



2016-2017 UNDERGRADUATE
STUDENT HANDBOOK

MUSIC.GSU.EDU

SCHOOL OF MUSIC UNDERGRADUATE STUDENT HANDBOOK

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I. INTRODUCTION/OVERVIEW

1.1 WELCOMING

Welcome to the Georgia State University School of Music! This handbook provides undergraduate students with the policies and procedures that will facilitate their study at Georgia State University.

This handbook serves as a supplement to the Undergraduate Catalog, which is the legally binding document regarding university academic policies. Both the University Catalog and the School of Music Handbook are available on the university website at www.gsu.edu. Statements in this handbook do not supersede those found in the catalog. New or changed policies and procedures will be reflected in future revisions of the handbook. It is the responsibility of the student to be familiar with the policies and procedures in this handbook, in university catalogs, and with subsequent revisions of policies and procedures. Failure to comply with these policies and procedures may result in disciplinary action.

1.2 THE MISSION OF THE SCHOOL OF MUSIC

The mission of the Georgia State University School of Music is to preserve, promote, and advance humanity's rich and expanding tradition of artistic music-making through performance, composition, education, and research in accordance with the urban and global initiatives of the University.

(Adopted by the School of Music Faculty, August 2012; Revised, August 2013.)

1.3 UNDERGRADUATE ENTRANCE REQUIREMENTS

Applicants must apply to the University prior to being scheduled for a School of Music audition. Applicants for undergraduate programs must pass an audition to be accepted into a degree program in the School of Music. Accepted students must take a music theory placement exam that the faculty of the School of Music will use to determine each student's level of music theory. The placement exam is given on the Wednesday before classes begin each semester. Students with prior piano experience who wish to be considered for exemption from some or all of the required group piano sequence may contact the Coordinator of Piano to have his/her proficiency evaluated.

1.4 OFFICIAL UNIVERSITY EMAIL COMMUNICATION

A Georgia State email address will be assigned to each student upon admission to the university. Messages sent by Georgia State units, including the School of Music, to Georgia State-provided student email addresses will constitute an official means of communication. Students are responsible for checking their university-issued email accounts. Official School of Music correspondence must take place using official GSU student email addresses.

II. LOCATION AND FACILITIES

2.1 LOCATION

The School of Music complex occupies three buildings in the Fairlie-Poplar historic district – the Standard Building, the Haas-Howell Building, and the Rialto Center for the Arts. These buildings house classrooms, faculty

offices, rehearsal rooms for small instrumental ensembles, student and faculty lounges, and recording studios. Administrative offices of the School of Music are on the fifth floor of the Haas-Howell Building. A state-of-the-art media and technology center is located on the fourth floor of the Haas-Howell Building. Instrumental and choral rehearsal rooms are located in the Helen Aderhold Learning Center, directly opposite the Haas-Howell Building on Forsyth Street. The 380-seat Florence Kopleff Recital Hall, Charles Thomas Wurm Lobby, and adjoining Bill & Billie Lowery Family Green Room, backstage office, and Sue Sigmon Williams artist dressing room are located in the Art and Humanities Building at the corner of Gilmer Street and Peachtree Center Avenue. The Rialto Center for the Arts is the venue for concerts by the large conducted ensembles, such as the wind ensembles, orchestra, choirs, jazz, brass, and percussion ensembles. A complete directory of faculty and staff is posted in the lobby of each building.

<u>Street Address</u>	<u>Mailing Address</u>
Haas-Howell Building	Georgia State University
75 Poplar Street	School of Music
Suite 520	P.O. Box 4097
Atlanta, GA 30303	Atlanta, GA 30302-4097

Music Office: 404-413-5900
Fax: 404-413-5910
Online: music.gsu.edu

2.2 SCHOOL OF MUSIC FACILITIES

School of Music Main Office: The Main Office is located on the 5th floor of the Haas-Howell Building and is open weekdays from 8:30 a.m. to 5:15 p.m.

Entrances to School of Music Buildings

Standard Building	91 Fairlie Street
Haas-Howell Building	75 Poplar Street
Rialto Center Lobby and Box Office	80 Forsyth Street
Kopleff Recital Hall	Gilmer Street & Peachtree Center Ave.

Building Access: A current Panther Card is necessary to enter School of Music buildings. Authorized access times are as follows:

Standard Building – Panther Cards: 7 a.m. to 11 p.m. DAILY

Haas-Howell Building– Doors open: 7 a.m. to 8 p.m. M through F Panther Card Only: Sat & Sun

Rialto Lower Level – Panther Card: 7 a.m. to 11 p.m. DAILY

2.3 CAMPUS SAFETY AND EMERGENCY PROCEDURES

If you witness a crime, immediately contact a Georgia State University security cadet or GSU Police. A security cadet is not authorized to stop a crime and will contact police for assistance. If you are leaving a Georgia State building and would like an escort, contact the non-emergency number at GSU Police, 404-413-2100, for assistance. Students are encouraged not to walk alone late at night.

To reach Georgia State University Police:

1. Dial 404-413-3333 from a non-GSU phone, or 3-3333 from a campus phone.
or
2. Use one of the EMERGENCY BLUE CALL BOXES located outside Standard, Haas-Howell, and Rialto Center buildings. These phones automatically connect to GSU Police.

2.4 SCHOOL OF MUSIC MEDIA CENTER

The Media Center, located on the 4th floor of the Haas-Howell Building, offers a resource center for School of Music students for music study and listening, as well as a state-of-the-art technology classroom and multi-media seminar room. An open area with 16 carrels contains audio visual playback equipment, PC computers with MIDI capability and keyboards for students to study theory and aural skills, music notation and sequencing, and graphics. Students must show their Panther I.D. upon entering the Media Center.

2.5 LIBRARIES

The University Library contains an outstanding collection of books, scores, periodicals, and databases for the music student. The library catalog can be searched at GIL online as well as at the University Library Homepage, where other databases can be found. The standard scores and books are housed on the fourth floor of Library North and the Folio scores on the fifth floor of Library South. The current music periodicals are on the third floor of Library North. CDs and DVDs are available on the first floor of Library North.

