary-application teacher or another trusted instructor). The project can take the form of a recital, a lecture-recital, a large-scale project or paper, or some other work that combines areas of interest within and outside of music.

Senior Project Approval Application Instructions

Before submitting the Senior Project Approval Application, students must be enrolled in **MUSC 4990 – Senior Project** with the appropriate instructor of record.

Prior to Completing the Application

The student and applied instructor should work together to:

- Select **two preferred project/recital dates** (day, date, time, and location).
- Select **two preferred hearing dates** (approximately two weeks before the recital).
- Consult with the **Music Office** to identify available rehearsal dates using the Departmental Outlook calendar.
- Confirm the availability of the accompanist and any additional performers for all proposed dates.
- Identify and confirm **three faculty members** who will serve as jury evaluators.

Application Deadlines

- **November 1** – Spring semester senior projects
- **April 1** – Fall semester senior projects

Submission Process

- Complete the application jointly with the applied instructor.
- Submit the completed application to the **Department Chair** for final approval.

Program Information

- The recital program **does not need to be finalized** when the application is submitted.
- Final program information must be submitted **at least one month prior to the scheduled hearing date**.

Note: Early planning and timely submission help ensure the availability of performance venues, faculty evaluators, accompanists, and rehearsal spaces.

1.8 Recital Attendance - MUSC 1990

Students must register for and receive a grade of “S” in MUSC 1990 for every semester of enrollment up to the following limits: B.A. - 6 semesters, B.M.T. - 4 semesters. Recital attendance credit may be accepted from other institutions for transfer students. 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, and 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 prior permission from the instructor. To receive credit for attendance at a Recital Class or a professional performance, students must sign into the concert/recital and then must sign out when leaving the concert/recital. Those in attendance should observe decorum for concerts (e.g. no hats, inappropriate dress, cell phones, or other electronics). Music minors must register for Recital Attendance Class for three semesters and attend two faculty or guest artist performances each semester.

Transfer students must successfully pass MUSC 1990 Recital hour class every semester they are in attendance, or until they achieve the required minimum number of Recital Attendance classes for the degree plan. If at the time of graduation, the required minimum of Recital Attendance classes is not reached *and* all other requirements for the degree are completed, then the remaining class(es) may be waived with permission of the Department Chair.

1.9 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 grades in the major must be C or better, and the student must have an overall jury-grade of B or higher in the fourth semester to proceed to upper-level applied study. 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 (items A-F):

A. Upper Division Jury/Audition

All applied students must go through an upper division audition during the jury of the fourth semester for placement into upper division applied lessons. Their overall jury grade must be a B or higher to advance to upper-level applied study.

B. Basic Theory Sequence

MUSC 1500 (class), 1501 (lab), 1510 (class), 1511 (lab), 2500 (class), 2501 (lab), 2510 (class), 2511 (lab)

C. Ear Training/ Sight-Singing Proficiency

The student must earn the grade of C or better on the MUSC 2511 final exam.

D. Music education pathway students 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:

1. Application

- A written paragraph describing the student's philosophy of music education
- Completion of Introduction to Music Education (Grade B or better)
- Completion of Ethics workshop and background check

2. Interview

The music education faculty will interview each candidate for upper division study and ask 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.

E. All grades in the major must be C or better.

F. Four grades of "satisfactory" should be achieved in Recital Attendance (MUSC 1990).

G. B.M.T. Junior Audition – refer to the B.M.T. student handbook for specific requirements.

1.10 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 that may be scheduled with the coordinator of office services before the mid-term of the semester of graduation.
- B. All B.A. students must take Senior Exit Exams in music history and music theory during the semester they graduate. Students should contact the music history and music theory professors prior to the fifth week of the final semester to discuss exam guidelines and schedule an exam date.

C. Functional Keyboard Skills Exam (FKSE)

BA music majors are required to pass all parts of the FKSE, prior to graduation. Students should contact the keyboard area coordinator upon completion of MUSC 1220 Class Piano 2 (or its equivalent for transfer students, and those with significant/formal, prior piano/theory training). Exams will be administered, by appointment, on the Wednesday of Fall and Spring semester final exam weeks.

