

**SCHOOL *of* MUSIC**  
**GEORGIA STATE UNIVERSITY**

2009-2010

**GRADUATE  
STUDENT  
HANDBOOK**

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## INTRODUCTION

The School of Music Graduate Student Handbook enumerates for students policies and procedures that will facilitate their study at Georgia State University.

**This handbook serves as a supplement to the Graduate Catalog, which is the legally binding document regarding university academic policies.** The Graduate Catalog is available on the university website at [www.gsu.edu](http://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 the university catalog, and with subsequent revisions of policies and procedures.

**Failure to comply with these policies and procedures may result in disciplinary action.**

# **1. ABOUT THE SCHOOL OF MUSIC**

## **1.1 OUR MISSION**

*The mission of the School of Music is to provide a comprehensive, rigorous, and innovative academic program that is consistent with the urban context and mission of Georgia State University, and that serves the pursuit of artistic, professional and scholarly excellence through experiences of lasting value to all stakeholders.*

(Adopted by the School of Music Faculty, May, 1995; Revised June, 2002.)

## **1.2 OUR FACULTY AND STAFF**

### **SCHOOL OF MUSIC ADMINISTRATION**

*Director:* W. Dwight Coleman, 506 HH

*Associate Director:* Robert J. Ambrose, 706 HH

*Graduate Director:* Steven A. Harper, 314 ST

*Past Director:* John B. Haberlen, 703 HH

### **COMPOSITION, TECHNOLOGY AND MUSIC MANAGEMENT**

Curtis Bryant, *Computer Applications*, 703 HH

Nick J. Demos, *Composition*, 414 ST

Monica E. Ewing, *Music Industry/Law*

Steve Jones, *Music Industry*

Kendall Minter, *Music Industry/Law*

Fred Taylor, *Music Management*, 1004 ST

Robert Scott Thompson, *Composition/Music Recording Technology*, 1114 ST

### **FOUNDATION STUDIES**

#### **History, Literature and World Music**

Francisco Javier Albo, *Music Survey*, 407 HH (Media Center)

Marva G. Carter, *Music History and Literature/World Music*, 712 HH

Tania Maxwell Clements, *Music Survey*, 1014 ST

Lara Saville Dahl, *Music Survey*, 602 ST

Oliver Greene, *World Music/Ethnomusicology*, 716 HH

N. Lee Orr, *Foundation Studies Coordinator/Music History and Literature*, 714 HH

#### **Theory**

Steven Harper, *Theory*, 314 ST

David Marcus, *Theory* 306 ST

Mark McFarland, *Theory*, 406 ST

## **INSTRUMENTAL PERFORMANCE AND JAZZ STUDIES**

### **Ensemble Conductors**

Robert J. Ambrose, *Director of Bands*, 706 HH

Michael Palmer, *Charles Thomas Wurm Distinguished Professor of Orchestral Studies*, 722 HH

Chester Phillips, *Associate Director of Bands/Director of Athletic Bands* 720 HH

Gordon Vernick, *Director of Jazz Activities*, 726 HH

Jeff Wall, *Director of Choral Activities*, 732 HH

### **Jazz, Strings, Winds and Percussion**

Sarah Kruser Ambrose, *Flute*, 312 ST

Jan Berry Baker, *Saxophone*, 1012 ST

Kevin Bales, *Jazz Improvisation/Piano*, 011 RC

Eric Bubacz, *Tuba*, 612 ST

Emory Clements,\*\* *String Bass*, 502 ST

Tania Maxwell Clements, *Viola/Violin*, 1014 ST

Lara Saville Dahl, *Oboe*, 602 ST

Pamela Devenport, *Cello*, 514 ST

Robert Dickson, *Jazz Bass*, 011 RC

Patricia Dusold, *Bassoon*, 1012 ST

David Frackenpohl, *Jazz Guitar*, 012 RC

Adam Frey, *Euphonium*, 618 ST

Christos Galileas, *Strings Coordinator/Violin*, 504 ST

Stuart Gerber, *Percussion Coordinator*, 022 RC

Martha Gerschefski, *Cello/Chamber Music*, 514 ST

Jay Hanselman, *Horn*, 618 ST

Mace Hibbard, *Jazz Saxophone*, 007 RC

Elisabeth Remy Johnson,\* *Harp*

Kenneth Long, *Woodwind Coordinator/Clarinet*, 412 ST

Brian Mitchell, *Classical Guitar*, 1016 ST

Cory Mixdorf, *Brass Coordinator/Trombone* 614 ST

Michael Moore,\* *Tuba*, 612 ST

Audrey Shakir, *Vocal Jazz*

Julie Spencer,\*\*+ *Horn*, 618 ST

Thomas Thoreson,\* *String Bass*, 502 ST

Yvonne Toll, *Trumpet*, 600 ST

Justin Varnes, *Jazz Percussion*, 020 RC

Gordon Vernick, *Jazz Studies Coordinator/Trumpet*, 726 HH

## **MUSIC EDUCATION**

### **Music Education**

Katie Carlisle, *General Music* 614 HH

Patrick Freer, *Choral*, 620 HH

Adriana Janse van Rensburg, *General*

Ann Marie Musco, *Instrumental*,

Marilyn Seelman, *Coordinator/Strings/Instrumental*, 606 HH

Doug Stevens, *Student Teaching Supervision*, 724 HH

## **VOICE AND KEYBOARD**

### **Keyboard Studies: Piano, Harpsichord and Organ**

Brandt Fredriksen, *Chamber Music and Piano*, 800 ST

Sergio Gallo, *Piano Performance/Pedagogy*, 802 ST

Geoffrey Haydon, *Coordinator/Piano Performance/Jazz Piano*, 814 ST

Kyung-Mi Kim, *Collaborative Pianist*, 1002 ST

George Lucktenberg, *Piano/Harpsichord Performance*, 804 ST

Peter Marshall, *Coordinator of Accompanying/Vocal Coach*, 806 ST

Sarah Martin, *Organ*, 806 ST

Daniel Solberg, *Collaborative Pianist*, 1002 ST

### **Voice Performance and Opera Studies**

Richard Clement, *Tenor*, ST 712

W. Dwight Coleman, *Baritone*, 706 ST

Kay Paschal Freeman, *Opera/Acting*, 716 ST

Kathryn Hartgrove, *Coordinator/Mezzo-Soprano*, 708 ST

Magdalena Moulson-Falewicz, *Soprano*, 714 ST

Sharon Stephenson, *Soprano*, 1001 ST

## **SCHOOL OF MUSIC STAFF**

Francisco Javier Albo, *Media Center Coordinator*, 400 HH

Allen Barrett, *Business Manager*, 510 HH

Michelle Belle Isle, *Curriculum and Scheduling Coordinator*, 514 HH

Fengsheng Chen, *Piano Technician*, 102 ST

Joseph Clanton, *Technology Coordinator*, 420 HH

Helene Erenberg, *Public Relations / Publications Coordinator*, 512 HH

Pamela Leintz, *Administrative Assistant/Receptionist*, 520 HH

Jason McCullough, *Production/Facilities Coordinator*, 508 HH

Julinda Norton, *Administrative Specialist to the Director*, 502 HH

David Smart, *Admissions and Enrollment Coordinator*, 522 HH

, *Community Music Programs Coordinator*, 626 HH

BUILDING CODES: Aderhold Learning Center (ALC) • Haas-Howell (HH) • Rialto Center (RC) • Standard Building (ST)

## 1.3 OUR FACILITIES

### 1.3.1 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 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.

#### **Street Address**

Haas-Howell Building  
75 Poplar Street  
Suite 520  
Atlanta, GA 30303  
Music Office: 404-413-5900  
Online: [www.music.gsu.edu](http://www.music.gsu.edu)

#### **Mailing Address**

Georgia State University  
School of Music  
P.O. Box 4097  
Atlanta, GA 30302-4097  
Fax: 404-413-5910

The Music Office (Haas-Howell Building, 5th floor) is open weekdays from 8:30 a.m. to 5:15 p.m.

## 1.3.2 FACILITIES AND SECURITY INFORMATION

### 1.3.2.1 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
Florence Kopleff Recital Hall - Arts & Humanities Bldg. Gilmer Street & Peachtree Center Ave.	

### 1.3.2.2 BUILDING ACCESS

A current Panther Card is necessary to enter School of Music buildings.

#### **Authorized access times to Standard Building:**

Panther Cards: M-F, 7 a.m.-11 p.m. Sat, 9 a.m.-11 p.m. Sun, Noon-11 p.m.

Guard Station Open: M-F, 7 a.m.-11 p.m Sat, 9 a.m. - 5 p.m.

Affiliate Cards: M-Sat, 9 a.m.-6 p.m.

#### **Authorized access times to Haas-Howell:**

Doors open: 7 a.m.-8 p.m. M-F Panther Card Only: Sat & Sun

Authorized access times to Rialto Lower Level:

Panther Card: M-Sat, 7 a.m.-11 p.m. Sun, Noon-11 p.m.

### 1.3.2.3 EMERGENCY PROCEDURES

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 YELLOW CALL BOXES located outside Standard, Haas-Howell, and Rialto Center buildings. These phones automatically connect to GSU Police.  
*or*
3. Use one of the RED PHONES located in the elevator lobbies, floors 2-11 in Standard building, and in the stairwell of the Rialto Basement. These phones automatically connect to GSU Police.

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. For your safety, please do not walk alone late at night.

## 1.3.3 PRACTICE ROOMS

### 1.3.3.1 LOCATIONS AND POLICIES

**General practice rooms are located on the 7th, 9th, and 10th floors of the Standard Building. 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. Do not cover the window or you will be asked by campus police to leave the room. Please treat the instruments as if they were your own. Keep book bags and other belongings off of the instruments. Avoid any activity that might potentially damage either the outside case or its inner workings. Do not open the cover or remove any parts of the instruments. Any problems with an instrument should be reported in writing to the piano technician, Fengshen Chen (ST 102). Be sure to include the location and a description of the problem.

Practice room reservations can be made during the second week of the semester in the Student Lounge (first floor, Standard Building). All applied students should reserve the appropriate amount of time for using a practice room each day. Practice room schedules will be posted during the second week of the semester.

If a reserved 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 room must be relinquished by the person who took the room. **Leaving music, books, or other articles in the practice room does not constitute occupancy.**

**PLEASE DO NOT LEAVE MUSIC, INSTRUMENTS, BOOKS, PURSES, TAPE RECORDERS, ETC. IN A PRACTICE ROOM UNATTENDED.** 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.

Practice rooms are solely for the use of currently registered Georgia State University music students. 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.

**Failure to comply with the above policies may result in loss of practice room privileges.**

### **1.3.3.2 PRACTICE ROOM KEYS**

To obtain a key for your personal use:

1. Make a deposit of \$25 (cash or check) to the main office Receptionist or Facilities Coordinator.
2. Take your receipt of payment to either the Facilities Coordinator or the Administrative Specialist to the Director, who will issue a key card. To obtain a key request card for percussion practice rooms, the student must also show a fees-paid receipt for applied study in percussion.
3. Take the key request card to Key Control, University Police, One Park Place, to receive a key.

### **1.3.4 LOCKERS**

Lockers are available to music majors and to persons performing in School of Music ensembles. They are assigned by the receptionist in the School of Music office according to the size of the primary instrument. 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 per year, PAYABLE IN CASH ONLY (this covers Fall and Spring semesters only; for Summer semester locker reservations, an additional \$5 fee is due). Please bring your fees-paid receipt and exactly \$20 when you request your locker. Lockers are assigned on a first-come, first-served basis.