Many of the reference materials, catalogs, databases (including music streaming databases), and back issues of periodicals are available online and can be found at www.library.gsu.edu. Additional help can be obtained by consulting the music librarian.

2.6 THE CENTER FOR AUDIO RECORDING ARTS

The Center for Audio Recording Arts (CARA) is a complex of recording studios, post-production suite, computer music labs and offices located on the 11th floor of the Standard Building, and the 1st floor of the Haas-Howell building, serving the research, teaching, and service goals of the School of Music and the College of Arts and Sciences. Its use is restricted to music industry, composition, and computer music students who are enrolled in appropriate courses. Certain music technology courses taught in CARA require a laboratory fee. The fee is \$75, payable during the first two weeks of the semester, in the main office of the School of Music, Room 520, Haas Howell.

2.7 PRACTICE ROOMS

Practice rooms are located on the 7th, 9th, and 10th floors of the Standard Building. Piano majors have first priority for practice rooms with grand pianos. Additional rooms intended for the use of percussion and jazz studies students are located in the Rialto Center Lower Level. Students are not allowed in these practice rooms without written permission when classes are not in session.

In order to protect and preserve our pianos, no drinks or food are allowed in practice rooms. Please use the student lounge areas. **Keep all belongings off pianos and do not open them or alter them in any way. Report problems with pianos to the School of Music Reception (5th floor Haas-Howell) at 404.413.5900, stating the room number and description of the problem.** Do not cover the windows on practice room doors. This is a

Campus Police Policy made with your safety in mind.

While the method of reserving practice time may be changed this fall, please abide by the rules below until notified of a change. Failure to do so may result in loss of practice room privileges.

1. Practice rooms are for the use of currently registered Georgia State University music students or those in a School of Music ensemble.
2. All students must rent a practice room key.
3. Practice periods are by the hour, from the top of the hour.
4. Reservations are limited to two-hour blocks at a time. Students wishing to reserve multiple blocks of time in a specific practice room must allow for a two-hour “break” between their requested blocks of time.
5. If an apparently occupied room is vacant for 10 or more minutes, it may be used on a first-come, first-served basis by another party. However, should the person who has reserved the room arrive or return within the allotted time period of his/her reservation, the person who took the practice room must relinquish it. Leaving music, books, or other articles in the practice room does not constitute occupancy.
6. Piano performance and pedagogy majors may reserve practice rooms with a grand piano [according to their level of applied study: at the 1000 level, one hour per day; at the 1001 or 2001 level, up to 2 hours per day; at higher levels, up to four hours per day](#). Other music majors who have piano as their principal instrument may reserve half of their allotted time in practice rooms with a grand piano.
7. Do not leave personal belongings unattended in practice rooms. The Georgia State University School of Music does not assume responsibility for lost or stolen property. Articles left unattended in a practice room may be removed by campus police or School of Music staff and taken to the Lost and Found.
8. When you leave a practice room, turn off the light and lock the door behind you. Do not permit others to use our practice rooms. If you have knowledge of unauthorized use of practice rooms, please report it immediately to the campus police or the Music Office.

Practice Room Keys: All students wishing to reserve practice room time are required to rent a practice room key for their own personal use. Payment by way of cash or check of \$25 can be made in the Standard Building Lounge during the first week of school. Specific dates and times for sales will be clearly posted. Five business days after the payment is made, take your Panther ID card to Key Control, University Police, One Park Place, to receive your key.

2.8 LOCKERS

Lockers are available to those majoring in music or performing in a School of Music ensemble. Students will be assigned an appropriate locker by a representative of the Production Office at a table in the Standard Building Lounge during the first week of school. Since the number of lockers is limited, students should not ask to be provided a locker that is larger than the required size for their instrument(s). The fee for a locker rental is \$20 for any portion of fall and spring semesters. Lockers are assigned on a first-come, first-served basis. Once spring semester finals have ended, students must remove the lock and contents from his/her locker, or they will be confiscated and moved to the fifth floor of Haas Howell. If a student no longer needs his/her locker, the Production Staff should be notified so that the locker is available to other students. The fee for summer semester locker rental is \$10.

III. FINANCIAL MATTERS

3.1 FINANCIAL AID

Students must resolve financial aid issues with the Office of Financial Aid (sfs.gsu.edu). The School of Music cannot intervene directly in financial aid issues, nor can it late-register students merely to meet financial aid stipulations. Students should be sure to check minimum credit-hour enrollments, including summer semester, for financial aid. Most financial aid requires at least half-time (6 credit hours) enrollment. Students must observe all deadlines for payment of fees to avoid being dropped or withdrawn from classes. The School of Music cannot guarantee reinstatement of classes if students are dropped for non-payment of fees.

3.2 HOPE SCHOLARSHIP

Students on HOPE scholarships should be sure to adhere to grade-point and maximum credit-hour stipulations. Withdrawals (grades of “W”) count as “courses attempted” for purposes of HOPE and will be deducted from the allowable credits. Zero-credit classes, such as concert attendance, should not be counted against HOPE. Any students who find such classes counted against HOPE hours should contact the Assistant Director’s office for assistance. There is no minimum credit-hour enrollment for HOPE.

3.3 APPLIED MUSIC FEE

Students studying applied music will be assessed an applied music fee of \$150 per semester for a one-hour lesson and \$75 for a half-hour lesson. The fee is necessitated by the cost to the university of providing one-on-one instruction. Fees are included in students’ university accounts. Please note that composition lessons do not incur the applied music fee.

3.4 INSTRUMENT CHECK OUT AND RENTAL FEES

Students may check out an instrument for method courses and ensembles if authorized by a faculty member. An instrument may also be checked out for studio lessons if approved by the instructor.

The following classes require an instrument rental fee of \$25.00: MUS 3230, 3240, 3250, 3260, 3270, 3271, 3350, 3359 and 3360. Fees may be paid in the School of Music office on the 5th floor of the Haas-Howell Building during the first 5 days of the semester, using cash or check only.