The FKSE is based on the midterm and final exam content for MUSC 1220 Class Piano 2. Registered students who score below a "C" grade on any section of these exams are

obligated to retake that section until it is passed. Tested skills for the FKSE are as follows (page numbers refer to representative examples in the *Piano for the Developing Musician*, 6th edition [concise] textbook, used for class piano 2):

Technique: Examiner's choice of any major scale, then any white-key minor scale (natural, harmonic, and melodic forms), two hands, two octaves, and corresponding two-handed primary chord cadences and two-handed, two octave arpeggios with standard fingerings.

Harmonization/Keyboard Theory: Examiner will specify two examples, one with RH melody and LH closest position chords, and the other with a specific 2-handed accompaniment style (examiner plays the melody while student plays harmonic accompaniment). Representative examples may include p. 102b, 124a, 144 #1a, 145 #1c.

Improvisation: Student will prepare two styles: a Baroque minuet with of Examiner), adding style-appropriate ornamentation/improvisation on the repeats (p.166-167, for example). Also, a 12-bar blues in Examiner's choice of C, F, G blues with blues scale-based improvisation in RH, and tritone 7th chord substitutions in LH. Refer to p. 126 and 103-105. Examiner will accompany student with a walking bass line at their choice of tempo.

Sight Reading/Transposition: One prepared transposition of a 4-6 measure, closed score example, up and down a 3rd from original key. Then, one sight-reading example, tailored to the student's instrument family: Voice/choral students will read Examiner's choice of tenor+alto or tenor+bass parts of a SATB open score. String students will read Examiner's choice of viola+violin 2 or viola+cello parts of a string quartet open score. Band students will read a two-part score with one transposing (band) instrument and one non-transposing instrument.

Repertoire: Although it is tested in MUSC 1220 class piano 2, the playing of solo repertoire is not a tested skill for the FKSE.

SECTION II: GENERAL STUDENT INFORMATION

2.1 Facilities

The main building for the department is Porter Hall with the Music Rehearsal Hall and Lower level of the Health Sciences Building providing supporting additional areas in the program.

1. On the main level of Porter Hall (100 and 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 choral rehearsal room, and Max Noah Recital Hall.
3. The Music Rehearsal Hall houses the band/orchestra rehearsal room, a percussion studio, and practice rooms.
4. Lower Level of the Health Sciences Building houses the Music Therapy faculty offices, classrooms, and clinic rooms
5. Students have access to Porter Hall and/or Music Rehearsal Hall after business hours and on weekends. A list of **currently-enrolled** music students will be sent to Public Safety at the beginning of each semester. If a student wishes to have access to the building beyond the scheduled hours, they must seek approval from the Department Chair before proceeding to contact Public Safety at (475) 445-4054.

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

Porter Hall

1. Monday through Friday 7:00 a.m. – 11:00 p.m.
2. Saturday and Sunday 7:00 a.m. – 11:00 p.m. [call (478) 445-4054]

Music Rehearsal Hall

1. Monday through Friday 7:00 a.m. – 11:00 p.m.
2. Saturday and Sunday 7:00 a.m. – 11:00 p.m. [call (478) 445-4054]

Health Sciences Building

1. Monday through Friday 7:00 a.m. – 11:00 p.m.
2. Saturday and Sunday (by appointment or scheduled activity only)

2.2 Music Offices

The Music Department Main Office (Porter Hall) and the Lower Level Health Sciences Office is open for departmental business Monday through Friday from 8:00 a.m. to 5:00 p.m. Students should use the office only when there is official business to transact. The student lounge in Porter Hall is available for casual conversation and computer needs. Please make appointments with faculty members through email, phone, or office visits. 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 and outside the Lower Level Office Suite in Health Sciences, 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 sign-up sheets. 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 an administrative assistant 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 administrative assistant 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. Orchestra and Band students may rent lockers in the Music Rehearsal Hall. The department assumes no responsibility for locker security. All lockers should be cleared at the end of spring semester. See the departmental administrative assistant for details.