### **1.3.5 LIBRARIES**

The University Library contains an outstanding collection of books, scores, sound recordings, periodicals, and databases for the music student. The library catalogue can be found by searching GIL, the library's online catalog. The library also provides online access to numerous reference materials, periodicals, and databases, including two databases of streaming audio files and an online score database. Links to GIL and the various online music resources can be found on the Library's homepage, [www.library.gsu.edu](http://www.library.gsu.edu). Within the library 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 issues of music periodicals are on the first floor of Library North and the bound issues are on the third floor of Library North. Listening materials are housed in the Media Center on the second floor at the entrance to Library South.

Additional help can be obtained by consulting the music librarian:

### **1.3.6 MEDIA CENTER (4TH FLOOR, HAAS-HOWELL BUILDING)**

The Media Center offers students a resource center 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, computers with MIDI capability and keyboards for students to study theory and aural skills, music notation and sequencing, and graphics. All School of Music students are welcome to use the Media Center.

### **1.3.7 C.A.R.A.**

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; a \$75 lab fee is required. See Dr. Robert Thompson for more information.

## **2. GETTING STARTED AT THE SCHOOL**

### **2.1 PLACEMENT TESTS**

#### **2.1.1 MUSIC HISTORY**

The music history placement test covers Western art music. It is divided into two main sections: 1) Medieval, Renaissance, and Baroque; 2) Classical, Romantic, and 1900 – present. Students must pass both sections to be exempt from Review of Music History (MUS 6150).

The music history placement exam may be repeated.

#### **2.1.2 MUSIC THEORY AND AURAL SKILLS**

The music theory placement test covers Common Practice Period music. It includes part-writing and analysis questions. Students must receive a C or better to be exempt from Review of Harmony, Form, and Analysis (MUS 6160).

The aural skills placement test covers materials of Common Practice Period music. It includes melodic and harmonic dictation, as well as sight-singing. Students must receive a C or better to be exempt from Review of Aural Skills (MUS 6050).

Neither the music theory nor aural skills placement exams may be repeated. Students who do not take both of these exams in the week before their first semester of graduate study will automatically be placed in MUS 6050 and/or MUS 6160 (as appropriate).

## **2.2 ADVISEMENT AND REGISTRATION FOR CLASSES**

### **2.2.1 INITIAL ADVISEMENT SESSION**

Once admitted to the School of Music, each student must schedule an advisement appointment through David Smart, Admissions and Enrollment Coordinator for the School of Music (404-413-5955), prior to registering for classes. During the advisement appointment, students will learn the results of placement examinations, and receive recommendations for appropriate courses. After initial advisement, students will be cleared to register for music classes and lessons.

## 2.2.2 TRANSFER CREDIT

A maximum of six (6) semester hours of approved graduate credit from other institutions may be accepted toward a master's degree program and a maximum of thirty (30) semester hours may be accepted toward a doctoral degree. Transfer credit must be approved no later than the end of the second semester in Full Graduate Status. Transferred credits will be included in the time limitations placed on credits applicable to graduate degrees. Please note that the acceptance of transfer credit is not automatic; it must be approved and documented by the Director of Graduate Studies.

## 2.2.3 FACULTY ADVISORS

Advising for all graduate students is supervised by the Graduate Director. During initial advisement, the student is assigned a concentration and faculty advisor. The student will then schedule subsequent advisement appointments with his/her faculty advisor. The student's advisor will generally remain constant except in unusual cases, such as a change in concentration. **Students should schedule a minimum of one appointment with their faculty advisor each semester.** Faculty advisors should post schedules of available appointment times. If times are not posted, students should request appointments.

## 2.2.4 FULL-TIME COURSE LOAD

To be certified as full-time students, graduate students must carry a minimum of nine semester hours. Half-time enrollment is a minimum of 4.5 semester hours for graduate students. The College of Arts and Sciences considers 18 semester hours to be a "normal" course load. [Undergraduate courses taken by graduate students may be counted toward their academic load as specified in writing by their graduate college.]

**International Students:** International students in the student visa status of F and J are required to carry a full-time course load as defined by the Department of Homeland Security.

A student who is enrolled in less than a full-time course of study at Georgia State University may be in jeopardy of:

- losing insurance coverage under his or her parent/guardian's insurance policy;
- being out of compliance with the Department of Homeland Security if enrolled at Georgia State University on a student visa;
- being placed on a loan repayment schedule by a lender or guarantor if the student is the recipient of federal financial aid; **and/or**
- losing a scholarship if the guidelines for receiving the scholarship require full-time enrollment.

## 2.2.5 CONTINUOUS ENROLLMENT FOR GRADUATE STUDENTS

Continuous enrollment in graduate programs within the College of Arts and Sciences at Georgia State University is defined as registration for a total of six (6) or more semester hours during all consecutive 12-month periods until completion of degree requirements. Completing degree requirements includes requirements such as thesis/dissertation defense, performance, or gallery show. The semester of completion is defined as extending until the first day of the next semester on the academic calendar.

Unless granted an approved leave of absence, a graduate student who fails to meet the continuous enrollment requirement will be placed on inactive status. To resume studies, it will be necessary that he/she formally apply for re-entry into the university and to the degree program. As a consequence, completion of the degree will require meeting any changed or additional requirements approved in the interim.

Consult the College of Arts and Sciences or College of Education websites for further details.

## 2.2.6 REGISTRATION ADJUSTMENTS

Except in the case of extenuating circumstances, the School of Music will not approve registration adjustments (late adds, drops, change of instructor, etc.) **after the second week of classes**. Any adjustments following deadlines established by the Registrar's Office will incur late fees. *Students who fail to finalize their schedules within the first 10 days of class of any semester are responsible for any negative impact on their programs, credits and grades.*

**Requests for Time Overrides:** Students should 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 Associate 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 [www.music.gsu.edu](http://www.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 [www.music.gsu.edu](http://www.music.gsu.edu) or in the School of Music office and left with the main office receptionist.

## 2.2.7 ATTENDANCE AND GRADE POLICIES

Attendance and grading policies are primarily the jurisdiction of individual faculty members within the School of Music. Students should consult course syllabi, 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:

- a. 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.).
- b. A grade of “W” (withdrawal) is permitted 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. Students may DROP classes during the first week of classes using GOSOLAR. Students who withdraw, or are withdrawn administratively, prior to the semester midpoint will automatically receive a grade of “W.”
- c. Students who fail to attend class or lessons during the first two weeks of the semester may be “dropped” by the instructor. No prior notification of students is required, and the School of Music will not reinstate such students. Following the second week of classes, students who fail to make sufficient progress may be withdrawn with a grade of “W.”
- d. In applied music lessons, a maximum of three lessons will be made up due to absences excused by the instructor. Lessons missed for unexcused absences are forfeited unless the instructor elects to make them up.
- e. A grade of “C” is the lowest acceptable grade for degree credit at the graduate level.
- f. The School of Music adheres to all university policies regarding academic honesty, including unauthorized cooperation on assignments, dishonesty during testing, and plagiarism.
- g. Independent studies (6999) 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.
- h. The use of cell phones (for any purpose) during all music classes (and/or leaving class to answer cell phones) is expressly prohibited.

## **2.2.8 FINANCIAL AID**

Students must resolve financial aid issues with the appropriate university offices ([www.gsu.edu/es/financial\\_aid\\_faq.html](http://www.gsu.edu/es/financial_aid_faq.html)). 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.

## **2.3 STUDENT LIFE AT THE SCHOOL OF MUSIC**

### **2.3.1 STUDENT MUSIC ORGANIZATIONS**

Membership in the Georgia State University chapters of CMENC (the Collegiate organization of MENC: The National Association for Music Education) and ACDA (the American Choral Directors Association) is open to all music students. CMENC membership is primarily intended for students who hope to teach music. ACDA membership will assist any student who hopes to direct a choir in any setting. The faculty sponsor for CMENC is Dr. Ann Marie Musco; the faculty sponsor for ACDA is Dr. Patrick Freer.

The Georgia State University 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 Dr. Laura Thompson.

The Georgia State University Student Chapter of Society of Composers, Inc. (SCI) is a professional society dedicated to the promotion of composition, performance, understanding, and dissemination of new and contemporary music. The 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.

### **2.3.2 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. Marilyn Seelman.

### **2.3.3 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.

## **3. TAKING LESSONS AND GIVING RECITALS**

### **3.1 APPLIED MUSIC POLICIES**

#### **3.1.1 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 and work schedule and phone number to his/her applied instructor during the first two days of class. Students should adhere to scheduled times for applied music lessons; if it is necessary to miss a lesson, the student should contact the instructor as far in advance as possible. Lessons missed by instructors will be rescheduled. (*See Attendance/Grade Policies, pages 17-18.*)

Applied Music 8001-8004 are for applied study in performance, conducting, and composition concentrations. Applied Music 7001-7004 are for principal applied area study in the jazz studies or piano pedagogy programs. This course number may also be used for students taking a one-hour lesson in a nonperformance concentration such as music education. Applied Music 6000 is a half-hour lesson for secondary applied area study or for students in nonperformance concentrations. Unless applied music is specifically required by their programs, students in non-performance concentrations wishing to study applied music must request permission from the Graduate Director and the relevant applied area coordinator. A studio audition may be required. In general, lessons with part-time instructors cannot be approved for non-performance concentrators. All graduate students enrolled in applied music are required to register concurrently for a minimum of three additional course credits. Students are permitted the number of semesters of applied music indicated on their programs.

#### **3.1.2 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 Associate Director and Director of the School. Consistently enrolled students who wish to request a change of instructors should do so in writing to the Associate 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.

### **3.1.3 APPLIED MUSIC FEE**

Students studying applied music (performance) will be assessed an applied music fee of \$150 per semester for a one-hour lesson (7000-8000 levels) and \$75 for a half-hour lesson (6000 levels). The fee is necessitated by the cost to the university of providing one-on-one instruction. Fees are included in students' university accounts.

### **3.1.4 FAILURE TO ENROLL CONSISTENTLY OR PROGRESS**

Admitted music majors who fail to enroll in required applied music, as stipulated by their respective concentrations, for at least two consecutive semesters (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 for two consecutive semesters of instruction, whether the semesters are in sequence or not, 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 third consecutive semester of study (whether in sequential semesters or not) will not be permitted to enroll for further applied instruction.

### **3.1.5 ACCOMPANISTS**

Students who need an accompanist for their lessons should follow the procedures designated by the Coordinator of Accompanying and their applied instructors. Accompanists are assigned to students by the Coordinator of Accompanying. More extensive requirements for an accompanist may involve students having to negotiate an appropriate fee (see "Recital Accompanists"). 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. Accompanist Request Forms may be found under "Current Students/Student Resources" at [www.music.gsu.edu](http://www.music.gsu.edu). Requests must be made by the third week of classes.

### **3.1.6 JURIES**

At the end of each semester, music majors who take 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, choice of repertory, and musical progress. Written comments provide a record of the jury's evaluation. Students who wish to see these comments should contact their applied instructors. Those students enrolled at the 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.

**Missing a Jury:** A student who is unable to appear for a jury examination should notify his/her applied teacher and/or the area coordinator as soon as possible. A student who misses a jury because of 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."

### **3.1.7 CHAMBER MUSIC / STUDIO CLASS**

Music majors taking applied music at the 7000 and 8000 levels are required to attend studio class or chamber music class as prescribed by the program requirements, the teacher, 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 6010, Performance Laboratory. Failure to fulfill chamber music and studio class requirements may affect the applied music grade.

### **3.1.8 ENSEMBLES**

**Every music major enrolled in applied music is required to enroll concurrently in a large ensemble,** i.e., Symphonic Wind Ensemble, Wind Orchestra, a choir, Jazz Band, or Orchestra. [Exception: Students in the Masters of Performance in Voice must take two semesters of choir and two semesters of Opera Theatre Workshop.] Ensemble assignments are made through pool auditions; consult the appropriate ensemble director for details about pool auditions. 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 Graduate Director.* All Georgia State University music ensembles are open to the university

community by audition.