Students must be enrolled in an applied course, an ensemble, or a methods class that requires the use of that instrument. Use of School of Music instruments or equipment for personal performance jobs is not permitted. An instrument is checked out for a period of one semester and is to be returned prior to last day of final exams. It may be renewed for additional time with faculty authorization; however, a new check-out with faculty approval will be required. Any instrument that is returned after the last day of exams will be subject to a late fee of \$40 plus an additional \$1.50 per day. This fee is due at the time the instrument is returned. Instruments MUST be checked out through Dr. Daniel Welborn (614 HH; 404-413-5940) or his graduate assistant.

Instrument Check Out Procedure: Students must present an instrument check-out form with faculty approval and a fees-paid receipt indicating eligibility for instrument check out. Forms may be obtained from Dr. Daniel Welborn. After examining the instrument, the student signs a receipt stating that it is in good condition and he/she accepts responsibility for its care. When the instrument is returned, it will be checked for damage and loss of parts. Students are responsible for damages and loss. In case of damage, loss or late return, the student must make restitution, or a hold will be placed upon grades and/or registration for the following semester.

It is highly recommended that students arrange for a rider to be attached to their homeowner's insurance policies to cover checked-out Georgia State University instruments, as students are responsible for instruments that have been checked out to them.

3.5 STUDENT TEACHING FEE

A \$125 fee is assessed to students who register for MUS 4270, full-time student teaching. This fee has been implemented to cover the cost of the school system teachers who supervise GSU student teachers.

IV. ACADEMIC MATTERS

4.1 INITIAL ADVISEMENT SESSION

Once admitted to the School of Music, each student must schedule an advisement appointment through the School of Music's Admissions and Enrollment Office (404-413-5955) prior to registering for classes. Students will learn the results of placement examinations and the piano proficiency (if applicable), and receive recommendations for appropriate courses. For undergraduate students, the academic core curriculum and schedule will also be reviewed. After initial advisement, students will be cleared to register for music classes and lessons.

4.2 ADVISEMENT AND REGISTRATION FOR CLASSES

During initial advisement, the student is assigned a concentration and university advisor. The student will then schedule subsequent advisement appointments with his/her university advisor. Students should schedule a minimum of one appointment with their university advisor each semester. The GSU Advisement center is located at 25 Park Place, suites 400 and 500. More information is available at <http://advisement.gsu.edu>.

4.3 REGISTRATION ADJUSTMENTS

Except in the case of extenuating circumstances, the School of Music will not approve registration adjustments after the first week of classes. Any adjustments following deadlines established by the Registrar's Office will incur late fees. *Students who fail to finalize their schedules by the end of late registration of any semester are responsible for any negative impact on their programs, credits and grades.*

Requests for Time Overrides: Students may NOT register for any classes with overlapping times. In the exceptional case of classes for which start and end times may be concurrent (for example, one class ends at 1:00 and another begins at 1:00), students may request consideration from the Assistant Director for a time override. Time overrides will, in no instance, be given for the convenience of students or to expedite class registrations for earlier graduation dates. Students who feel they have a legitimate request for a time override should complete the Registration Problem Form available at music.gsu.edu or in the School of Music office.

Requests for Registration or Grade Problems: All requests regarding registration or grade problems should be indicated on the Registration Problem Form available at music.gsu.edu or in the School of Music office and left with the School of Music Administrative Assistant.

4.4 CREDIT HOURS

The normal load for a full-time undergraduate music student is 12-15 credit hours per semester. A maximum of 18 credit hours is permitted without approval for an overload. A typical schedule of freshman courses for one semester is:

University Core Courses: 6-8 credits

Music Theory/Aural Skills: 4 credits

Class Piano: 1 credit

Applied Music Lessons: 1 credit

Large Ensemble: 1 credit

Chamber Music: 0-5 credits

Concert Attendance: 0 credits

Total: 13.5-15.5 hrs

A 12 credit-hour minimum is required to be considered a full-time undergraduate student. Some students take core courses during the summer, which allows them to concentrate on music courses during the fall and spring semesters. It is important that programs of study be carefully projected at least a year in advance. Students should be sure to ascertain if a course will be offered in a given semester and whether a course has a prerequisite. The projected schedule of music courses is currently being revised and you will be notified when it is available.

4.5 SCHOOL OF MUSIC QUALIFYING EXAMINATIONS FOR ADMISSION TO CONCENTRATION

During the second semester of the sophomore year or equivalent, all music students must take the qualifying examination. The purpose of the qualifying examination is to allow the faculty of the School of Music to assess each student's preparation for and commitment to his/her chosen field.

For students intending to concentrate in Music Education, Composition, or Music Technology, the examination normally consists of an interview with faculty members from the area of concentration. It may also involve some demonstration of performance skills on the student's major performing medium. Students are expected to outline career goals; faculty members review students' qualifications, experiences, and coursework. Students intending to concentrate in composition must submit a portfolio of compositions for evaluation by the composition faculty.

For students intending to concentrate in performance or jazz studies, the qualifying examination is the Rising Junior Examination, the applied jury for the second semester of the sophomore year (or the fourth semester of study).

4.6 PROFICIENCIES IN KEYBOARD, GUITAR AND VOICE

Every undergraduate music major must demonstrate keyboard proficiency through piano classes in order to graduate. Each student is responsible for becoming familiar with the requirements for his/her concentration. Students whose principal instrument is piano or organ should consult with the piano faculty regarding their proficiency, which is usually fulfilled by completing MUS 4360, Advanced Keyboard Skills.

Students concentrating in music education must demonstrate proficiency in voice and guitar *at least two semesters before student teaching*. These are usually met by enrollment in MUS 3310 (Introduction to Music Education) and MUS 3350 (Techniques of Classroom Instruments). Consult with your faculty advisor for

requirements.

