

GEORGIA COLLEGE & STATE UNIVERSITY

DEPARTMENT OF MUSIC 2019-2020

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/](https://www.gcsu.edu/music).

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. You can find more information on the Music Therapy website: <https://www.gcsu.edu/health/therapy>.

Mission Statement

The mission of the Georgia College Department of Music is to provide a liberal arts-oriented education in music that will prepare students to embark on rewarding career paths within the field of music and beyond, while emphasizing the cultivation of critical thinking skills and global perspectives. We believe in a well-rounded, comprehensive education and combine the personalized atmosphere of a private college with the affordability of a public university. Our students learn to think independently and lead creatively through undergraduate research, community outreach, and mentorship opportunities.

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.

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. [Click here for the GC Honor 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 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 Regimen: Music students, unlike many of their fellow students in other disciplines, are expected to excel 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 will. 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 workweek. 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.

For more information, see <http://catalog.gcsu.edu/en/2015-2016/Undergraduate-Catalog/Academic-Policies/Credit>

B) Academic Standards: Students must earn the 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 (BA-Music only). These scholarships vary in amount and length of time (usually 1 or 2 years).

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 5 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 only open to those students that have declared a BA in Music major or a Bachelor of Music Education Major.

3). *Presser Foundation Undergraduate Scholar Award* is an award given to a most outstanding music major (BA, BME, 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 apply and audition in the spring semester prior to their final year of study (must graduate sometime in 2020) at the Returning Music Major Scholarship Auditions. Students may only apply once.

1.3 DEGREE PROGRAMS IN MUSIC

A) 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.

B) Bachelor of Music Education (B.M.E.): 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.

C) 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.

D) 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 primary advisor. When taking applied lessons, music minors must also be enrolled in the basic theory sequence 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.

E) 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 GC students graduate our program prepared to work in any music area—pre-K and K-12.

F) Bachelor and Master of Music Therapy (B.M.T. and M.M.T.): 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 (<https://www.gcsu.edu/health/therapy>)

G) 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. 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 toward 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.)

H) 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)

I) Master of Arts in Teaching in Music Education (M.A.T. Music Education)

The M.A.T. Music Education is a full-time fifth-year professional degree program. The program is also designed for candidates from other institutions who hold bachelor 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.)

1.4 AUDITIONS

A) Entrance Audition: To be accepted to the music program, each prospective incoming music major and minor, first-year, or transfer, must successfully pass an entrance audition. The purpose of this audition 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 course work. Music Therapy students must successfully audition for the Music Department faculty, in addition to their Music Therapy Entrance Requirements. 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:

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

Guitar (point of contact, [Dr. William McClain](#))

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, Pagannini, Sor, Carcassi, Giuliani, and Carulli are great composers to start with; or any selection from the Royal Conservatory of Music Book Two for guitar. Applicants will also be asked to play a position (across the neck) major scale. All audition requirements will be played using finger-style guitar technique rather than a pick.

If you feel you need some guidance to get you through the audition process, you may register for MUAP 1001 Non Major Applied Lessons or make other arrangements with your applied professor.

Percussion (contact: [Dr. Don Parker](#))

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

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

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

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

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

Piano (contact: [Dr. Owen Lovell](#))

All applicants must prepare two memorized solo compositions from contrasting time periods (i.e. Baroque, Classical, Romantic, or 20th Century-present) and from the standard classical piano repertoire, one representing technical facility and one demonstrating lyrical playing. Applicants will also be asked to play all major and minor scales, 4 octaves, ascending and descending, hands together, and an excerpt of sight reading.

Strings (contact: [Dr. William McClain](#))

Violin, Viola, Cello, Bass

Students will prepare two pieces for the audition--**one etude** of student's choice from studies such as Kreutzer *Forty-Two Studies* or Sebastian Lee *Forty Melodic Studies*, Op. 31, and **one solo piece or movement** from the standard repertoire such as a sonata or concerto.

Students will also be asked to play one major scale and one minor scale in two or three-octave scale and arpeggios patterns, and an excerpt of sight reading. These audition requirements remain the same for Music Therapy students.

