

GEORGIA STATE UNIVERSITY 

SCHOOL *of* MUSIC



music @ the heart
of Atlanta

2009-2010 UNDERGRADUATE
STUDENT HANDBOOK

www.music.gsu.edu

SCHOOL OF MUSIC STUDENT HANDBOOK

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INTRODUCTION

The Handbook provides students with the policies and procedures that will facilitate their study at Georgia State University. Although it is intended primarily for undergraduate music students, it does include pertinent information for graduate students.

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

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

LOCATION

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

Street Address

Haas-Howell Building
75 Poplar Street
Suite 520
Atlanta, GA 30303

Mailing Address

Georgia State University
School of Music
P.O. Box 4097
Atlanta, GA 30302-4097

Music Office: 404-413-5900

Fax: 404-413-5910

Online: www.music.gsu.edu

THE MISSION OF THE SCHOOL OF MUSIC

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.)

UNDERGRADUATE ENTRANCE REQUIREMENTS

Applicants must apply to the University prior to being scheduled for a School of Music audition. Applicants for undergraduate programs must pass an audition to be accepted into a degree program in the School of Music. Applicants must take placement exams, which the faculty of the School of Music use to determine each student's level of MUSIC THEORY and KEYBOARD SKILLS. Placement exams are given during the week before classes begin each semester.

INITIAL ADVISEMENT SESSION

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

ADVISEMENT AND REGISTRATION FOR CLASSES

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.

CREDIT HOURS

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

University Core Courses: 6-8 credits

Music Theory/Aural Skills: 4 credits

Class Piano: 1 credit

Applied Music Lessons: 1 credit

Large Ensemble: 1 credit

Chamber Music: 0-5 credits

Concert Attendance: 0 credits

Total: 13.5-15.5 hrs

(Some classes meet 2 hours or more for 1 credit)

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

FINANCIAL AID

Students must resolve financial aid issues with the appropriate university offices (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.**

HOPE SCHOLARSHIP

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

RECOMMENDED PHYSICS COURSE DESIGNED FOR UNDERGRADUATE MUSIC MAJORS

Physical Science: Physics of Music and Speech (PHYS 2030k) is a three-hour course designed to explore the physical characteristics of musical sound; applications to musical tones, scales, harmony and acoustics; and the problems of recording and sound reproduction. It is recommended that this course be taken in Area D of the core curriculum. This course is only taught once a year, in the Spring semester.

THE APPLIED MUSIC CLUSTER FOR UNDERGRADUATES

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

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

APPLIED MUSIC POLICIES

General Information: Students usually take a one-hour lesson per week with their applied instructor. Students are expected to contact their assigned instructors within the first week of classes to arrange lesson times. Each student should also submit a class schedule and phone number to his/her applied instructor **during the first two days of class**. Lessons missed by instructors will be rescheduled. (See *Attendance/Grade Policies*, pages 17-18.)

Undergraduate: Applied music is required of all undergraduate music students. Applied music courses vary in credit from 1 to 3 hours. Undergraduate students begin their study at the 1001 level, which earns 1 credit per semester. The 1000 level is limited to study in a secondary area and requires authorization to enroll. Performance and jazz studies majors progress to the 3001 level by passing a special jury exam, the School of Music qualifying examination (see pg. 16), near the end of their 4th semester of study. Each performance area has special requirements for passing this exam. Students should contact the appropriate area coordinator (see faculty list on pages 29-31) for information concerning these requirements. To register for applied music, check degree programs for the correct applied music course number and credit hours, then find the correct course/instructor on the Schedule of Classes at www.gsu.edu. **Be sure to enter the correct credit hours.** The School of Music posts a listing of assigned instructors on the School of Music website at the start of every semester.

Assignment of Applied Music Instructors: The School of Music assigns applied music instructors in keeping with the contractual assignments, availability, expertise and teaching loads of faculty in each performance area. Students may request particular instructors; however, final authority for assignment of instructors rests with the 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.