## 3.2 GRADUATE RECITALS

### 3.2.1 GENERAL INFORMATION

1. Students should check their degree programs and consult with applied faculty and advisors to determine recital requirements. Students must be registered for applied music during the semester of the recital.
2. Recitals are approved through a recital jury, typically consisting of the major professor and at least two other applied faculty in the student's performance area. The recital itself is evaluated by at least two faculty members, including the major professor. These evaluators complete 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.
3. Recitals must be performed within the allotted semesters of applied music within one's degree program. Recitals should be performed no later than the fourth semester of applied study or the final required semester as indicated by the student's degree plan. 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.
4. **Fall semester recitals must be scheduled with the School of Music Facilities Coordinator no later than May 1st of the preceding spring semester. Spring semester recitals must be scheduled no later than December 1st of the preceding fall semester.** Recitals should not be scheduled later than the last day of class in any semester. **Summer recitals generally are not permitted except by special approval by the Graduate 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.
5. Except in the case of organ recitals, Recital Hall is the assumed venue for all student recitals. Requests for other venues will not be accepted except in the case of unusual and extenuating circumstances. Such requests must be submitted in writing and approved by the applied instructor and the Graduate Director. **Failure to meet recital scheduling deadlines is not an acceptable reason for requesting an off-campus venue.**
6. Because of the number of recitals and the need to keep the lobby area free, receptions for student recitals cannot be accommodated in the School of Music Charles Thomas Wurm Lobby. Students are encouraged to consider off-campus locations for receptions, or to contact the Georgia State University Student Center or the School of Art and Design regarding the availability of on-campus reception areas.
7. 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.
8. **Students MUST deliver a completed Recital Jury Program sheet, signed by applied faculty, to the Facilities Coordinator and Public Relations Coordinator following the jury exam.**
  9. **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.
  10. Policies and forms regarding recitals are available in print form from the Facilities Coordinator and on the School of Music website ([www.music.gsu.edu/current\\_students/recital information](http://www.music.gsu.edu/current_students/recital_information)).

### **3.2.2 RECITAL ACCOMPANISTS**

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, Dr. Peter Marshall.

### **3.2.3 KOPLEFF RECITAL HALL RESERVATION PROCEDURE**

Recital Hall reservation request forms are available in the Production/Facilities Coordinator's office (HH 508), along with handouts on program preparation, rules for performers, staging and sound reinforcement, and use of the Roger Williams or Steinway concert grand piano.

Once it is determined that a student is ready to perform a degree recital, please follow the steps below to book that recital in the Florence Kopleff Recital Hall:

1. Visit the School of Music website ([www.music.gsu.edu](http://www.music.gsu.edu)) to locate and print out the appropriate recital request form. This form is located as follows:

>Current Students

>Student Resources

>General Documents

Under the General Documents section, select the "Full Recital Request Form." [The "Half Recital Request Form" is generally inappropriate for graduate students.]

2. When selecting potential recital dates, please make an appointment with your instructor. Your instructor will be able to view the School of Music Concert Calendar via the Web. Please follow these steps to view the calendar:

>Administration/Faculty

>Support Request (Login required)

>Select the "Calendar" module from the drop-down list

>Select "View Calendar"

- “View Calendar” will allow you and your instructor to view the Recital Hall availability, as well as most other SOM events. The Recital Request Form asks you to select your first three date/time choices in priority order.
3. Once the form is completely filled out and your instructor has signed it (indicating approval), you should take it to Mr. Jason McCullough’s (Facilities/Production Coordinator) mailbox (5th Floor, Haas-Howell Building). Forms will be collected and processed on a daily basis. A confirmation email will then be sent to both you and your instructor indicating the final recital date/time assignment.
  4. The Recital Fee can be submitted to the Facilities/Production Office with the request form or following the confirmation email. All forms and payments are due by the semester booking deadline.

Fall Semester Recital Booking Deadline: May 1

Spring Semester Recital Booking Deadline: December 1

### **3.2.4 RECITAL CANCELLATION OR RESCHEDULING**

A student should not reschedule or cancel a recital except in rare circumstances; then the student must submit a **new Reservation Request Form with appropriate signatures**. 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 Graduate 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.

### **3.2.5 PRINTED RECITAL PROGRAMS**

The School of Music Public Relations office, headed by Helene Erenberg (HH 512) prepares recital programs in a standard format for uniformity. Program information must be provided to the PR office electronically (email / disk / CD) at least two weeks (10 working days, not counting Saturday and Sunday) prior to the recital date (herenberg@gsu.edu).

Required information includes: Performer name(s), status (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 e-mail 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.

**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.

## 4. I'M A GRADUATE ASSISTANT

Graduate assistantships are available to a select number of students each semester. Assistantships typically require 10 (ten) hours of work per week. Assistants are assigned supervisors by the Director of the School of Music; these are specified in the letter offering the assistantship. It is the responsibility of the assistant to contact the supervisor before classes begin to discuss duties and scheduling. Ph.D. graduate assistants/fellows are advised and supervised within the music education division. Because of the nature of the School of Music, assistantship requirements may vary from week to week, and may require availability at a variety of times.

Graduate assistants receive a tuition waiver; there are, however, some fees not covered by the waiver (including, but not limited to, graduation, matriculation and applied music fees). Assistants are also eligible for a 10% discount at the University Bookstore. Graduate assistants must register for at least eighteen (18) credit hours each semester and maintain a 3.0 (or better) GPA. Graduate Assistants must register for MUS 8100 (Seminar for Graduate Assistants) and MUS 8120 (Graduate Supervised Internship) every semester of their GA appointment. MUS 8100 normally meets at 8 a.m. on four Tuesday mornings during the semester. Attendance is required, and continuation of assistantships is partially dependent on participation in this class.

Georgia State University also requires that graduate assistants have health insurance. A student health policy is made available by the Board of Regents for those students who are not otherwise covered by insurance.

Graduate assistants are employees of the University and must fill out employment forms with Human Resources. You must be "in the system" in order to be paid, so this is very important.

Some graduate assistants will require classroom or office keys to fulfill their duties. These requests are made through the Facilities Manager, Jason McCullough, with the approval of your supervisor.

Graduate Assistantships and "outside" obligations: Graduate Assistantships are awarded to students demonstrating high potential for success and a commitment to full-time study. Graduate assistants should not accept outside obligations that will interfere with the performance of their assistantship assignments or class schedules. Assistantship responsibilities and course schedules cannot be adjusted to suit outside work or performance obligations, including choral/orchestral rehearsals, conducting obligations, private teaching schedules or part-time work the student has elected to pursue. Failure to perform the duties prescribed and expected as part of a Graduate Assistantship, including those associated with one-time obligations or unusual hours and programs, will result in the immediate reassignment of the assistantship to another student.

## **5. IT'S TIME TO GRADUATE!**

### **5.1 APPLICATION TO GRADUATE**

In order to be cleared for graduation, all students in all degree programs **MUST APPLY** for graduation. Deadlines are variable, but are generally very early in the semester **BEFORE** the semester in which you plan to graduate. Check the GSU (not School of Music) website under "Current Students/Registrar" for complete information. Failure to apply by the deadline will delay a student's graduation.

### **5.2 PROGRAM SUMMARY**

All students should complete a Program Summary with the Director of Graduate Studies the semester prior to graduation. This meeting is designed to ensure that any remaining requirements are fulfilled in time for graduation.

### **5.3 COMPREHENSIVE EXAMINATION**

The Comprehensive Exam is a component of all Master of Music degree programs offered through the School of Music. It serves to assess the student's knowledge regarding music history and literature, music analysis, and performance, pedagogical and technical issues related to his/her concentration. The student will be expected to synthesize his/her knowledge and demonstrate a high level of musical understanding.

The School of Music employs two basic models for the comprehensive exam; each area will choose the model best suited to its needs.

#### **I. Traditional Format**

##### **A. Committee Membership**

Each committee will be comprised of at least three faculty members. Each area will decide the precise number of committee members, subject to the following conditions: 1) the student's major professor will chair the committee; 2) where possible, at least two members will be from the student's major area; and 3) at least one committee member must be from Foundation Studies. In all cases, the precise area-specific requirements of the committee membership will be reflected in all published materials.

## B. Deadlines

The student is responsible for assembling his/her committee. He/she should have his/her committee established at least six (6) weeks prior to the exam; individual areas may require an earlier formation deadline. The student will inform the Director of Graduate Studies of the committee membership as soon as the committee is fully formed; the DGS may require an adjustment of the committee membership if it does not conform to School of Music guidelines.

Each committee member will provide the student his/her question(s) at least four (4) weeks prior to the exam. Oral exams must be completed by October 31 (in Fall semesters) or March 31 (in Spring semesters). Entirely written exams must be completed by October 15 (in Fall semesters) or March 15 (in Spring semesters). Comprehensive exams should not be scheduled during the Summer term; students intending to graduate in the Summer should have their exams completed by April 30. If a follow-up exam is needed, it must be completed within two (2) weeks of the original exam.

In preparation for the exam, the student should provide each committee member with a list of repertoire studied during the program (if applicable), as well as a list of coursework taken for the degree.

## C. Exam Questions

The exam will comprise questions in three basic categories: 1) research/history/literature; 2) performance/pedagogy/technique; and 3) music analysis. The student may be given one or more questions under each category; each committee member will give at least one (1) question. The exam may be entirely oral, entirely written, or a combination. An entirely written exam may be supplemented by a follow-up oral exam, if needed.

In an oral exam, it is to be expected that there will be a give-and-take between the student and the committee. The student should not be surprised if asked to answer spontaneous follow-up or supplemental questions.

## D. Exam Procedures

It is expected that students will be able to answer all questions in an oral exam fluently and persuasively, reflecting a true mastery of the material. A very high level of preparation is expected. Students will NOT be allowed to use notes during an oral exam, with the following exception: an annotated score may be used in answering an analysis question.

In a written exam, the student will be expected to present essays that are scholarly, reflecting a fully absorbed understanding of the material. The essays should conform to the highest professional standards, with full and correct citations of utilized sources.

#### E. Evaluation

Each category of the exam will be judged separately as Satisfactory or Unsatisfactory. It is expected that the Committee will endeavor to make a unanimous decision on each category. In the event of a disagreement, it is recommended that the primary questioner's judgment should prevail, with the following exception: where the primary questioner judges the response to be Satisfactory but a majority of the Committee deems it Unsatisfactory, it is recommended that the response be deemed Unsatisfactory.

A student may be required to do a supplemental exam on questions from one or more categories. The Committee has the discretion to permit such supplemental exams to be conducted solely between the student and the relevant questioner or to require that the entire Committee reconvene for the follow-up. The student will have one (1) opportunity to pass a supplemental exam on each category deemed unsatisfactorily answered in the original exam; if the supplemental exam response is deemed unsatisfactory, then the entire exam will be considered a failure.

If a follow-up exam is needed, it must be completed within two (2) weeks of the original exam.

After the exam, the committee chair will submit the School of Music Comprehensive Exam form to the Director of Graduate Studies.

## **II. Portfolio Format**

#### A. Committee Membership

Each committee will be comprised of at least three faculty members. Each area will decide the precise number of committee members, subject to the following conditions: 1) the student's major professor will chair the committee; 2) where possible, at least two members will be from the student's major area; and 3) at least one committee member must be from Foundation Studies. In all cases, the precise area-specific requirements of the committee membership will be reflected in all published materials.