4.7 ATTENDANCE AND GRADING PROCEDURES

Attendance and grading policies are primarily the jurisdiction of individual faculty members within the School of Music. Students should consult course syllabi, the Undergraduate Catalog, the Graduate Catalog, and the semester Schedule of Classes (see the Georgia State University Website) for general information regarding attendance and grade policies, including academic honesty. In addition, School of Music students should note the following:

1. Any Bachelor of Music student who receives a grade of “F” and/or “WF” for more than one semester in applied music lessons in his/her principal performing medium will become ineligible to enroll in any further applied music study.
2. Any student who receives a grade of “F” and/or “WF” for more than one semester in any one of the following courses will be ineligible to enroll in that course again:
 - Theory: MUS 1430, 1440, 1450, 1540, 1550, 2440, 2450, 2540, 2550
 - Class Piano: MUS 1710, 1720, 2710, 2720
 - Ensembles: MUS 1060, 1061, 1070, 1080, 1080A, 1081, 1082, 1083, 1090 (*also includes 3000 and 7000 levels*)
 - Music History and Literature: MUS 4800, 4810
3. A grade of “I” (Incomplete) will be given only when the majority of work in a class has been completed and the student is unable, for *non-academic* reasons beyond his/her control, to complete the remainder (a final report; an applied jury; etc.). The grade must be converted to a letter grade within the next semester or the grade will automatically become an “F.” It is possible to petition for an extension of this policy. Please contact the School of Music Administrative Assistant for more information.
4. A grade of “W” (withdrawal) is possible only prior to the mid-point of the semester. A withdrawal after the mid-point will result in an automatic grade of “WF.” A grade of “WF” counts as an “F” in the grade-point average. Undergraduate students are permitted a maximum of six (6) Ws during their degree programs. Hardship withdrawals, WF, WM, withdrawals prior to Fall 2006, and withdrawals at other institutions do not count against the six. Students may DROP classes during the first week of classes using GOSOLAR. DROPs do not count against the six permitted “W”s. Students who withdraw, or are withdrawn administratively, prior to the semester midpoint will automatically receive a grade of “W.”
5. All “attempted” hours, that is, hours for which a student registers, regardless of whether a course is completed, count against the credit allotment for the Hope Scholarship. The School of Music cannot intervene in the loss of Hope funds when the maximum number of attempted credit hours has been reached.
6. Students who fail to attend class or lessons during the first week of the semester may be administratively dropped by the instructor. No prior notification to students is required, and the School of Music will not reinstate such students. Following the first week of classes, students who fail to make sufficient progress will be withdrawn with a grade of “W,” which will count against the maximum of 6 allowed “W”s in a student’s program.
7. A grade of “C” is the lowest acceptable grade for most courses in the undergraduate major. Please note that

the following music education courses require a grade of “B” or higher: MUS3310, MUS3320, MUS3330, MUS3340, MUS3350, MUS3358, MUS3359, MUS3360, MUS4260, MUS4270, MUS4290, MUS4310, MUS4830.

8. The School of Music adheres to all university policies regarding academic honesty, including unauthorized cooperation on assignments, dishonesty during testing, and plagiarism.
9. Independent studies (4999) are intended for individual projects above and beyond standard course work. Independent studies may not be used to fulfill class requirements when classes are offered on a regular basis. Failure to plan a program in collaboration with one’s advisor or a desire to graduate “early” will not be reasons to undertake an independent study.
10. The use of cell phones during all music classes (and/or leaving class to answer cell phones) is expressly prohibited.

4.8 CONCERT ATTENDANCE (MUS 1101-1106)

Undergraduate students must register for and pass six semesters of Concert Attendance (MUS1101, 1102, 1103, 1104, 1105, 1106) in order to graduate. The grading system for the course is “S”(Satisfactory/Passing) or “U”(Unsatisfactory/Not Passing). In order to receive an “S” for the semester the student must attend a total of ten approved concerts.

Please note:

1. Two (2) of the required ten (10) concerts may be off-campus concerts, provided the concerts are approved in advance by the student’s applied teacher or area coordinator. Regularly scheduled School of Music concerts (i.e., on the posted events calendar) held in an off-campus venue, such as a local church, Symphony Hall, Spivey Hall, etc., will count as “on-campus.”
2. Students must be present for the entire program to receive concert attendance credit. If there is a swipe machine, they must swipe in at the beginning of the performance and out at the end in order to receive credit. If there is no swipe machine the student must sign in at the beginning and out at the end.
3. Generally, on-campus Georgia State University concerts are approved for concert attendance. These include most Georgia State University ticketed concerts, guest artist and faculty recitals, degree recitals, conducted ensemble concerts, Student Concert Series performances, and the annual Honors Recital.
4. Students should check postings in the School of Music and on the website (music.gsu.edu), or by calling the events hotline (404-413-5901) regarding cancelled or postponed concerts. Concert credit will not be awarded for cancelled concerts.
5. Students do not receive concert attendance credit for concerts, masterclasses or lectures in which they participate.
6. Masterclasses or lectures that contain a performance (i.e. half masterclass/half recital) do not count as a concert.
7. The last day for concert attendance credit is the last day of classes. Concerts attended during finals or between semesters cannot be counted even if these are School of Music recitals.
8. Concert attendance is a legal degree requirement as prescribed by the Undergraduate Catalog. Failure to meet this requirement in a systematic fashion will not be a basis for waiver, even if all other degree requirements are satisfied. Students who do not complete six semesters of Concert Attendance prior to completing coursework will be required to register for and complete the deficiency in subsequent

semesters prior to graduating. The School of Music does not permit students to add concerts to a subsequent semester in order to make up a deficiency from a prior semester.

9. Any dispute regarding concert attendance (including grade, registration issues, etc.) must be resolved through the Assistant Director's office within 10 days of the conclusion of the semester in which the disputed event occurred.

4.9 APPLICATION TO GRADUATE

In order to be cleared for graduation, all students in all degree programs must apply for graduation. Deadlines are variable. For complete information, check the GSU (not School of Music) website at registrar.gsu.edu/graduation. Failure to apply by the deadline will delay a student's graduation.