Winds (contact: [Dr. Cliff Towner](#)/[Dr. Andrew Allen](#))

Flute, Clarinet, Oboe, and 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. An accompanist is *not* required; however, students are welcome to bring their own accompanist, or one may

be provided upon request. These audition requirements remain the same for Music Therapy students.

Saxophone, all Brass instruments

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. An accompanist is *not* required; however, students are welcome to bring their own accompanist, or one may be provided upon request. These audition requirements remain the same for Music Therapy students.

Voice (contact: [Dr. Youngmi Kim](#))

Prepare two memorized selections: (1) a classical art song in Italian, French, German, Spanish, Latin, or English; (2) a classical art song, folk song arrangement, or lyrical Broadway piece composed before 1950.

All selections must be accompanied by piano—no recorded or CD accompaniments are permitted. A pianist will be provided; however, a singer may choose to use their own accompanist. Students will have the opportunity to briefly rehearse with the pianist prior to the audition.

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.

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 recording may be used (video only) or a Skype audition may be used in cases where a live audition is impractical. However, such students, having been accepted into the department, will perform an audition at the beginning of their first term, before they register for applied study. The student may also be asked to play all major and minor scales, multiple octaves ascending and descending, and an excerpt of sight reading.

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, and must show potential for improvement, as determined by the Music Department Faculty. Assessment is made in the areas of physical dexterity and fitness, intonation, rhythm and tempo, interpretation/artistry (particularly in phrasing, articulation, rhythmic finesse, and nuanced dynamics), quality of memory, 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 GC for admission to upper division study for the B.A. and B.M.E. degrees. 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 the applied music ~~week~~ 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, students will be assigned an applied lesson instructor by the concentration coordinator (keyboard, vocal/choral, instrumental, or composition). Students are required to take one credit hour of applied lessons at the appropriate level (1100 and 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 (1000) and then re-audition (in addition to end of semester jury) 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.A. and B.M.T. students 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). For example, a student whose principal instrument is flute will be required to take Wind Symphony; a string player will be required to take String Ensemble, and so forth. B.M.E. students must complete 3 semesters of lower division Large Major Ensemble, and one semester of a Small Ensemble before applying for upper division status. Once reaching upper division, B.M.E. students must continue to take the Large Major Ensemble in their concentration area for each semester that they are enrolled in lessons.

Large Ensemble Assignments:

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

Small Ensemble Assignments:

Voice/Keyboard/Guitar	Max Noah Singers, Vocal Ensemble***
String	String Quartet
Wind/Brass/Percussion	Jazz Band/Small Group Combo, Brass/WW/Percussion Ensemble(s)

*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.

*** Vocal Ensemble includes the Cat’s Meow and Opera Scenes and Music Theatre Scenes

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. 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 two—4 hours of practice per 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. The exceptions are that 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](#) 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). The Recital Class Completion 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 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.

D) 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.

In case of cancellations or changes of any appointments/rehearsals with the pianist, the students must provide notification at least 24 hours prior to the schedule by email or text. Notification of the change and unexcused absence will be taken from the assigned times indicated.

The time allotment with staff pianists as is follows:

Vocal Students:

- Lesson: by appointment (*last half portion* of lesson time)
- Rehearsals: by appointment
- Rehearsal must be arranged at least 48 hours in advance.*

Vocal students giving recitals:

- Lesson: weekly lessons (*last half portion* of lesson time)
- Rehearsals: a maximum of 10 rehearsals (10 *half hour* rehearsals)
- Recital Hearing: a maximum of 1 hour
- Dress rehearsal a maximum of 1 hours

Instrumental students performing recital appearances and juries:

- Lesson: by appointment (*half portion* of lesson time)
- Rehearsals: by appointment
- Students must contact the pianist two weeks prior to the performance date. Late communication may result in performing without the staff pianist.*

Instrumental students giving recitals:

- Lesson: by appointment (*half portion* of lesson time)
- Rehearsal: a maximum of 10 rehearsals (10 *half hour* rehearsals)
- Recital Hearing: a maximum of 1 hour
- Dress rehearsal a maximum of 1 hour

The Students must submit the Pianist Request Form and music by 5 pm on the fifth Friday of semester. Jury music must be submitted Monday, four 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 rehearsal, and other music department sponsored events.