## B. Deadlines

The student is responsible for assembling his/her committee. He/she should have his/her committee established at least six (6) weeks prior to the exam; individual areas may require an earlier formation deadline. Oral exams must be completed by October 31 (in Fall semesters) or March 31 (in Spring semesters). Entirely written exams must be completed by October 15 (in Fall semesters) or March 15 (in Spring semesters). Comprehensive exams should not be scheduled during the summer term; students intending to graduate in the Summer should have their exams completed by April 30. If a follow-up exam is needed, it must be completed within two (2) weeks of the original exam.

In preparation for the exam, the student should provide each committee member with a list of repertoire studied during the program (if applicable), as well as a list of coursework taken for the degree.

## C. Exam Questions

The exam will comprise questions in three basic categories: 1) research/history/literature; 2) performance/pedagogy/technique; and 3) music analysis. The student may be given one or more questions under each category; each committee member will give at least one (1) question.

In the portfolio model, the student will present a paper or project, either newly developed or a revision of earlier work, as a centerpiece of the exam. It is expected that the paper or project will focus on one of the three basic categories; additional questions will be given in the other categories.

The Music Education comprehensive exam follows a modified portfolio format, approved by the School of Music. A partial description of the exam appears below:

### **Paper Presentation (30 minutes):**

The oral examination requires that students prepare and submit a paper demonstrating the student's highest level of scholarship and writing ability. This paper should be selected well in advance of the exam after consultation with the student's advisor. Students may use a paper that they submitted as a requirement for a course, but the paper should be revised, corrected, and updated for the oral examination. The student should prepare a 20-minute (maximum) presentation of the paper (multimedia is encouraged), with a discussion to follow. The 20-minute maximum duration will be strictly enforced.

**Music Education Questions (20 minutes):**

Students will be asked to prepare answers to questions posed by the committee. Students may not speak from notes during the exam. Five questions will be submitted for preparation; four will be randomly selected for response during the exam. Questions will be given to the student one month prior to the exam and will address content from the following course areas (one question per area):

1. Foundations of Music Education
2. Curriculum and Assessment
3. Research in Music Education
4. Seminar in Music Teaching and Learning
5. Methods in the Candidate's Area of Specialization

**Summary Question (5 minutes):**

Students will be asked to speak for approximately five minutes (with notes, if preferred) about how their course work in theory, history, technology, and applied music relates to their own teaching and learning. In this question, the committee will be seeking evidence that the student has integrated the entire M.M. experience into their role as a music educator.

**D. Exam Procedures**

It is expected that students will be able to answer all questions in an oral exam fluently and persuasively, reflecting a true mastery of the material. A very high level of preparation is expected. Students will NOT be allowed to use notes during an oral exam, with the following exception: an annotated score may be used in answering an analysis question. Naturally, students will be able to refer to their portfolio document.

In a written exam, the student will be expected to present essays that are scholarly, reflecting a fully absorbed understanding of the material. The essays should conform to the highest professional standards, with full and correct citations of utilized sources.

**E. Evaluation**

Each category of the exam will be judged separately as Satisfactory or Unsatisfactory. It is expected that the Committee will endeavor to make a unanimous decision on each category. In the event of a disagreement, it is recommended that the primary questioner's judgment should prevail, with the following exception: where the primary questioner judges the response to be Satisfactory but a majority of the Committee deems it Unsatisfactory, it is recommended that the response be deemed Unsatisfactory.

A student may be required to do a supplemental exam on questions from one or more categories. The Committee has the discretion to permit such supplemental exams to be conducted solely between the student and the relevant questioner or to require that the entire Committee reconvene for the follow-up. The student will have one (1) opportunity to pass a supplemental exam on each category deemed unsatisfactorily answered in the original exam; if the supplemental exam response is deemed unsatisfactory, then the entire exam will be considered a failure.

If a follow-up exam is needed, it must be completed within two (2) weeks of the original exam.

After the exam, the committee chair will submit the School of Music Comprehensive Exam form to the Director of Graduate Studies.

# APPENDIX

## A.1 DEGREE REQUIREMENTS: MASTER OF MUSIC

### A.1.1 COMPOSITION

#### MASTER OF MUSIC CONCENTRATION IN COMPOSITION

##### PURPOSE

The purpose of the concentration in composition is to provide a course of study that will prepare students to become doctoral students in composition, professional composers, and teachers of composition.

##### ADMISSION

Application for admission is made through the Office of Graduate Studies in the College of Arts and Sciences. Online forms and instructions are found at [www.gsu.edu/casgrad](http://www.gsu.edu/casgrad). Additional information regarding application, admission, and program requirements may be obtained from the Graduate Catalog, which is available online at [www.gsu.edu](http://www.gsu.edu). [Click on “GoSolar,” then “Course Catalogs,” then “Graduate Catalog.”] Applicants must submit any additional materials as specified below. Auditions and portfolios are part of the application process and should be completed prior to the application deadline.

An applicant is expected to have strong training in composition. The applicant must submit to the School of Music at least five original compositions. These compositions should exemplify a variety of media and techniques. A cassette tape or CD recording should accompany the scores whenever possible. An entrance interview will be scheduled on audition day with members of composition faculty. Applicants in composition must submit GRE scores.

Scores and recordings must be sent at the time of application to:

Georgia State University  
School of Music  
Admissions and Enrollment Coordinator  
75 Poplar St. Suite 522  
Atlanta, GA. 30303

**DO NOT SEND THESE ITEMS TO THE COLLEGE OF ARTS AND SCIENCES.** Be sure to identify all materials with your name, address, and desired semester of entry.

## **PROGRAM REQUIREMENTS**

1. Successful completion of at least 36 hours of graduate course work
2. A piano proficiency examination to be taken after the second semester of enrollment or 20 hours of study.
3. MUS 8890 Composition Recital
4. MUS 8910 Final Project in Composition
5. Comprehensive examination

Coursework normally requires four semesters of full-time study for completion. Not every course is offered every year. Time necessary for completion of any remedial work and proficiency requirements should be included in the student's plans. At least 18 hours of course credit must come from courses for graduate students only. The student will be assigned an advisor who will aid in planning course selections.

Proficiency in keyboard harmony may be demonstrated by completing MUS 6760 (Advanced Keyboard Harmony), or by the student's passing a proficiency test in which the student must be able to:

- Transpose a melodic line to any key
- Sight-read a four-part open score involving alto and/or tenor clef
- Sight-read a rhythmically complex melodic line
- Realize a figured bass in four voices, with or without a given soprano, and including chromatic harmonies and all inversions
- Improvise chord progressions to include specified chords and/or modulations, with correct voice-leading required
- Satisfactorily realize his/her own compositions as appropriate to the keyboard

## **COMPREHENSIVE EXAMINATION**

For general information about the comprehensive exam, see section 5.3 of this Handbook.

The Composition area follows a portfolio format, with a written exam followed by a mandatory oral exam. Please see Dr. Nickitas J. Demos or Dr. Robert Scott Thompson for more detailed information about the exam.

**MASTER OF MUSIC**  
**CONCENTRATION IN COMPOSITION**  
**(36 total credit hours required)**

**1. Music Composition (24credits)**

APCP 8001-04	Applied Composition (3), [four semesters]
MUS 6210	Composition Seminar (2), four semesters]
MUS 8890	Composition Recital (1)
MUS 8910	Final Project in Composition (3)

**2. Required Related Courses (4 credits)**

MUS 6480	Choral Conducting (2) (qualified students may substitute MUS 7440)
OR	
MUS 6490	Instrumental Conducting (2)
MUS 8000	Introduction to Graduate Studies (2)

**3. Musical Studies (6-8 credits)**

A. Music History/Literature (3)

(Music History Review (MUS 6150) is a prerequisite if required by placement tests.)

MUS 8870	Twentieth Century Music (3)
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B. Music Theory (3 credits)

(Theory review courses required by placement tests are prerequisite)

MUS 6460	Analysis of Post-Tonal Music (3)
MUS 6760	Advanced Keyboard Harmony (1), or proficiency
MUS 6770	Advanced Aural Skills (1), or proficiency

**4. Electives (0-2 credits)**

MUS 6110	Orchestration and Instrumentation (3)
MUS 6450	Advanced Tonal Analysis (3)
MUS 6500	Historical Counterpoint (3)
MUS 6971	Survey of Electroacoustic Music (3) (Prerequisite: MUS 6730 or equivalent)
MUS 6980	Electroacoustic Music Composition (3)
MUS 6981	Computer Music (3) (Prerequisite: MUS 6030 or equivalent)
MUS 6982	Adv. Topics in Computer Music (3) (Prerequisite: MUS 6981 or equivalent)

## A.1.2 CHORAL CONDUCTING

### MASTER OF MUSIC CONCENTRATION IN CHORAL CONDUCTING

#### PURPOSE

The purpose of this concentration is to train conductors in choral rehearsal techniques and conducting skills at an advanced level. Church musicians and public school choral conductors may find this program relevant to their needs.

#### ADMISSION

Application for admission is made through the Office of Graduate Studies in the College of Arts and Sciences. Online forms and instructions are found at [www.gsu.edu/casgrad](http://www.gsu.edu/casgrad). Additional information regarding application, admission, and program requirements may be obtained from the Graduate Catalog, which is available online at [www.gsu.edu](http://www.gsu.edu). Click on “GoSolar,” then “Course Catalogs,” then “Graduate Catalog.” Applicants must submit any additional materials as specified below. Auditions and portfolios are part of the application process and should be completed prior to the application deadline.

The applicant must also submit the following materials:

- A videotape of a rehearsal and an audiotape of one or more recent performances by an ensemble which the candidate recently conducted.
- A personal interview and audition with the GSU Director of Choral Activities and a university choral ensemble. The literature to be conducted will be assigned by the director of Choral Activities.
- A current resume or curriculum vitae.
- Two letters of recommendation from a person familiar with the candidate’s conducting.

Videotape and resume should be submitted at the time of application to:

Georgia State University  
School of Music  
Admissions and Enrollment Coordinator  
75 Poplar St. Suite 522  
Atlanta, GA. 30303

**DO NOT SEND THESE ITEMS TO THE COLLEGE OF ARTS AND SCIENCES.** Be sure to identify all materials with your name, address, and desired semester of entry.

## **PROGRAM REQUIREMENTS**

1. Successful completion of at least 36 hours of graduate course work
2. MUS 8690 Choral Conducting Project/Recital
3. Comprehensive examination

Coursework normally requires four semesters of full-time study for completion. Not every course is offered every year. Time necessary for completion of any remedial work and proficiency requirements should be included in the student's plans. At least 18 hours of course credit must come from courses for graduate students only. The student will be assigned an advisor who will aid in planning course selections.

## **PROFICIENCY EXAMINATION IN CHORAL CONDUCTING**

A practical examination assessing vocal, keyboard, conducting, and rehearsal skills will be administered by the Director of Choral Activities during the first semester of residency. Vocally the student should display proper vocal techniques and a basic knowledge of English, German, and Latin diction. In the area of keyboard skills, the student should be able to play exercises designed to accompany choral warm-ups, sight-read a four-part hymn or Bach chorale, and play several lines from an orchestral –choral score. The student will also be asked to demonstrate appropriate choral rehearsal techniques.

## **MUS 8690: CHORAL CONDUCTING PROJECT**

**The Concert:** The student will conduct a choral organization (e.g. school chorus, church choir, community chorus, volunteer choir) in a performance of choral music selected from three or more historical periods. The student will design a program of at least 55 minutes of music. The program must include one major composition of at least 15 minutes in length for chorus, soloists and instrumentalists. Additional compositions on the program may be for men's, women's, or children's voices, for large or small choral ensembles. The program must be approved by the candidate's committee one semester before the date of the concert. This concert will demonstrate the student's ability to create a varied program and perform the music with effective conducting techniques and an understanding of the musical style appropriate to different historical periods.