4.10 MUSIC TECHNOLOGY / MANAGEMENT INTERNSHIPS

Internships are an important part of the Music Technology and Management concentrations in the undergraduate program. Internships allow students to learn firsthand how the industry works and see how their classroom knowledge applies to the music business. Internships are not designed to be vehicles for students to obtain jobs. Their purpose is to provide the experience with personnel, activities, and the business of music necessary to make them competitive in a job market. Internships are available in a broad range of companies and arts organizations. The internship advisor has a list of possible internship assignments, but students are encouraged to locate possibilities on their own and work with the faculty advisor to create new Internships. Students must have a 2.5 GPA in order to apply for an internship. All internship assignments must be approved by the internship advisor.

V. PERFORMANCE MATTERS

5.1 APPLIED MUSIC POLICIES

General Information: Students usually take a one-hour lesson per week with their applied instructor. Students are expected to contact their assigned instructors within the first week of classes to arrange lesson times. Each student should also submit a class schedule and phone number to his/her applied instructor during the first two days of class. Lessons missed by instructors will be rescheduled. Lessons missed by the student may or may not be made up at the discretion of the applied teacher. (*See Attendance/Grade Policies, pages 10-11.*)

Applied music is required of all undergraduate music students. Applied music courses vary in credit from 1 to 3 hours. Undergraduate students begin their study at the 1001 level, which earns 1 credit per semester. The 1000 level is limited to study in a secondary area and requires authorization to enroll. Performance, music education, composition, jazz studies and technology majors progress to the 3001 level by passing a special jury exam, the School of Music qualifying examination (see pg. 9), near the end of their 4th semester of study. Each performance area has special requirements for passing this exam. Students should contact the appropriate area coordinator (see faculty list on pages 20-23) for information concerning these requirements. To register for applied music, check degree programs for the correct applied music course number and credit hours, then find the correct course/instructor on the Schedule of Classes at www.gsu.edu. Be sure to enter the correct credit hours. The School of Music posts a listing of assigned instructors on the School of Music website at the start of every semester.

Assignment of Applied Music Instructors: The School of Music assigns applied music instructors in keeping with the contractual assignments, availability, expertise and teaching loads of faculty in each performance area. Students may request particular instructors; however, final authority for assignment of instructors rests with the Assistant Director and Director of the School. Consistently enrolled students who wish to request a change of instructors should do so in writing to the Assistant Director, specifying in detail the pedagogical reasons for their request. Students who have not enrolled in applied music for one or more semesters will be assigned instructors under the same policies as entering students.

Failure to Enroll Consistently or Progress in Applied Music: Admitted music majors who fail to enroll in required applied music, as stipulated by their respective concentrations, for one semester (not counting summer) will be required to re-audition for applied music placements or to have a re-audition waived by the applied faculty in their performance areas.

Any student who is retained at the same applied level will be permitted one additional semester of applied lessons to move to the next level. Students who fail to receive promotion of placement in the second consecutive semester of study (whether in sequential semesters or not) will not be permitted to enroll for further applied instruction.

Accompanists: Students who need an accompanist for their lessons should follow the procedures designated by their applied instructors. Accompanists are assigned to students by the Coordinator of Accompanying in consultation with applied faculty. More extensive requirements for an accompanist may involve students having to negotiate an appropriate fee (see “Securing an Accompanist for Recital,” page 16). Students are expected to give copies of the music to their accompanists well in advance of a rehearsal or lesson. Once assigned, accompanists are expected to fulfill their commitments.

Performance Juries: At the end of each semester, music majors enrolled in applied lessons in performance and composition are evaluated by a committee of faculty members known as a jury. The jury provides a collective judgment concerning a student’s performing skills, musicianship and musical progress, among other things. Written comments provide a record of the jury’s evaluation. Those students enrolled at the 1000 or 6000 level need not perform for a jury unless their instructors request them to do so.

Two weeks before the end of the semester, a sign-up sheet for juries for each applied area is posted on the area coordinator’s studio door. Students should sign up as soon as possible to avoid conflict with examinations in other courses. Performance for the jury consists of solos, études, or exercises that have been studied during the semester; composition students must provide scores for evaluation. Applied teachers will inform each of their students of the specific requirements for the jury exam. Each student should keep a record of his/her assignments during the semester and bring to the jury a summary of the materials that have been studied during the semester. This REPERTOIRE SHEET must be submitted to the jury and is calculated into the student’s applied grade. Members of the jury write their evaluations on jury sheets, which are submitted to the Music Office for filing. Copies of jury sheets for each student are held by the student’s applied teacher. Placement levels for the following semester are assigned at the time of the jury.

A student who misses a jury due to illness or other valid reason will be assigned a grade of “Incomplete” for the semester. The student who is assigned an “Incomplete” must make up the missed jury in the following semester, either before or during the examination period, when juries are scheduled. Students who miss a jury for invalid reasons will be assigned a grade of “F.”

Chamber Music/Studio Class: Music majors taking applied music are required to attend studio class or chamber music class as prescribed by the program requirements and the performance area (i.e., brass, woodwinds, voice, etc.). Studio classes may consist of masterclasses, peer performances, or chamber ensembles. Some degree programs require registration for chamber music; other students may elect to register for chamber music. Students not requiring credit for chamber music will register for zero credit under MUS 4010/6010, Performance Laboratory. Failure to fulfill chamber music and studio class requirements may affect the applied music grade.

5.2 THE APPLIED MUSIC CLUSTER FOR UNDERGRADUATES

The applied cluster consists of applied music lessons, a large ensemble, and a studio class/small ensemble. The requirements for chamber music and/or studio class are indicated in the relevant course of study and by the syllabi for individual performance areas.

Students must check with their individual teachers and area coordinators to be certain they are fulfilling the necessary requirements. All undergraduate music majors who register for applied music are required to register for a large ensemble and a chamber music and/or studio class. Any student who registers for an applied lesson but does not also register for an ensemble, or fails to attend chamber music and/or studio classes, will be dropped from the applied lesson or must withdraw. Failure to withdraw will result in a grade of “F” for the semester.

5.3 ONGOING PERFORMANCE EXPECTATIONS

Performance is integral to the music curriculum. All performance majors are expected to perform regularly in studio classes, performance-area recitals, and combined-area recitals. A combination of solo and chamber music performances, determined in consultation with the applied faculty, will be required of each student.