2.5 Practice Room Use

Practice rooms on the third floor are available for use by all music majors, minors, and students taking non-major lessons.

The digital pianos in the piano lab are available for work in sight-singing and keyboard proficiency. Although this room is kept locked, the department administrative assistant may open the door during business hours.

The Porter 316 grand piano practice room is reserved for piano majors and minors in the music programs, who are currently enrolled in applied piano lessons.

2.6 Smoking, Eating, Drinking

Eating and drinking are not permitted in Porter Hall, Music Rehearsal Hall (MRH 120 & 130) and Lower Health Sciences Building practice rooms, rehearsal halls, classrooms, Max Noah Recital Hall, or Russell Auditorium. **Smoking, vaping, and the use of eCigarettes is strictly prohibited on campus.**

2.7 Academic Advising

The academic advisor for all students in the BA in Music and BMT degree programs is Ms. Janice Pillay. You must schedule an advising appointment with her each semester before registering for the next term's classes. She can be reached at janice.pillay@gcsu.edu or via telephone at 478-445-2767.

2.8 Music Library

The music collection and listening facilities are housed on the third floor of Russell Library. You can also schedule a consultation online (<https://gcsu.libcal.com/appointments/>). If you need to borrow items that are not available in the library's collection, you can request them via interlibrary loan (<https://libguides.gcsu.edu/ill>).

2.9 Reservation of Music Facilities

Music Students can reserve specific practice rooms for use during building hours with permission from the Department Chair; 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 majors, minors, and students taking non-major applied lessons for practice, class, or performance-related activities
3. Other practice or rehearsal needs
4. Student rehearsal

Max Noah Recital Hall may only be used by reservation. The recital hall is reserved as follows:

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

We ask that students please take special care of the pianos in the performance spaces. Please do not place instrument cases on pianos, do not write or place drinks on the pianos, etc. Please return the piano in MNRH to the piano storage space. Only move the piano when it is covered, and with the assistance of a trained faculty/staff/stage crew member. If students do not obey these rules, their privileges to use the performance spaces will be revoked.

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.

Collegiate National Association for Music Education (CNAfME) *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.)

2.11 Health and Safety Considerations

As part of our ongoing efforts to ensure that our faculty, staff, students, and visitors work, study, and visit in an environment which is as safe and hazard-free as possible, Georgia College Department of Music has provided information regarding, hearing, vocal and neuromusculoskeletal health for you to review and utilize for your benefit. There are guides regarding health and safety, which must be reviewed on a yearly basis by students, faculty, and staff.

Protect Your Hearing Everyday

Protect Your Hearing Health

Protect Your Neuromusculoskeletal Health

Protect Your Vocal Health

Upon reviewing the four guides above, please submit the required form (provided by the Music Department Office) signed and dated.

2.12 Hiring Student Musicians

The Georgia College Music Department provides a referral service for individuals or organizations looking to hire current music majors through the university career service center and their program, Handshake.

To post a specific engagement for our students, please fill out the Post A Job Opportunity form and you will receive an email verifying it has been posted.

Please reach out the Georgia College music department further information regarding the procedure. Note: last-minute performance request may not receive an immediate response for your situation.

This Handshake form is not a contract and is only meant to assist in the process of posting musical opportunities for Georgia College music students.

Students Seeking Out Opportunities

Music Majors wishing to review posted job opportunities must complete the student registration process for Handshake and you will be provided access to the list of opportunities.

The Georgia College Music Department does not take responsibility for rates or hiring practices. Please note that all contracts are by arrangement between the client and performer(s)

SECTION III. GENERAL FACULTY INFORMATION

Please visit <https://www.gcsu.edu/artsandsciences/music/faculty-staff-department-of-music> for full details and contact information for all faculty and staff in the Department of Music.