**The Paper:** A comprehensive paper analyzing the musical structure and style of the major composition must be presented to the candidate's committee at least 10 days before the concert date. The analysis should include a discussion of the performance forces required, text, form, rhythm, texture, melody, tonality/harmony, dynamics, scheme, phrasing, stylistic and historical background. The paper should also include a brief biographical sketch of the composer and a critique of all available recordings and editions of the composition.

## **COMPREHENSIVE EXAMINATION**

For general information about the comprehensive exam, see section 5.3 of this Handbook.

The Choral Conducting area follows a portfolio format, with a combined written and oral exam. Please see Dr. Jeff Wall for more detailed information about the exam.

**MASTER OF MUSIC**  
**CONCENTRATION IN CHORAL CONDUCTING**  
**(36 total credit hours required)**

**1. Choral Conducting (21 credits)**

MUS 6480	Choral Conducting (2)
MUS 6640	Choral Literature and Conducting: Ren-Bar (3)
MUS 6641	Choral Literature and Conducting: Class-Rom (3)
MUS 6642	Choral Literature and Conducting: 20th-21st Cent. (3)
MUS 7080	Ensemble (1) [four semesters]
MUS 7430	Choral Methods and Materials (3)
MUS 8690	Choral Conducting Project (3)

**2. Required Related Courses (9 credits)**

A. Voice (4 credits)

APVC 6000	Applied Voice (2)
MUS 7890	Vocal Pedagogy (2)

B. Research (2 credits)

MUS 8000	Introduction to Graduate Studies (2)
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C. Music History/Literature (3 credits)

MUS 8830	Renaissance Music (3)
OR	
MUS 8840	Baroque Music (3)

**3. Musical Studies (6 credits)**

A. Music History/Literature (3 credits)

(Music History Review (MUS 6150) is a prerequisite if required by placement tests)

MUS 6660	Dramatic Music (3)
MUS 8830	Renaissance Music (3)
MUS 8840	Baroque Music (3)
MUS 8850	Pre-Classical and Classical Music (3)
MUS 8860	Romantic Music (3)
MUS 8870	Twentieth-Century Music (3)

B. Music Theory (3 credits)

(Theory review courses required by placement are prerequisite)

MUS 6450	Advanced Tonal Analysis (3)
MUS 6460	Analysis of Post-Tonal Music (3)

## **A.1.3 INSTRUMENTAL CONDUCTING (ORCHESTRA)**

### **MASTER OF MUSIC CONCENTRATION IN INSTRUMENTAL CONDUCTING (ORCHESTRAL TRACK)**

#### **PURPOSE**

This program provides a course of study intended to: a) develop and enhance the conducting skills of students; b) extend students' musical and administrative knowledge in directing orchestras; and c) prepare students for doctoral study in conducting.

#### **ADMISSION**

Application for admission is made through the Office of Graduate Studies in the College of Arts and Sciences. Online forms and instructions are found at [www.gsu.edu/casgrad](http://www.gsu.edu/casgrad). Additional information regarding application, admission, and program requirements may be obtained from the Graduate Catalog, which is available online at [www.gsu.edu](http://www.gsu.edu). Click on "GoSolar," then "Course Catalogs," then "Graduate Catalog." Applicants must submit any additional materials as specified below. Auditions and portfolios are part of the application process and should be completed prior to the application deadline.

Additionally, applicants must submit:

- A video recording (VHS or DVD) of a rehearsal and an audiotape or videotape of one or more recent performances by an ensemble that they have conducted
- A list of works that they have conducted in the past three years
- A list of works performed on their major instrument at the undergraduate level
- Evidence of current employment as an instrumental conductor or access to an appropriate instrumental ensemble

Applicants should expect to demonstrate their conducting and rehearsal techniques in a live performance with their own ensemble or a university ensemble.

Videotape and repertoire list should be submitted at the time of application to:

Georgia State University  
School of Music  
Admissions and Enrollment Coordinator  
75 Poplar St. Suite 522  
Atlanta, GA. 30303

**DO NOT SEND THESE ITEMS TO THE COLLEGE OF ARTS AND SCIENCES.** Be sure to identify all materials with your name, address, and desired semester of entry.

### **PROGRAM REQUIREMENTS**

1. Successful completion of at least 36 hours of graduate credit
2. MUS 8970 Instrumental Conducting Project/Recital
3. Comprehensive examination

### **MUS 8970: INSTRUMENTAL CONDUCTING PROJECT**

**The Concert:** The student will conduct an orchestra in a public concert, the length and content of which must be approved by the advisor and instrumental conducting faculty at least one semester prior to the date of the concert.

**The Paper:** A comprehensive paper analyzing the music structure and style of the major composition. The paper should include a brief biographical sketch of each composer, a musical analysis of each work, and a description of the technical consideration and performance problems encountered in the preparation of the music. In addition to the paper, the candidate will prepare a printed program with program notes; video and audio recordings should also be made.

### **COMPREHENSIVE EXAM**

For general information about the comprehensive exam, see section 5.3 of this Handbook.

The Orchestral Conducting area follows a portfolio format, with a combined written and oral exam. Please see Mr. Michael Palmer for more detailed information about the exam.

**MASTER OF MUSIC**  
**CONCENTRATION IN INSTRUMENTAL CONDUCTING,**  
**(ORCHESTRAL TRACK)**  
**(36 total credit hours)**

**1. Instrumental Conducting (17 credits)**

APCD 8001-03	Applied Instrumental Conducting [three semesters]
MUS 6940	Orchestral Literature (3), Prerequisite: MUS 6160 or equivalent
MUS 7070	Orchestra (1) [two semesters]
MUS 8970	Instrumental Conducting Project (3)

**2. Required Related Courses (5 credits)**

MUS 8000	Introduction to Graduate Studies (2)
MUS 6110	Orchestration and Instrumentation (3)

**3. Musical Studies (6 credits)**

A. Music History/Literature (3 credits)

(Music History Review (MUS 6150) is a prerequisite if required by placement tests.)

MUS 8830	Renaissance Music (3)
MUS 8840	Baroque Music (3)
MUS 8850	Pre-Classical and Classical Music (3)
MUS 8860	Romantic Music (3)
MUS 8870	Twentieth Century Music (3)

B. Music Theory (3 credits)

(Theory review courses required by placement tests are prerequisite)

MUS 6450	Advanced tonal Analysis (3) Pre-requisite MUS 6160 or equivalent
MUS 6460	Analysis of Post-Tonal Music (3) Pre-requisite MUS 6160 or equivalent

**4. Electives (8 credits)**

## **A.1.4 INSTRUMENTAL CONDUCTING (WIND BAND)**

### **MASTER OF MUSIC CONCENTRATION IN INSTRUMENTAL CONDUCTING (WIND BAND TRACK)**

#### **PURPOSE**

This program provides a course of study intended to: a) develop and enhance the conducting skills of students; 2) extend students' musicianship and artistry through rigorous study of a variety of repertoire; 3) enhance the students' administrative knowledge in directing wind-band programs at the college level; and 4) prepare students for doctoral study in conducting.

#### **ADMISSION**

Application for admission is made through the Office of Graduate Studies in the College of Arts and Sciences. Online forms and instructions are found at [www.gsu.edu/casgrad](http://www.gsu.edu/casgrad). Additional information regarding application, admission, and program requirements may be obtained from the Graduate Catalog, which is available online at [www.gsu.edu](http://www.gsu.edu). Click on "GoSolar," then "Course Catalogs," then "Graduate Catalog." Applicants must submit any additional materials as specified below. Auditions and portfolios are part of the application process and should be completed prior to the application deadline.

Additionally, applicants must submit:

- A video recording (VHS or DVD) of a rehearsal and an audiotape or videotape of one or more recent performances by an ensemble that they have conducted
- A list of works that they have conducted in the past three years
- A list of works performed on their major instrument at the undergraduate level
- Evidence of current employment as an instrumental conductor or access to an appropriate instrumental ensemble

Applicants should expect to demonstrate their conducting and rehearsal techniques in a live performance with their own ensemble or a university ensemble.

Videotape and repertoire list should be submitted at the time of application to:

Georgia State University  
School of Music  
Admissions and Enrollment Coordinator  
75 Poplar St. Suite 522  
Atlanta, GA. 30303

**DO NOT SEND THESE ITEMS TO THE COLLEGE OF ARTS AND SCIENCES.** Be sure to identify all materials with your name, address, and desired semester of entry.

## **PROGRAM REQUIREMENTS**

1. Successful completion of at least 36 hours of graduate credit
2. MUS 8970 Instrumental Conducting Project/Recital
3. Comprehensive examination

### **MUS 8970: INSTRUMENTAL CONDUCTING PROJECT**

**The Concert:** The student will conduct an instrumental ensemble appropriate to their area of emphasis in a public concert, the length and content of which must be approved by the advisor and instrumental conducting faculty at least one semester prior to the date of the concert.

**The Paper:** A comprehensive paper analyzing the musical structure and style of the major composition. The paper should also include a brief biographical sketch of the each composer, a musical analysis of each work, and a description of the technical considerations and performance problems encountered in the preparation of the music. In addition to the paper, the candidate will prepare a printed program with program notes; video and audiotapes should also be made. The candidate will be examined on these materials by the instrumental conducting faculty.

### **COMPREHENSIVE EXAM**

For general information about the comprehensive exam, see section 5.3 of this Handbook.

The Wind Band Conducting area follows a portfolio format, with a combined written and oral exam. Please see Dr. Robert Ambrose for more detailed information about the exam.

**MASTER OF MUSIC**  
**CONCENTRATION IN INSTRUMENTAL CONDUCTING**  
**(WIND BAND TRACK)**  
**(36 total credit hours required)**

**1. Instrumental Conducting – Wind Band Track (20 credits)**

- APCD 8001-04 Applied Instrumental Conducting (3) [four semesters]  
MUS 7060 Wind Ensemble (1) [two semesters]  
MUS 8800 Wind Band Literature (3)  
MUS 8970 Instrumental Conducting Project (3)

**2. Required Related Courses (3 credits)**

- MUS 8000 Introduction to Graduate Studies (2)  
MUS 6770 Advanced Aural Skills (1)

**3. Musical Studies (6 credits)**

A. Music History/Literature (3 credits)

(Music History Review (MUS 6150) is a prerequisite if required by placement tests.)

- MUS 8830 Renaissance Music (3)  
MUS 8840 Baroque Music (3)  
MUS 8850 Pre-Classical and Classical Music (3)  
MUS 8860 Romantic Music (3)  
MUS 8870 Twentieth Century Music (3)

B. Music Theory (3 credits)

(Theory review courses required by placement tests are prerequisite)

- MUS 6450 Advanced Tonal Analysis (3)  
MUS 6460 Analysis of Post-Tonal Music (3)

**4. Electives (7 credits)**

*\*Students are strongly encouraged to take electives in applied music and music education.*

## **A.1.5 JAZZ STUDIES**

### **MASTER OF MUSIC CONCENTRATION IN JAZZ STUDIES**

#### **PURPOSE**

The purpose of this concentration is to develop competence in jazz performance, improvisation and knowledge of jazz history; to develop professional competence in establishing, organizing and maintaining a high school or college level jazz program; and to nurture the creative talents of students in jazz arranging and composing.

#### **ADMISSION**

Application for admission is made through the Office of Graduate Studies in the College of Arts and Sciences. Online forms and instructions are found at [www.gsu.edu/casgrad](http://www.gsu.edu/casgrad). Additional information regarding application, admission, and program requirements may be obtained from the Graduate Catalog, which is available online at [www.gsu.edu](http://www.gsu.edu). Click on “GoSolar,” then “Course Catalogs,” then “Graduate Catalog.” Applicants must submit any additional materials as specified below. Auditions and portfolios are part of the application process and should be completed prior to the application deadline.