Combined Area Student Recitals present the best performers from all areas. They are held as part of the Student Concert Series. Students are nominated to perform in these recitals by the coordinators of their applied area. Additional competitive performance opportunities are available annually through the Brumby Concerto/Aria Competition and the Honors Recital. Information regarding these opportunities is made available during the school year.

5.4 ENSEMBLES

Every music major enrolled in applied music is required to enroll concurrently in a large ensemble, i.e., symphonic wind ensemble, wind orchestra, choir, or orchestra (jazz studies majors may count 4 semesters of jazz band in place of a large ensemble). Ensemble assignments are made through pool auditions, which are held at the start of classes each fall semester. In the event that an instrumental student is not assigned to an instrumental ensemble, she/he will be required to register for a choral ensemble. Students entering the School of Music for the first time during Spring semester should contact the conductor of the appropriate ensemble to schedule an audition. Students are expected to enroll in the ensemble(s) into which they have been placed. In some cases, academic awards are tied to participation in ensembles. Students do not have the option of electing an alternative ensemble without permission of the ensemble conductor and the Assistant Director of the School of Music. All Georgia State University music ensembles are open to the university community by audition.

Ensemble Requirement for Undergraduate Piano Students: Approved undergraduate piano students may fulfill up to two semesters of their large-ensemble requirement through accompanying assignments and/or chamber music responsibilities. Music education majors who are piano principals may fulfill one semester of large-ensemble requirement in this way. The piano faculty should discuss these options with various piano students

throughout their programs of study. Students who are approved by the piano faculty are authorized to register for a separate “piano ensemble” class during these semesters.

5.5 STUDENT CONCERT SERIES

The Student Concert Series will occur once a month in the Kopleff Recital Hall. Performance dates will be posted on the School of Music website, music.gsu.edu. These concerts will highlight outstanding student performers representing different performance areas in the School of Music. The concerts will be publicized to the students, staff and faculty of Georgia State University.

5.6 JUNIOR AND SENIOR RECITALS

Overview: Most programs require students to present at least one recital. Some degree programs require two recitals. Students in Music Management and Technology are not required to present recitals. Students should check their degree programs and consult with applied faculty and advisors to determine recital requirements. Some undergraduate programs require one 30-minute recital. Others require two recitals, a 30-minute and a 60-minute. Every effort should be made to schedule 30-minute (half recitals) with another student. A limited number of 30-minute recital times are available on a first-come first-serve basis.

Students must be registered for applied music during the semester of the recital. Recitals are approved through a recital jury, given by applied faculty in the student’s performance area. A faculty committee attends the recital and completes a Recital Evaluation Form, which is filed in the student’s record.

Failure to pass a recital will result in a complete review of the student’s program and a decision as to whether the student may continue in his/her program. Recitals must be performed within the allotted semesters of applied music within one’s degree program. At the undergraduate level, the junior recital should be performed during the fifth or sixth semester of applied study. The senior recital should be performed during the seventh or eighth semester of applied study. Failure to perform recitals within the allotted semesters of applied music will require a petition to the faculty to extend applied music lessons. Such consideration will be given only in the case of factors beyond the student’s control that have delayed the recital.

Fall semester recitals must be scheduled with the School of Music Production Manager no later than September 1st of the fall semester. Spring semester recitals must be scheduled no later than December 1st of the preceding fall semester. Recitals will not be held later than the last day of class in any semester. Summer recitals generally are not permitted except by special approval by the Assistant Director. Failure to adhere to prescribed deadlines will jeopardize a student’s ability to obtain a recital time. Any student requesting to schedule a recital after the deadline will be assessed a \$25.00 late fee.

The Florence Kopleff Recital Hall is the assumed venue for all student recitals. Requests for other venues must be submitted in writing and approved by the applied instructor and the Assistant Director. Failure to meet recital scheduling deadlines is not an acceptable reason for requesting an off-campus venue.

Due to the large number of recitals and limited time available in the Recital Hall, receptions for student recitals in the Green Room can only be held following 8:00pm recitals. Students are encouraged to consider off-campus locations for receptions following other scheduled times. The School of Music Production Manager should be notified via email of any and all on-campus reception arrangements at least one month in advance of the recital date. Recital receptions in the Florence Kopleff Recital Hall Green Room will incur a \$25 usage fee, payable two weeks prior to the recital.

Per University Policy, on-campus Student Recitals featuring a post concert reception are not permitted to serve alcoholic beverages of any type. Similarly, no off-campus recitals can be held in an establishment that serves alcohol.

Students are expected to work with applied instructors in planning realistic dates and repertoire for recitals. “Not ready” does not constitute a reasonable excuse for cancellation except in unusual circumstances. Students who cancel for this reason will be placed at the lowest level of priority for subsequent re-scheduling of recitals.

Students must deliver a completed Recital Jury Program sheet, signed by applied faculty, to the Admissions and Enrollment Coordinator following the jury exam. Information for the printed program book must be provided to the PR office electronically at least two weeks prior to the recital date (see complete information below).

All posters and flyers must be approved by the Public Relations office before posting. Items posted without official School of Music stamped approval will be removed.

Securing an Accompanist for a Recital: The School of Music does not provide accompanists for student recitals. Students should expect to hire an accompanist if one is needed. A list of accompanists is available through the Coordinator of Accompanying.

Recital Hall Reservation Procedure: Recitals must be authorized by the student’s applied instructor. The student, instructor (and accompanist) should consult the Recital Reservation Calendar and select an agreed upon recital date and time. The student should submit the online recital request.

Provided that the time is still available, an email will be sent from the Production Office confirming that the requested time has been held. The student then must pay the required fee within two business days, after which a reservation confirmation will be sent.

Senior, graduate and all other solo recitals require a \$100 recital fee. Junior recitals and other applicable joint recitals require a \$75 fee from each of the two student performers. Payment may be made at the School of Music Reception desk or in the Production Office. Only cash and checks are accepted. Checks should be made out to “Georgia State University.”