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 Syllabus. Prior to juries, each student should fill out a Jury Grade Sheet with his/her instructor, making sure it reflects the semester's work.

The completed Jury Grade Sheet form should be presented to the jury panel when the student performs on the 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 AND SENIOR PROJECTS

With the approval of the faculty, students are allowed to present recitals/projects in addition to the degree requirements. Please see the procedures and complete the [Recital/Project Approval Form](#) for applying for permission to present a student recital or project. Below are the follow are the specific requirements for each:

Junior Recital (MUSC 3150)

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 complete the paperwork and reserve the recital hall, inform the jury (3 jury members—applied teacher, one other applied teacher from the same area, one additional faculty member) and staff pianist (if applicable). If the recital is voluntary and not listed on the transcript, the faculty hearing committee will approve or disapprove the recital; otherwise, a grade will be assigned. If a student does not pass the recital hearing, the student will be allowed one additional hearing.

Senior Recital (MUSC 4150)

The Senior Recital comprises 50 minutes of solo music. Additional chamber ensemble programming may be added with a faculty member's approval. A pre-recital hearing must take place at least two weeks prior to the performance date. It is the responsibility of the student to complete the paperwork and reserve the recital hall, inform the jury (3 jury members—applied teacher, one other applied teacher from the same area, one additional faculty member) and staff pianist (if applicable). If the recital is voluntary and not listed on the transcript, the faculty hearing committee

will approve or disapprove the recital; otherwise, a grade will be assigned. If a student does not pass the recital hearing, the student will be allowed one additional hearing.

Senior Project (MUSC 4990)

This course is designed as the senior capstone course for the B.A. Music program. The nature of the work is open-ended, being decided on through discussions between the student and the chosen advisor for the course (usually, but not limited to, the student's academic advisor.) The project design should include both a practical and academic component and should include work in various areas of interest (including the student's minor or second concentration if they have one.)

MUSC 4990 Senior Project Approval Process

1. Student proposes a project and submits it to the faculty member(s) who will be overseeing the project.
2. Faculty member(s) approves or turns down the proposal. If approved, the student fills out the recital/project approval form to submit to the department chair
3. Department chair approves or turns down the proposal. If approved, the proposal is accepted, and the student and faculty member(s) are notified.
4. Senior Project registration must be completed before the first day of classes.
5. The student should register for the one credit hour course.
6. Faculty member(s) utilizes the common syllabus and tailors it to the approved proposal.

Note: the approval process must be completed before the student registers for the course.

1.7 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. - 8 semesters, B.M.E. - 7 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 the attendance sheet 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, 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.

- a. 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.

1.8 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. 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.

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 [lab] final exam)

For syllabus only

D. B.M.E. program 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)
- Passing of GACE I and Music Education Committee approval
- Completion of Ethics workshop and background check
- Proof of CMENC membership (copy of membership card)

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. For the B.M.T. program requirements, 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 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. 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. See the Music Education Coordinator for details.
- D.
- E. 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.
- F. All B.M.E. majors must pass the GACE II exam in order to graduate. This exam 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.
- G. Functional Keyboard Skills Exam (FKSE): All music majors are required to pass FKSE before graduation and student teaching (BME majors). Seniors should contact the keyboard area coordinator prior to the fifth week of the semester to discuss exam guidelines and schedule an exam date.
 - 1. Parts I and II are required for all degree programs in the Department of Music.
 - 2. Part III is an additional requirement for the B.M.E Choral degree only.
 - 3. Parts I, II, and III may be taken separately. Each part may be attempted a total of three times.
 - 4. Exam grade will be pass or fail.

PART I: Keys for scales and chords will be chosen by juror(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, hands separately, at a quarter note=120
- 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-Root— ascending and descending, either hand.
- 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 in advance.

- A. Harmonization—using I, IV, and V7 chords (closed position) in standard accompaniment 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 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.

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 choral rehearsal room, and Max Noah Recital Hall.
3. McComb Building houses the band/orchestra rehearsal room, a percussion studio, and practice rooms.
4. Students have access to Porter Hall and/or McComb Building 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.

Porter Hall and McComb Building 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. [call (478) 445-4054]
McComb Building 7:00 a.m. – 10:00 p.m.