Admission to the concentration in jazz studies is based on examination in one or more of the following: original compositions, arrangements, scholarly papers, audition, and professional experience.

An audition is required. The applicant must have had prior experience in improvisation. At the audition the applicant must demonstrate an acceptable level of proficiency in the styles of swing, bebop, funk, and contemporary jazz.

Applicants residing 300 miles or more from Atlanta may submit a self-recorded audition. See graduate audition guidelines for details ([www.music.gsu.edu](http://www.music.gsu.edu)).

Admitted students may be required to take remedial courses to correct any deficiencies; these courses may not count towards the degree.

**PROGRAM REQUIREMENTS**

1. Successful completion of at least 36 hours of graduate course work.
2. Final project consisting of a public performance
3. Comprehensive examination.

**COMPREHENSIVE EXAMINATION**

For general information about the comprehensive exam, see section 5.3 of this Handbook.

The Jazz Studies area follows a portfolio format, with an entirely written exam. Please see Dr. Gordon Vernick for more detailed information about the exam.

**MASTER OF MUSIC**  
**CONCENTRATION IN JAZZ STUDIES**  
**(36 total credit hours required)**

**1. Jazz Studies (15 credits)**

MUS 6100	Jazz Combo Arranging (1)
MUS 6170	Arranging for Large Jazz Ensemble (1)
MUS 6792	Jazz Theory (2)
MUS 6850	Jazz Styles (2)
MUS 7081	Vocal Jazz (1) [three semesters]
OR	
MUS 7090	Jazz Band (1) [three semesters]
MUS 7160	Jazz Combo (.5) [four semesters]
MUS 8220	Jazz Pedagogy (2)
MUS 8230	Jazz Program Administration (2)

**2. Required Related Courses (11 credits)**

APPX 7001-04	Applied Instruction (2) [four semesters]
MUS 8000	Introduction to Graduate Studies (2)
MUS 8210	Arts, Education and the Community (3)

**3. Musical Studies (6 credits)**

A. Music History/Literature (3 credits)

(Music History Review (MUS 6150) is a prerequisite if required by placement tests.)

MUS 8830	Renaissance Music (3)
MUS 8840	Baroque Music (3)
MUS 8850	Pre-Classical and Classical Music (3)
MUS 8860	Romantic Music (3)
MUS 8870	Twentieth Century Music (3)

B. Music Theory (3 credits)

(Theory review courses required by placement tests are prerequisite)

MUS 6450	Advanced Tonal Analysis (3)
MUS 6460	Analysis of Post-Tonal Music (3)

**4. Electives (2 credits)**

- MUS 6730      Computer Applications in Music (2)
- MUS 6750      Group Instruction in Jazz Piano (1)
- MUS 6790      Advanced Jazz Improvisation I (1)
- MUS 6791      Advanced Jazz Improvisation II (1)

## **A.1.6 MUSIC EDUCATION**

### **MASTER OF MUSIC CONCENTRATION IN MUSIC EDUCATION**

#### **PURPOSE**

The purpose of the concentration is to develop advanced-practice competencies and a research base necessary for effective teaching in various areas of music education at any age level from early childhood through adulthood.

#### **ADMISSION**

Application for admission is made through the Office of Graduate Studies in the College of Arts and Sciences. Online forms and instructions are found at [www.gsu.edu/casgrad](http://www.gsu.edu/casgrad). Additional information regarding application, admission, and program requirements may be obtained from the Graduate Catalog, which is available online at [www.gsu.edu](http://www.gsu.edu). Click on “GoSolar,” then “Course Catalogs,” then “Graduate Catalog.” Applicants must submit any additional materials as specified below. Auditions and portfolios are part of the application process and should be completed prior to the application deadline.

Each applicant should (1) have either a teaching certificate in music from the state of Georgia or an equivalent certificate, or be eligible to receive such certification, and (2) have concurrent or prior teaching experience of at least one year. Applicants to this concentration must submit acceptable scores from either the Graduate Record Examination or from Miller Analogies Test.

Upon admission to the program, students will be assigned a faculty advisor with whom they should consult regularly to plan and execute a program of study.

Applicants residing 300 miles or more from Atlanta may submit a self-recorded audition. See graduate audition guidelines for details ([www.music.gsu.edu](http://www.music.gsu.edu)).

Completion of the degree normally requires four semesters of full-time study (Fall-Spring). Some courses may be taken during the Summer term. Individual time lines may vary.

#### **PROGRAM REQUIREMENTS**

1. Successful completion of at least 36 hours of graduate course work
2. MUS 7300 Directed Study in Music Education or an elective course
3. Comprehensive examination

## **COMPREHENSIVE EXAMINATION**

### **Overview:**

The oral comprehensive examination in music education is given to students in the M.M. program during the final semester of coursework. The oral examination is given during fall and spring semesters; students anticipating a summer graduation date should schedule the exam during the preceding spring semester. The following deadlines apply: 1) the oral examination should be scheduled (and the committee members secured) during the semester before the exam is to occur; 2) the exam must occur prior to the midpoint of the semester; 3) students taking the exam will meet with the Head of the Music Education Division one month prior to the exam for the purpose of submitting the required paper and receiving the questions submitted by the committee members (see below). The oral examination will take approximately 60 minutes to complete.

### **Committee:**

The faculty committee may be of any size, but must include the Music Education Division Head, at least one additional Music Education faculty member, and at least one faculty member from the Foundation Studies division of the School of Music.

### **Paper Presentation (30 minutes):**

The oral examination requires that students prepare and submit a paper demonstrating the student's highest level of scholarship and writing ability. This paper should be selected well in advance of the exam after consultation with the student's advisor. Students may use a paper that they submitted as a requirement for a course, but the paper should be revised, corrected, and updated for the oral examination. The student should prepare a 20-minute (maximum) presentation of the paper (multimedia is encouraged), with a discussion to follow. The 20-minute maximum duration will be strictly enforced.

### **Music Education Questions (20 minutes):**

Students will be asked to prepare answers to questions posed by the committee. Students may not speak from notes during the exam. Five questions will be submitted for preparation; four will be randomly selected for response during the exam. Questions will be given to the student one month prior to the exam and will address content from the following course areas (one question per area):

1. Foundations of Music Education
2. Curriculum and Assessment
3. Research in Music Education
4. Seminar in Music Teaching and Learning
5. Methods in the Candidate's Area of Specialization

**Summary Question (5 minutes):**

Students will be asked to speak for approximately five minutes (with notes, if preferred) about how their course work in theory, history, technology, and applied music relates to their own teaching and learning. In this question, the committee will be seeking evidence that the student has integrated the entire M.M. experience into their role as a music educator.

At the conclusion of the exam, students will be asked to leave the room while the committee confers. One of two recommendations will be made:

- a. full pass
- b. retry all or a portion of the exam

Students may repeat any portion of the exam one time on a date to be determined by the committee. After two unsuccessful attempts on any portion of the exam, the entire exam is deemed a failure. Following the exam, the Head of the Music Education Division will file the necessary paperwork with the Director of Graduate Studies.

**MASTER OF MUSIC**  
**CONCENTRATION IN MUSIC EDUCATION**  
**(36 total credit hours required)**

**1. Foundations of Music Education (12 credits)**

MUS 7400	Foundations of Music Education (3)
MUS 7590	Seminar in Music Teaching and Learning (3)
MUS 8240	Research in Music Education (3)
MUS 8260	Curriculum and Assessment in Music Education (3)
EPRS 7900*	Methods of Research in Education (3)
EPSF 7120*	Social and Cultural Foundations of Education (3)
EPY 7080*	Psychology of Learning and the Learner (3)

*\*advisement with music education faculty is required prior to enrollment in these courses*

**2. Teaching Field Coursework (9 credits)**

*Choose at least 1 from each category*

**A. Methods and Literature (3 credits)**

*Choose the course in your primary area of specialization:*

MUS 7200	Principles and Strategies of General Music Instruction (3)
MUS 7250	Music in the Education of Special Needs Children (3)
MUS 7430	Choral Methods and Techniques (3)
MUS 7560	<i>Winds:</i> Organization and Development of Instrumental Music (3)
MUS 7570	<i>Strings:</i> String Literature and Materials (3)

**B. Advanced Music Education Courses (3 credits)**

*Choose one:*

MUS 8400	Contemporary Issues and Philosophies in Music Education (3)
MUS 7230	Special Topics in Music Education (3)
MUS 7700	Psychology of Music Learning (3)
MUS 8210	Arts, Education, and the Community (3)
MUS 8580	Leadership and Supervision of Music Education (3)

**C. Music Education Elective (3 credits)**

*Choose one additional course from categories A or B above*

**3. Musical Studies (12 credits)**

*History & theory review courses are prerequisites if required by placement texts.*

- A. MUS \_\_\_\_ Music History/Literature (8000 Level) (3)
- B. MUS \_\_\_\_ Music Theory (MUS 6450 or MUS 6460) (3)
- C. MUS \_\_\_\_ Music Technology (MUS 6730 or substitute; this requirement may be waived upon demonstration of proficiency) (0-2)
- D. MUS \_\_\_\_ 4-6 credits of electives in applied music, conducting, history, theory, or other courses appropriate to interests and career goals in the area of musical studies. These selections must be approved in advance by the Music Education faculty.

**4. Directed Study and/or Elective Course (3 credits)**

- MUS 7300 Directed Study in Music Education (1-3)  
Elective course from Category 2 (1-3)  
*MUS 7300 recommended for students planning to pursue the Ed.S or Ph.D.*

## **A.1.7 PERFORMANCE (ORCHESTRAL INSTRUMENT)**

### **MASTER OF MUSIC CONCENTRATION IN PERFORMANCE (ORCHESTRAL INSTRUMENT)**

#### **PURPOSE**

The purpose of this concentration is to prepare students for (1) teaching at the college level or privately on the major instrument and/or (2) performing professionally as a soloist or member of a chamber group or large ensemble.

#### **ADMISSION**

Application for admission is made through the Office of Graduate Studies in the College of Arts and Sciences. Online forms and instructions are found at [www.gsu.edu/casgrad](http://www.gsu.edu/casgrad). Additional information regarding application, admission, and program requirements may be obtained from the Graduate Catalog, which is available online at [www.gsu.edu](http://www.gsu.edu). Click on “GoSolar,” then “Course Catalogs,” then “Graduate Catalog.” Applicants must submit any additional materials as specified below. Auditions and portfolios are part of the application process and should be completed prior to the application deadline.

Applicants should prepare an audition program of approximately 30 minutes comparable to a senior recital on the undergraduate level and submit a list of undergraduate repertory. The audition should include works from at least three historical style periods (transcriptions are acceptable). The applicant will be expected to exhibit technical, tonal, and range facility demanded in the performance of standard instrumental repertoire, accurate intonation and execution of rhythm, and knowledge of clefs and/or transpositions essential to the reading of instrumental literature.

Applicants residing 300 miles or more from Atlanta may submit a self-recorded audition. See graduate audition guidelines for details ([www.music.gsu.edu](http://www.music.gsu.edu)).

#### **PROGRAM REQUIREMENTS**

1. Successful completion of at least 36 hours of graduate course work.
2. Two recitals: MUS 8490 Chamber or Ensemble Recital and MUS 8590 Solo Recital.
3. Comprehensive examination.

## **COMPREHENSIVE EXAMINATION**

For general information about the comprehensive exam, see section 5.3 of this Handbook.

Most orchestral instrument performance areas follow a traditional format, with an entirely oral exam.

Please see the appropriate area coordinator for more detailed information about the exam.