The dates at which a recital may be booked are as follows:

Fall

From April 1 - Graduate and Artist Diploma

From April 15 - Seniors

From May 1 - Juniors

Deadline of October 1

Spring

From September 15 - Graduate and Artist Diploma

From October 1 - Seniors

From October 15 - Juniors

Deadline of December 1

Current information concerning audio/video recording or streaming of recitals can be obtained from the

Production Office.

Recital Cancellation or Rescheduling: A student should not reschedule or cancel a recital except in rare circumstances. In that event, the student's instructor must submit a new Recital Request. A \$50 penalty will be assessed if a recital is rescheduled or canceled with less than two weeks (14 days) notice or if it is rescheduled or canceled after mid-semester. A second request to reschedule, or a request to cancel a recital date during the last two weeks of the semester, requires the written approval of the Assistant Director. Students who cancel recitals due to lack of planning or preparation will be placed at the bottom of the priority list for rescheduling in a subsequent semester.

Printed Recital Programs: The School of Music Public Relations office prepares recital programs in a standard format for uniformity. Program information must be provided to the PR office electronically at least three weeks (15 working days, not counting Saturday and Sunday) prior to the recital date.

Required information includes: Performer name(s), status (Junior, Senior or Graduate Student), faculty instructor and instrument as well as degree being pursued; names of any assisting students or faculty; titles of works (proper titles and correct spellings); composer dates; and if and when an intermission will occur. Program notes and translations must be completed by the student. Faculty sponsors must email the Public Relations office to verify that they have approved the student's submission for the program.

After a proof of the program has been produced, an electronic copy will be emailed to the faculty member, with a hard copy left in their mailbox at Haas-Howell, along with a deadline for response (usually 2-3 days). Failure to respond or to make corrections to the proof by the deadline established by the PR office will result in the program's going to press without changes. In such cases, mistakes in print are the responsibility of the student and the faculty supervisor.

All student recitals, both on and off campus, are required to have an official GSU School of Music program. The cost of an off campus recital that requires *only* a program is \$25 and is payable via cash or check to the Production Office, Room 510 Haas Howell.

Note: Students are not permitted to design and print their own programs for distribution. If program information is not submitted two weeks prior to the recital date, students may be required to announce their programs from the stage.

5.7 INFORMATION ON NOISE-INDUCED HEARING LOSS

The National Association of Schools of Music and Performing Arts Medicine Association have created the following set of guidelines for protecting your hearing. We strongly encourage you to read this carefully and follow all necessary procedures to ensure long-term hearing health:

1. Hearing health is essential to your lifelong success as a musician.
2. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
3. Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
4. The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
5. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.

6. Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
7. The National Institute for Occupational Safety and Health recommended maximum daily exposure times to sounds at or above 85 dB are as follows:
 - 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
 - 90 dB (blender, hair dryer) – 2 hours
 - 94 dB (MP3 player at 1/2 volume) – 1 hour
 - 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
 - 110 dB (rock concert, power tools) – 2 minutes
 - 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
8. Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
9. The use of earplugs and earmuffs helps to protect your hearing health.
10. Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
11. It is important to follow basic hearing health guidelines.
12. It is also important to study this issue and learn more.
13. If you are concerned about your personal hearing health, talk with a medical professional.
14. If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA).

VI. STUDENT OPPORTUNITIES

6.1 WORK OPPORTUNITIES

The School of Music receives frequent requests for student musicians and individual tutoring. Job notices are kept in notebooks in the Music Office and posted in the Student Lounge in the Standard Building. Student assistants are hired by the School of Music for such positions as stage managers and recording technicians. Contact the Coordinator of Facilities for further information. If you have been awarded Federal Work-Study, contact the School of Music administrative office for available job openings.

6.2 STUDENT MUSIC ORGANIZATIONS

1. **American Choral Directors Association (ACDA):** ACDA membership will assist any student who hopes to direct a choir in any setting. The faculty sponsor for is Dr. Deanna Joseph.
2. **Collegiate National Association for Music Education (CNAfME):** Membership in the Georgia State University chapters of CNAfME is open to all music students. CMENC membership is primarily intended for students who hope to teach music. The faculty sponsor for is Dr. Daniel Welborn.
3. **Kappa Kappa Psi:** The Kappa Kappa Psi International Band Fraternity Nu Alpha Chapter was established in 2010. Kappa Kappa Psi is “a fraternal organization that promotes the advancement of

college and university bands through dedicated service and support to bands; comprehensive education; leadership opportunities; and recognition; for the benefit of its members and society.” The faculty sponsors are Dr. Robert Ambrose and Dr. Chester Phillips.

4. **Music Industry Student Association:** The Georgia State University chapter of the Music Industry Student Association is open to any music major or minor. It is affiliated with the National Academy of Recording Arts and Sciences as well as the National Association of Music Business Institutions. The faculty advisor is Professor Steve Jones.
5. **The Society of Composers, Inc. (SCI):** The Society of Composers, Inc. is a professional society dedicated to the promotion of composition, performance, understanding, and dissemination of new and contemporary music. The Georgia State University Chapter sponsors an annual concert of its members’ music, co-sponsors the annual Georgia State University New Music Festival, assists with the presentation of neoPhonia New Music Ensemble concerts and serves as a forum for the discussion and promotion of new music on campus. The faculty sponsor is Dr. Nick Demos.

6.3 MUSIC-IN-EDUCATION / SOUND LEARNING PROGRAM

Through the School of Music’s nationally funded Center for Educational Partnerships (CEPM), students may participate in an innovative community partnership program designed to prepare them with a cross-section of skills for success in music careers. Community engagement is a growing demand among professional musicians, and schools increasingly are looking to community resources to help implement strong music programs. Most major music schools have begun to incorporate training for community engagement into their curriculums. MIE/Sound Learning provides seminars and internships to ensure that Georgia State’s graduates are nationally competitive in this arena. For information on how to participate, contact Dr. Katie Carlisle.