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

Failure to Enroll Consistently or Progress in Applied Music: Admitted music majors who fail to enroll in required applied music, as stipulated by their respective concentrations, for 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 will be permitted one additional semester of applied lessons to move to the next level. Students who fail to receive promotion of placement in the second consecutive semester of study (whether in sequential semesters or not) will not be permitted to enroll for further applied instruction.

Accompanists: Students who need an accompanist for their lessons should follow the procedures designated by their applied instructors. Accompanists are assigned to students by the Coordinator of Accompanying. More extensive requirements for an accompanist may involve students having to negotiate an appropriate fee (see "Securing an Accompanist for Recital," page 20). Students are expected to give copies of the music to their accompanists well in advance of a rehearsal or lesson. Once assigned, accompanists are expected to fulfill their commitments.

Performance Juries

At the end of each semester, music majors 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 1000 or 6000 level need not perform for a jury unless their instructors request them to do so.

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

Missing a Jury

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

Chamber Music / Studio Class

Music majors taking applied music are required to attend studio class or chamber music class as prescribed by the program requirements, 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 4010/6010, Performance Laboratory. Failure to fulfill chamber music and studio class requirements may affect the applied music grade.

ONGOING PERFORMANCE EXPECTATIONS

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

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

ENSEMBLES

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

Ensemble Requirement for Undergraduate Piano Students: Approved undergraduate piano students may fulfill up to two semesters of their large-ensemble requirement through accompanying assignments and/or chamber music responsibilities. Music education majors who are piano principals may fulfill one semester of large-ensemble requirement in this way. The piano faculty should discuss these options with various piano students throughout their programs of study. Students who are approved by the piano faculty are authorized to register for a separate “piano ensemble” class during these semesters.

FRIDAY STUDENT CONCERT SERIES

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

CONCERT ATTENDANCE (MUS 1100)

Undergraduate students must register for and pass six semesters of Concert Attendance (MUS 1100) in order to graduate. The grading system for the course is “S” (Satisfactory/Passing) or “U” (Unsatisfactory/Not Passing). In order to receive an “S” for the semester the student must (1) attend a total of ten approved concerts and (2) usher or handle tickets for at least one event in the Recital Hall or for a School of Music event in the Rialto Center.

Please note:

- The ushering does count toward the ten required concerts.
- Two (2) of the required ten (10) concerts may be off-campus concerts, provided the concerts are approved in advance by the student’s applied teacher or area coordinator: Regularly scheduled School of Music concerts (i.e., on the posted events calendar) held in an off-campus venue, such as a local church, Symphony Hall, Spivey Hall, etc., will count as “on-campus.”
- Students must be present for the entire program to receive concert attendance credit.
- Generally, on campus Georgia State University concerts are approved for concert attendance. These include most Georgia State University ticketed concerts, guest artist and faculty recitals, degree recitals, conducted ensemble concerts, Friday Student Concert Series performances, and the annual Honors Recital.
- Some concerts may be approved for concert attendance credit on a one-time-only basis. Such events are approved only by a request from the sponsoring faculty member to the Associate Director or Director of the School of Music. Students should check postings in the School of Music and on the website (www.music.gsu.edu), or by calling the events hotline (404-413-5901) regarding cancelled or postponed concerts. Concert credit will not be awarded for cancelled concerts.

- Students do not receive concert attendance credit for concerts, master classes or lectures in which they participate.
- Masterclasses or lectures that contain a performance (i.e. half masterclass/half recital) do not count as a concert.
- The last day of classes is last day for concert credit. Concerts attended during finals or between semesters cannot be counted even if these are School of Music recitals.
- **Concert attendance is a legal degree requirement as prescribed by the Undergraduate Catalog. Failure to meet this requirement in a systematic fashion will not be a basis for waiver, even if all other degree requirements are satisfied.** Students who do not complete six semesters of Concert Attendance prior to completing coursework will be required to register for and complete the deficiency in subsequent semesters prior to graduating. The School of Music does not permit students to add concerts to a subsequent semester in order to make up a deficiency from a prior semester.
- Any dispute regarding concert attendance (including grade, registration issues, etc.) must be resolved through the Associate Director's office within 30 days of the conclusion of the semester in which the disputed event occurred.