**MASTER OF MUSIC**  
**CONCENTRATION IN PERFORMANCE**  
**(ORCHESTRAL INSTRUMENT)**  
**(36 total credit hours required)**

**1. Performance (20 credits)**

- APXX 8001-04 Applied Lesson (3) [four semesters]
- MUS 6010 Performance Laboratory (0) [four semesters]
- MUS 8490 Chamber Recital (1)
- MUS 8590 Solo Recital (1)
- MUS 7110-7150 Chamber Ensembles (0.5). [four semesters]
- MUS 7060,7070 Large Ensembles (1). [four semesters]

**2. Required Related Courses (2 credits)**

- MUS 8000 Introduction to Graduate Studies (2)

**3. Musical Studies (9 credits)**

A. Music History/Literature (3 credits)

(Music History Review (MUS 6150) is a prerequisite if required by placement tests.)

- MUS 8830 Renaissance Music (3)
- MUS 8840 Baroque Music (3)
- MUS 8850 Pre-Classical and Classical Music (3)
- MUS 8860 Romantic Music (3)
- MUS 8870 Twentieth Century Music

B. Music Theory (3 credits)

(Theory review courses required by placement tests are prerequisite)

- MUS 6450 Advanced Tonal Analysis (3)
- MUS 6460 Analysis of Post-Tonal Music (3)

C. Music Literature (3 credits)

- MUS 6910 Chamber Music (3)
- MUS 6940 Orchestral Music (3)
- MUS 8800 Wind Band Literature (3)

**4. Electives (5 credits)**

*Electives may be selected, with advisor's approval, from Music History, Music Theory, Music Education, Conducting or Applied Study. If Applied Study is selected, it must be in a secondary performance area for a maximum of 3 hours.*

## **A.1.8 PERFORMANCE (ORGAN)**

### **MASTER OF MUSIC CONCENTRATION IN PERFORMANCE (ORGAN)**

#### **PURPOSE**

The purpose of this concentration is to prepare students for a career as (1) a church organist, (2) a concert performer and (3) a teacher of organ, particularly of advanced level students.

#### **ADMISSION**

Application for admission is made through the Office of Graduate Studies in the College of Arts and Sciences. Online forms and instructions are found at [www.gsu.edu/casgrad](http://www.gsu.edu/casgrad). Additional information regarding application, admission, and program requirements may be obtained from the Graduate Catalog, which is available online at [www.gsu.edu](http://www.gsu.edu). Click on “GoSolar,” then “Course Catalogs,” then “Graduate Catalog.” Applicants must submit any additional materials as specified below. Auditions and portfolios are part of the application process and should be completed prior to the application deadline.

Applicants should prepare an audition program of approximately 30 minutes comparable to a senior recital on the undergraduate level and submit a list of undergraduate repertory. The audition should include works from the following:

1. A pre-Bach work such as a piece in free form or choral prelude by composers such as Buxtehude, Bruhns, Bohm or Lubeck; or a work from the French Classic school.
2. A major work of J. S. Bach such as a Prelude (or Toccata or Fantasia) and Fugue, a Concerto, or a complete Trio Sonata.
3. A major work by a Romantic composer such as an organ sonata by Mendelssohn or a chorale by Franck
4. A work in a 20<sup>th</sup> century idiom.

Applicants residing 300 miles or more from Atlanta may submit a self-recorded audition. See graduate audition guidelines for details ([www.music.gsu.edu](http://www.music.gsu.edu)).

**PROGRAM REQUIREMENTS**

1. Successful completion of at least 36 hours of graduate course work.
2. Two recitals: MUS 8490 Chamber or Ensemble Recital and MUS 8590 Solo Recital.
3. Comprehensive examination.

**COMPREHENSIVE EXAMINATION**

For general information about the comprehensive exam, see section 5.3 of this Handbook.

The Keyboard area follows a traditional format, with an entirely oral exam. Please see Dr. Geoffrey Haydon for more detailed information about the exam.

**MASTER OF MUSIC**  
**CONCENTRATION IN PERFORMANCE**  
**(ORGAN)**  
**(36 total credit hours required)**

**1. Organ Performance (25 credits)**

APOR 8001-04	Applied Organ (3) [four semesters]
MUS 6010	Performance Laboratory (0) [four semesters]
MUS 6200	Service Playing & Church Music Skills (2)
MUS 6420	Organ Pedagogy (3)
MUS 6710	Organ Literature (3)
MUS 8490	Chamber or Ensemble Recital (1)
MUS 8500	Performance Seminar Keyboard Instruments (1) [three semesters]
MUS 8590	Solo Recital (1)

**2. Required Related Courses (5 credits)**

MUS 8000	Introduction to Graduate Studies (2)
MUS 6760	Advanced Keyboard Harmony (1)
MUS 7080	Choral Ensemble (1) [two semesters]

**3. Musical Studies (6 credits)**

A. Music History/Literature (3 credits)

(Music History Review (MUS 6150) is a prerequisite if required by placement tests.)

MUS 8830	Renaissance Music (3)
MUS 8840	Baroque Music (3)
MUS 8850	Pre-Classical and Classical Music (3)
MUS 8860	Romantic Music (3)
MUS 8870	Twentieth Century Music (3)

B. Music Theory (3 credits)

(Theory review courses required by placement tests are prerequisite)

MUS 6450	Advanced Tonal Analysis (3)
MUS 6460	Analysis of Post-Tonal Music (3)

## **A.1.9 PERFORMANCE (PIANO)**

### **MASTER OF MUSIC CONCENTRATION IN PERFORMANCE (PIANO)**

#### **PURPOSE**

The purpose of this concentration is to prepare students for a career as (1) a concert performer either as a soloist, member of an ensemble, or as an accompanist and (2) a teacher of piano.

#### **ADMISSION**

Application for admission is made through the Office of Graduate Studies in the College of Arts and Sciences. Online forms and instructions are found at [www.gsu.edu/casgrad](http://www.gsu.edu/casgrad). Additional information regarding application, admission, and program requirements may be obtained from the Graduate Catalog, which is available online at [www.gsu.edu](http://www.gsu.edu). Click on “GoSolar,” then “Course Catalogs,” then “Graduate Catalog.” Applicants must submit any additional materials as specified below. Auditions and portfolios are part of the application process and should be completed prior to the application deadline.

Applicants should perform an audition program comparable to an undergraduate piano performance major senior recital. All music must be performed from memory.

Audition repertoire requirements:

One significant work, or prelude and fugue of J.S. Bach

One work of a Classical composer (Haydn, Mozart, or Beethoven)

One significant work or group of works by a Romantic composer (Chopin, Schumann, Liszt, Brahms, Mendelssohn)

One significant work or group of works by an Impressionist and/or 20<sup>th</sup> Century composer (Debussy, Ravel, Bartok, Prokofiev, Copland, Ginastera, Scriabin)

Applicants will be given an excerpt to sight-read.

Applicants are expected to demonstrate proficiency in major and all forms of minor scales (four octaves, hands together, four notes to a beat at metronome speed of 120 per beat) and major and minor arpeggios (four octaves, hands together, four notes to a beat at metronome speed of 90 per beat).

Applicants should submit a list of their undergraduate repertory at the time of the audition.

Applicants residing 300 miles or more from Atlanta may submit a self-recorded audition. See graduate audition guidelines for details ([www.music.gsu.edu](http://www.music.gsu.edu)).

## **PROGRAM REQUIREMENTS**

1. Successful completion of at least 36 hours of graduate course work
2. A piano proficiency examination to be taken after the second semester of enrollment or 20 hours of study, or successful completion of MUS 6360 Advanced Keyboard Skills
3. A lecture recital
4. Two recitals: MUS 8490 Chamber or Ensemble Recital and MUS 8590 Solo Recital
5. Comprehensive examination.

Completion of the degree normally requires four semesters of full-time study (fall-spring). Some courses may be taken during the summer term. Individual time lines may vary. Every student is assigned a faculty advisor to assist with program planning.

### **LECTURE RECITAL**

Graduate piano performance majors are required to give a lecture recital on a topic of their choice in consultation with the applied teacher and piano faculty. The lecture recital should be approximately one hour long with the lecture and performance portions being divided equally.

### **COMPREHENSIVE EXAM**

For general information about the comprehensive exam, see section 5.3 of this Handbook.

The Keyboard area follows a traditional format, with an entirely oral exam. Please see Dr. Geoffrey Haydon for more detailed information about the exam.

**MASTER OF MUSIC**  
**CONCENTRATION IN PERFORMANCE**  
**(PIANO)**  
**(36 total credit hours required)**

**1. Piano Performance (26 credits)**

APPF 8001-04	Applied Piano (3) [four semesters]
MUS 6010	Performance Laboratory (0) [four semesters]
MUS 6330	Advanced Keyboard Skills (2)
MUS 6410	Piano Pedagogy I (3)
OR	
MUS 6411	Piano Pedagogy II (3) (Pre-requisite MUS 6410)
MUS 6530	Accompanying (1)[two semesters]
MUS 6610	Piano Literature (3) (Pre-requisite MUS 6160 or equivalent)
MUS 8490	Chamber or Ensemble Recital (1)
MUS 8500	Solo Performance Seminar (1) [two semesters]
MUS 8590	Solo Recital (1)
	Lecture Recital (0)

**2. Required Related Courses (2 credits)**

MUS 8000	Introduction to Graduate Studies (2)
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**3. Musical Studies (6 credits)**

A. Music History/Literature (3 credits)

(Music History Review (MUS 6150) is a prerequisite if required by placement tests.)

MUS 8830	Renaissance Music (3)
MUS 8840	Baroque Music (3)
MUS 8850	Pre-Classical and Classical Music (3)
MUS 8860	Romantic Music (3)
MUS 8870	Twentieth Century Music (3)

B. Music Theory (3 credits)

(Theory review courses required by placement tests are prerequisite)

MUS 6450	Advanced Tonal Analysis (3)
MUS 6460	Analysis of Post-Tonal Music (3)

**4. Electives (2 credits)**

MUS 6500	Historical Counterpoint (3)
MUS 6620	Vocal Literature (3)
MUS 6910	Chamber Literature (3)
MUS 6940	Orchestral Literature (3)
MUS 6750	Group Instruction in Jazz Keyboard (1)
MUS 6730	Computer Applications in Music (2)
MUS 6792	Jazz Theory (2)
MUS 6680	The Piano: It's Historical Development, Construction and Technology (2)
MUS 8030	Pedagogy of Music Theory (3)

## **A.1.10 PERFORMANCE (VOICE)**

### **MASTER OF MUSIC CONCENTRATION IN PERFORMANCE (VOICE)**

#### **PURPOSE**

The purpose of this concentration is to prepare students for a career as (1) a professional singer in opera, oratorio or song recital and (2) a teacher of voice of advanced level students.

#### **ADMISSION**

Application for admission is made through the Office of Graduate Studies in the College of Arts and Sciences. Online forms and instructions are found at [www.gsu.edu/casgrad](http://www.gsu.edu/casgrad). Additional information regarding application, admission, and program requirements may be obtained from the Graduate Catalog, which is available online at [www.gsu.edu](http://www.gsu.edu). Click on “GoSolar,” then “Course Catalogs,” then “Graduate Catalog.” Applicants must submit any additional materials as specified below. Auditions and portfolios are part of the application process and should be completed prior to the application deadline.

Applicants should prepare a memorized audition of 20 to 30 minutes, with selections from three or four historical periods, and include art songs, opera, and/or oratorio. At least three of the following languages should be represented: Italian, German, French, English, Spanish, and Russian. Applicants must submit undergraduate recital programs and a list of repertoire studied at the undergraduate level.

Applicants residing 300 miles or more from Atlanta may submit a self-recorded audition. See graduate audition guidelines for details ([www.music.gsu.edu](http://www.music.gsu.edu)).