VII. SCHOOL OF MUSIC DIRECTORY

SCHOOL OF MUSIC ADMINISTRATION

Wade Weast, Director, HH 502

Robert J. Ambrose, Associate Director, HH 706

Marie Sumner Lott, Assistant Director, HH 714

Jan Berry Baker, Graduate Director, HH1012

SCHOOL OF MUSIC STAFF

Allen Barrett, Business Manager, HH 512

Fengsheng Chen, Piano Technician, ST 102

Joseph Clanton, Technology Coordinator, HH 402

Bram Creighton, Production Manager, HH 510

Pamela Leintz, Administrative Coordinator, HH 500

T.C. McConnell, Director of Band Operations, HH 721

Julinda Norton, Administrative Coordinator to the Director, HH 506

Gail Pinckney, Public Relations Coordinator, HH 516

Amy Reid, Community Music Programs Supervisor, HH 523

David Smart, Admissions and Enrollment Coordinator, HH 522

SCHOOL OF MUSIC FACULTY

ENSEMBLES AND CONDUCTING

Robert J. Ambrose, Director of Bands, HH 706

Jeremiah Cawley, Choral

Carroll Freeman, Valerie Adams Distinguished Professor in Opera, ST 700

Deanna Joseph, Director of Choral Activities, HH 732

Joy Meade, Choral/Music Education, ST1006

Michael Palmer, Charles Thomas Wurm Distinguished Professor of Orchestral Studies, ST 1004

Chester B. Phillips, Associate Director of Bands; Director of Athletic Bands, HH 724

Devin Reid, Bands, HH 720

Gordon Vernick, Director of Jazz Studies, HH 726

COMPOSITION/THEORY

Nickitas Demos, Coordinator of Composition, ST 414

Kyle Jenkins, Theory, ST 314

Mark McFarland, Coordinator of Theory, ST 406

Brent Milam, Composition, Theory, ST 314

Gilad Rabinovitch, Theory, ST 306

Robert Scott Thompson, Coordinator of Music Technology; Composition, ST 1114

Evan Ware, Theory, ST 506

HISTORY, LITERATURE AND WORLD MUSIC

Francisco Javier Albo, Music Survey, Media Center Coordinator, HH 407

Marva Carter, Music History and Literature, World Music, HH 712

Tania Maxwell Clements, Music Survey, ST 1014

Lara Saville Dahl, Music Survey, ST 614

Oliver Greene, World Music, Ethnomusicology, HH 716

Marie Sumner Lott, Coordinator of Music History, Literature and World Music, HH 714

MUSIC EDUCATION

Katie Carlisle, General Music; Director, Center for Educational Partnerships in Music, HH 612

Patrick K. Freer, Coordinator of Music Education; Choral, HH 620

John Haberlen, Professor Emeritus, HH 703

Michelle Mercier-DeShon, General Music, HH 616

Martin Norgaard, Associate Coordinator of Music Education; Strings, HH 606

Paulette Sigler, Music Education

Doug Stevens, General Music, HH 616

Daniel Welborn, Winds and Percussion, HH 614

TECHNOLOGY AND MUSIC MANAGEMENT

Steve Jones, Coordinator of Music Management

Scott Keniley, Music Management, Industry, Law, ST 1016

Kendall Minter, Music Management, Industry, Law

Robert Scott Thompson, Coordinator of Music Technology; Composition, ST 1114

BRASS

Brice Andrus, Horn, ST 618

Eric Bubacz, Tuba, ST 612

Jason Casanova, Euphonium, ST 618

Hollie Lifshey, Trumpet, ST 600

William Mann, Coordinator of Brass; Trombone, ST 602

JAZZ STUDIES

Kevin Bales, Jazz Improvisation, Jazz Piano, RC 011

David Frackenpohl, Jazz Guitar, RC 012

Wes Funderburk, Jazz Trombone, Jazz Arranging, Jazz Composition, RC 011

Mace Hibbard, Jazz Saxophone, RC 007

Rita Graham, Vocal Jazz, RC011

Billy Thornton, Jazz Bass, RC 011

Justin Varnes, Jazz Percussion, RC 020

Gordon Vernick, Coordinator of Jazz Studies; Trumpet, RC 005

KEYBOARD STUDIES

Raffi Besalyan, Piano Performance, Chamber Music, ST 800

Jonathan Crutchfield, Collaborative Pianist, ST 1002

Sergio Gallo, Piano Performance, Pedagogy, ST 802

Geoffrey Haydon, Coordinator of Keyboard Studies; Piano Performance, Jazz Piano, ST 814

Grant Jones, Collaborative Pianist, Opera Theater

Kyung-Mi Kim, Collaborative Pianist, ST 804

Peter Marshall, Coordinator of Accompanying; Vocal Coach, ST 806

PERCUSSION

Stuart Gerber, Coordinator of Percussion, RC 022

Charles Settle, Percussion

STRINGS

Emory Clements, String Bass, ST 1016

Tania Maxwell Clements, Coordinator of Strings, Viola, Violin, ST 1014

Joel Dallow, Cello ST 504

Luther Enloe, Classical Guitar, ST 512

Christos Galileas, Violin, Chamber Music, ST 514

Elisabeth Remy Johnson, Harp

VOICE PERFORMANCE AND OPERA STUDIES

Richard Clement, Tenor, ST 708

W. Dwight Coleman, Baritone, ST 716

Carroll Freeman, Valerie Adams Distinguished Professor in Opera, ST 700

Kathryn Hartgrove, Coordinator of Voice; Mezzo-Soprano, ST 706

Magdalena Moulson, Soprano, ST 714

Kay Paschal, Soprano, ST 712

WOODWINDS

Sarah Kruser Ambrose, Flute, ST 312

Jan Berry Baker, Saxophone, ST 1012

Lara Saville Dahl, Oboe, ST 614

Kenneth Long, Coordinator of Woodwinds; Clarinet, ST 412

John Grove, Bassoon, ST 1002

EXTERNAL RELATIONS AND STUDENT RECRUITMENT

Robert J. Ambrose, Coordinator of Student Recruitment, HH 706

W. Dwight Coleman, Coordinator of External Relations, ST 716