SCHOOL OF MUSIC QUALIFYING EXAMINATIONS FOR ADMISSION TO CONCENTRATION

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

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

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

PROFICIENCIES IN KEYBOARD, GUITAR AND VOICE

Every undergraduate music major must demonstrate keyboard proficiency through piano classes or an exam in order to graduate. Performance requirements vary according to the student's area of concentration. Each student is responsible for becoming familiar with the requirements for his/her concentration. Students whose principal instrument is piano or organ should consult with the piano

faculty regarding their proficiency, which is usually fulfilled by completing MUS 4360, Advanced Keyboard Skills.

Students taking the keyboard proficiency exam must do so no later than the end of the semester following acceptance into the area of concentration (usually the first semester of the junior year). Proficiency exams are held at the beginning of the academic year and during exam week of the fall and spring semesters. The exam must be passed in its entirety during a given exam session, although the student is free to take the entire exam as many times as necessary. A sign-up sheet will be posted two weeks before the exam outside the piano pedagogy office (814 Standard Building). In lieu of passing the keyboard proficiency exam, students may take and pass MUS 2720, Piano Class.

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

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 Undergraduate Catalog, the Graduate Catalog, and the semester Schedule of Classes (see the Georgia State University Website) for general information regarding attendance and grade policies, including academic honesty. In addition, School of Music students should note the following:

1. Any Bachelor of Music student who receives a grade of "F" and/or "WF" for more than one semester in applied music lessons in his/her principal performing medium will become ineligible to enroll in any further applied music study.
2. Any student who receives a grade of "F" and/or "WF" for more than one semester in any one of the following courses will be ineligible to enroll in that course again:
 - Theory: MUS 1430, 1440, 1450, 1540, 1550, 2440, 2450, 2540, 2550
 - Class Piano: MUS 1710, 1720, 2710, 2720
 - Ensembles: MUS 1060, 1061, 1070, 1080, 1080A, 1082, 1090 (*also includes 3000 and 7000 levels*)
 - Music History and Literature: MUS 4800, 4810
3. A grade of "I" (Incomplete) will be given only when the majority of work in a class has been completed and the student is unable, for *non-academic* reasons beyond his/her control, to complete the remainder (a final report; an applied jury; etc.).
4. A grade of "W" (withdrawal) is possible only prior to the mid-point of the semester. A withdrawal after the mid-point will result in an automatic grade of "WF." A grade of "WF" counts as an "F" in the grade-point average. Undergraduate students are permitted a maximum of six (6) Ws during their degree programs. Hardship withdrawals, WF, WM, withdrawals prior to Fall 2006, and withdrawals at other institutions do not count against the

- six. Students may DROP classes during the first week of classes using GOSOLAR. DROPs do not count against the six permitted "W"s. Students who withdraw, or are withdrawn administratively, prior to the semester midpoint will automatically receive a grade of "W."
5. All "attempted" hours, that is, hours for which a student registers, regardless of whether a course is completed, count against the credit allotment for the Hope Scholarship. The School of Music cannot intervene in the loss of Hope funds when the maximum number of attempted credit hours has been reached.
 6. Students who fail to attend class or lessons during the first week of the semester will be administratively dropped by the instructor. No prior notification of students is required, and the School of Music will not reinstate such students. Following the first week of classes, students who fail to make sufficient progress will be withdrawn with a grade of "W," which will count against the maximum of 6 allowed "W"s in a student's program.
 7. A grade of "C" is the lowest acceptable grade for courses in the undergraduate major or for degree credit at the graduate level.
 8. The School of Music adheres to all university policies regarding academic honesty, including unauthorized cooperation on assignments, dishonesty during testing, and plagiarism.
 9. Independent studies (4999) are intended for individual projects above and beyond standard course work. Independent studies may not be used to fulfill class requirements when classes are offered on a regular basis. Failure to plan a program in collaboration with one's advisor or a desire to graduate "early" will not be reasons to undertake an independent study.
 10. The use of cell phones during all music classes (and/or leaving class to answer cell phones) is expressly prohibited.