#### **PROGRAM REQUIREMENTS**

1. Successful completion of at least 36 hours of graduate course work.
2. MUS 8590) of at least sixty minutes of music representing at least four languages and periods.
3. Comprehensive examination.

#### **DICTION PROFICIENCY**

The candidate must demonstrate proficiency in Italian, French, German, and English diction. Students will be given an examination and either exempted from or placed into the appropriate diction classes (Singing in Italian; Singing in French; Singing in German; Singing in English). These classes are remedial, and do not count toward the 36 credit hours required for the degree.

**MUS 8590: SOLO RECITAL**

The recital must consist of at least sixty minutes of music representing at least four languages and style periods.

**COMPREHENSIVE EXAMINATION**

For general information about the comprehensive exam, see section 5.3 of this Handbook.

The Voice area follows a traditional format, with an entirely oral exam. Please see Ms. Kathryn Hartgrove for more detailed information about the exam.

**MASTER OF MUSIC**  
**CONCENTRATION IN PERFORMANCE**  
**(VOICE)**  
**(36 total credit hours required)**

**1. Voice Performance (minimum 26 credits)**

A. Performance (25-26 credits)

APVC 8000	Applied Voice (3) [four semesters]
MUS 6010	Performance Laboratory (0) [four semesters]
MUS 6620	Solo Song Lit I (2)
MUS 6621	Solo Song Lit II (2)
MUS 7080	Choral Ensemble (1) [two semesters]
MUS 8590	Solo Recital (1)
MUS 8620	Opera Theater Workshop (2-3) [two semesters]
MUS 8625	Opera Production (2)

B. Pedagogy (0-2 credits)

MUS 7890	Vocal Pedagogy (2)
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**2. Required Related Courses (2 credits)**

MUS 8000	Introduction to Graduate Studies (2)
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**3. Musical Studies (6 credits)**

A. Music History/Literature (3 credits)

(Music History Review (MUS 6150) is a prerequisite if required by placement tests)

MUS 6660	Dramatic Music (3)
MUS 8830	Renaissance Music (3)
MUS 8840	Baroque Music (3)
MUS 8850	Pre-Classical and Classical Music (3)
MUS 8860	Romantic Music (3)
MUS 8870	Twentieth-Century Music (3)

B. Music Theory (3 credits)

(Theory review courses required by placement are prerequisite)

MUS 6450	Advanced Tonal Analysis (3)
MUS 6460	Analysis of Post-Tonal Music (3)

**4. Electives (2 credits)**

## **A.1.11 PIANO PEDAGOGY**

### **MASTER OF MUSIC CONCENTRATION IN PIANO PEDAGOGY**

#### **PURPOSE**

The purpose of the concentration in piano pedagogy is to develop those competencies necessary for effective teaching at any age level from early childhood through adulthood. The program is intended to enhance the skills necessary for artistic piano performance, develop techniques for communicating verbally as well as musically and develop a thorough knowledge of piano literature, teaching methods, techniques, and instructional materials.

#### **ADMISSION**

Application for admission is made through the Office of Graduate Studies in the College of Arts and Sciences. Online forms and instructions are found at [www.gsu.edu/casgrad](http://www.gsu.edu/casgrad). Additional information regarding application, admission, and program requirements may be obtained from the Graduate Catalog, which is available online at [www.gsu.edu](http://www.gsu.edu). Click on “GoSolar,” then “Course Catalogs,” then “Graduate Catalog.” Applicants must submit any additional materials as specified below. Auditions and portfolios are part of the application process and should be completed prior to the application deadline.

Applicants to this concentration are required to play an audition including works from four historical periods. All works must be performed from memory.

Audition repertoire requirements:

One major work, or prelude and fugue of J. S. Bach

One fast movement from a sonata by Haydn, Mozart, or Beethoven

One work or group of pieces by a Romantic composer (Chopin, Schumann, Liszt, Brahms, Mendelssohn) of at least five minutes duration

One work or group of pieces by an Impressionist and/or 20th Century composer (Debussy, Ravel, Bartok, Prokofiev, Copland, Ginastera, Scriabin) of at least five minutes duration

Applicants will be given an excerpt to sight-read.

Applicants are expected to demonstrate proficiency in major and all forms of minor scales (four octaves, hands together, four notes to a beat at metronome speed of 100 per beat) and major and minor arpeggios (four octaves, hands together, four notes to a beat at metronome speed of 72 per beat).

Applicants should submit a list of their undergraduate repertory at the time of the audition.

Applicants residing 300 miles or more from Atlanta may submit a self-recorded audition. See graduate audition guidelines for details ([www.music.gsu.edu](http://www.music.gsu.edu)).

Completion of the degree normally requires four semesters of full-time study (fall-spring). Some courses may be taken during the summer term. Individual time lines may vary. Every student is assigned a faculty advisor to assist with program planning.

### **PROGRAM REQUIREMENTS**

1. Successful completion of at least 36 hours of graduate course work
2. A piano proficiency examination to be taken after the second semester of enrollment or 20 hours of study, or successful completion of MUS 6360 Advanced Keyboard Skills
3. Teaching in the Piano Pedagogy Laboratory Program
4. Recital: MUS 8420 Piano Pedagogy Degree Recital
5. Comprehensive Examination

### **MUS 7970: Piano Pedagogy IV — Piano Pedagogy Project**

This project is a one-hour workshop given by the student which is a lecture/demonstration combined with performance. The topic will be determined in consultation with the coordinator of piano pedagogy and the piano faculty.

### **COMPREHENSIVE EXAMINATION**

For general information about the comprehensive exam, see section 5.3 of this Handbook.

The Keyboard area follows a traditional format, with an entirely oral exam. Please see Dr. Geoffrey Haydon for more detailed information about the exam.

**MASTER OF MUSIC**  
**CONCENTRATION IN PIANO PEDAGOGY**  
**(36 total credit hours required)**

**1. Piano Pedagogy (24-26 credits)**

APPF 8001-03	Applied Piano (3) [three semesters]
MUS 6010	Performance Laboratory (0) [three semesters]
MUS 6080	Practicum in Piano Pedagogy (2) (Prerequisite: Piano Proficiency or MUS 6360)
MUS 6410	Piano Pedagogy I (3)
MUS 6411	Piano Pedagogy II (3)
MUS 6530	Accompanying (1) [two semesters] (Prerequisite: Keyboard proficiency)
MUS 6610	Piano Literature (3)
MUS 7970	Piano Pedagogy III (2)
MUS 8420	Degree Recital (1)
MUS 8500	Performance Seminar Keyboard Instruments (1) [two semesters]

**2. Required Related Courses (2 credits)**

MUS 8000	Introduction to Graduate Studies (2)
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**3. Musical Studies (6 credits)**

A. Music History/Literature (3 credits)

(Music History Review (MUS 6150) is a prerequisite if required by placement tests.)

MUS 8830	Renaissance Music (3)
MUS 8840	Baroque Music (3)
MUS 8850	Pre-Classical and Classical Music (3)
MUS 8860	Romantic Music (3)
MUS 8870	Twentieth Century Music (3)

B. Music Theory (3 credits)

(Theory review courses required by placement tests are prerequisite)

MUS 6450	Advanced Tonal Analysis (3)
MUS 6460	Analysis of Post-Tonal Music (3)

**4. Electives (2-4 credits)**

MUS 6500	Historical Counterpoint (3)
MUS 6620	Vocal Literature (3)
MUS 6730	Computer Applications in Music (2)
MUS 6910	Chamber Music Literature (3)
MUS 6940	Orchestral Literature (3)
MUS 6792	Jazz Theory (2)
MUS 6680	The Piano: It's Historical Development, Construction and Technology (2)
MUS 8800	Wind Band Literature (3)
MUS 8830	Renaissance Music (3)

## **A.2 COMPREHENSIVE EXAMINATION FORM**

**(see next page)**

# Georgia State University

## School of Music

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### Comprehensive Exam Report

Student:  
Concentration:

Panther ID:  
Exam Date:

Topics:

Evaluation of student's performance:

- Satisfactory on all topics
- Unsatisfactory on one or two topics
- Unsatisfactory on all topics

Recommendation:

Pass       Repeat (specify what topic(s) should be repeated)

Exam may be repeated once within the semester if the completion deadline has not been reached. If past the deadline, the exam should occur the next semester.

Date for follow-up exam: \_\_\_\_\_

Faculty Committee Member Signatures:

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### **A.3 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.

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. Ann Marie Musco (614 HH; 404-413-5940) and her graduate assistant.

#### **Instrument Check-out Procedure:**

1. 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. Ann Marie Musco.
2. After examining the instrument, the student signs a receipt stating that it is in good condition and he/she accepts responsibility for its care.
3. When the instrument is returned, it will be checked for damage and loss of parts. **Students are responsible for damages and loss.**
4. 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.**

## **A.4 STUDENT APPEALS POLICY AND PROCEDURES OF THE COLLEGE OF ARTS AND SCIENCES**

The University, the College of Arts and Sciences, and the School of Music all endeavor to conduct their affairs with the utmost integrity. Nevertheless, there are occasions when a student believes that her final course grade has been given in a manner that is arbitrary, discriminatory, or inequitable. In those cases, the student is strongly encouraged to discuss her concerns with the instructor (and, if possible and appropriate, the area coordinator) prior to filing a formal grade appeal. Instructors are strongly encouraged to be available to students for such discussion regarding grades so that grade disputes, to the extent possible, are resolved informally. In situations where such informal resolution does not occur or is not successful, the student may appeal the final course grade to the Director of the School of Music.

The following policy and procedures relative to appeals shall be applicable to all students enrolled in classes or programs in the College of Arts and Sciences.

### **I. Policy**

- A. Students enrolled in classes or academic programs in the College of Arts and Sciences at Georgia State University who desire to appeal a decision rendered at the school level have the right to seek redress by following the procedures described herein.
- B. The appeals process is designed to provide an impartial review of decisions or actions that are believed to be capricious, arbitrary, or discriminatory.
- C. Appeal Criteria - The following criteria shall apply in the appellate process:
  1. The procedures for appeals as set forth herein apply to students enrolled in classes or programs of the College of Arts and Sciences.
  2. Appeals shall be heard at the College level only after an initial decision has been rendered at the school level in accordance with the established procedures.

### **II. Procedures for Making Appeals**

The following guidelines make explicit the procedures used in the School of Music for resolving grade disputes. They conform to the University guidelines, which can be found in the Undergraduate and Graduate Catalogs.

#### **1. The Student's Letter of Appeal**

If a student decides to appeal a final grade, the petition of appeal must be presented to the Director within ten (10) class days of the beginning of the semester immediately following the one in which the disputed grade was given.

The Student's letter of appeal should explain why she believes the grade received was arbitrary, discriminatory, or inequitable. She should attach a copy of the course syllabus, any relevant graded and returned assignments, and other pertinent documents in her possession.

## 2. The Faculty Member's Response

When the Director receives an appeal, he will forward a copy of the letter of appeal to the Faculty Member involved. The Faculty Member will provide a written response to the student's appeal letter within five (5) business days of receipt. She should attach a copy of the syllabus and any of the student's work in her possession.

## 3. The Director's Decision

According to University guidelines, the Director will normally provide a written decision to the student within ten (10) business days of receiving the petition. The Director will provide a written copy of his decision to both the Student and the Faculty Member.

In making his decision, the Director may consult the Associate Director, the Graduate Director, the Executive Committee, and any other person whose advice may be deemed relevant to his deliberations. The Director may also request additional documents not previously provided by the Student or the Faculty Member.

## 4. Appeal to the Dean

The Student retains the right to appeal the Director's decision to the Dean of the College of Arts and Sciences. Appeals to the Dean are made solely on the basis of the written record. The Undergraduate and Graduate Catalogs explain this appeals process.