2.2 MUSIC OFFICES

The Music Department 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 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, 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 McComb Building. 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 (Porter 215) 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 and music therapy programs, who are currently enrolled in applied piano lessons. The room may be used by others when not scheduled or in use by these students.

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, vaping, and the use of eCigarettes is strictly prohibited on campus.**

2.7 FACULTY ADVISOR AND MENTOR (NEED TO REVISE)

Every student in the music department is assigned a Faculty Mentor. You are expected to meet with your Faculty Mentor every semester. Your Mentor will help in planning your specific course of study and will help you solve problems with your schedule. The Faculty Mentors make themselves available as much as possible to discuss your career options and the professional world of music.

After you plan your schedule with your Faculty Mentor, you must meet with your Academic Advisor in the Center for Student Success (Lanier Hall) to sign up for classes.

Faculty Mentors:

Cliff Towner: BME instrumental, BA+MAT instrumental

Dana Gorzelany-Mostak : Music Minor (vocal)

David Johnson: Creative Music Media Minor

Jennifer Flory: BME choral, BA+MAT choral

Owen Lovell: Music Minor (instrumental)

Tina Holmes-Davis: BME elementary, BA+MAT elementary

William McClain: BA instrumental

Youngmi Kim: BA vocal

2.8 MUSIC LIBRARY

The music collection and listening facilities are housed on the third floor of Russell Library. Research questions should be directed to the library's Music Liaison, Jamie Addy (jamie.addy@gcsu.edu). You can also schedule a consultation online (<http://gcsu.libcal.com/appointment/10055>). 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

Students may reserve practice rooms for use during building hours by signing up on reservation slips each week; 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 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 following form signed and dated via email.

[Faculty Staff and Students Notification of Information](#)

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

FULL-TIME MUSIC FACULTY

Don Parker, DMA	Department of Music, Chair
Andrew Allen, DMA	Coordinator of Small Ensembles & Woodwind Brass/Percussion & Small Ensembles
Jennifer Flory, DMA	Director of Choral Activities, Graduate Coordinator
Dana Gorzelany-Mostak, PhD	Coordinator of Music History
Tina Holmes-Davis	Graduate/Undergraduate Coordinator of Music Education
Hue Jang, DMA	Staff Pianist/Academic Professional
David Johnson, DM	Coordinator of Music Theory & Composition
Youngmi Kim,	Coordinator of Vocal Area
Owen Lovell, DMA	Coordinator of Keyboard
William McClain, DMA	Director of Orchestra, Coordinator of Strings
Lev Ryabinin, DMA	Staff Pianist/Academic Professional
Bradley Sowell, MM	Lecturer in Voice and Aural Skills
Cliff Towner, DMA	Director of Band Activities, Music Education

EMERITA/EMERITUS MUSIC FACULTY

Richard Greene, PhD	Emeritus
Patti Tolbert, DMA	Emerita
Maureen Horgan, DMA	Emerita

PART-TIME MUSIC FACULTY

Barbara Altman, MM	Cello
Stephen Barnes, MM	Piano
Lisa Bartholow, MM	Flute, Flute Choir
Doug Bassett, MM	Theory, Music Technology
Amanda Boundy, MM	Voice, Cat's Meow
Michelle Champion-Sampson	Music Education
Rebecca Cooke, MM	Clarinet, Woodwind Ensembles
Laura Cotney, DMA	Voice
Joshua Crook, MM	French Horn
Chris Enghauser, MM	Double Bass, Jazz Improvisation, Small Group Combo
Nathaniel Gworek, DMA	Percussion, Percussion Ensemble
Felisha Jones, MM	Oboe, Bassoon
Sungbae Kim, DMA	Voice
William Pritchard, MM	Low Brass, Brass Ensemble
Sheryl Linch-Parker, DME	Trumpet, Brass Methods
Bonnie Von Hoff, DMA	Voice
Dusty Woodruff, DMA	Guitar

ADMINISTRATIVE STAFF

Christina O'Steen	Music Department Coordinator of Office Services
Kate Phillips	Administrative Assistant

Please see the department website (music.gcsu.edu) for email addresses for each faculty and staff member.