REGISTRATION ADJUSTMENTS

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

Requests for Time Overrides: Students may NOT register for any classes with overlapping times. In the exceptional case of classes for which start and end times may be concurrent (for example, one class ends at 1:00 and another begins at 1:00), students may request consideration from the 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 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 or in the School of Music office and left with the main office receptionist.

JUNIOR AND SENIOR RECITALS

1. Most programs require students to present at least one recital. Some degree programs require two recitals. Students in Music Management and Technology are not required to present recitals.
2. Students should check their degree programs and consult with applied faculty and advisors to determine recital requirements. Some undergraduate programs require one 30-minute recital. Others require two recitals, a 30-minute and a 60-minute. 30-minute (half recitals) must be scheduled as joint recitals with another student. Students must be registered for applied music during the semester of the recital.
3. Recitals are approved through a recital jury, given by applied faculty in the student's performance area. A faculty committee attends the recital and completes a Recital Evaluation Form, which is filed in the student's record. Failure to pass a recital will result in a complete review of the student's program and a decision as to whether the student may continue in his/her program.
4. Recitals must be performed within the allotted semesters of applied music within one's degree program. At the undergraduate level, the junior recital should be performed during the fifth or sixth semester of applied study. The senior recital should be performed during the seventh or eighth semester of applied study. Failure to perform recitals within the allotted semesters of applied music will require a petition to the faculty to extend applied music lessons. Such consideration will be given only in the case of factors beyond the student's control that have delayed the recital.
5. **Fall semester recitals must be scheduled with the School of Music Production Manager 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 to occur later than the last day of regular classes for the semester in which the recital takes place. **Summer recitals generally are not permitted except by special approval by the Associate 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.**
6. Except in the case of organ recitals, Recital Hall or the auditorium of the Fulton County Public Library are the assumed venues 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 Associate Director of the School of Music. **Failure to meet recital scheduling deadlines is not an acceptable reason for requesting an off-campus venue.**
7. Due to 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. The School of Music Production Manager should be

notified via e-mail of any and all on-campus reception arrangements at least one month in advance of the recital date.

8. 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.
9. Students must deliver a completed Recital Jury Program sheet, signed by applied faculty, to the Admissions and Enrollment Coordinator following the jury exam. Information for the printed program book must be provided to the PR office electronically (email / disk / CD) at least two weeks prior to the recital date (see complete information below).
10. 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.
11. Policies and forms regarding recitals are available in print form from the Production Manager and on the School of Music website (www.music.gsu.edu/current_students/recital_information).

Securing an Accompanist for a Recital

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

Recital Hall Reservation Procedure

Recitals must be authorized by the student's applied instructor. Once the student, instructor and Production Manager have agreed upon the selected recital date and time the student should submit the completed recital request form, signed by the instructor, to the office of the Production Manager. Senior, graduate and all other solo recitals require a \$75 recital fee. Junior recitals and other applicable joint recitals require a \$50 fee from each of the two student performers. The fee should be delivered to the Production Manager at the time of the recital booking. Only cash and checks are accepted. Checks should be made out to "Georgia State University." Recitals booked at least four weeks prior to the performance are recorded automatically and a CD is given to the student.

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 Associate Director of the School of Music. Students who cancel recitals due to lack of planning or preparation will be placed at the bottom of the priority list for rescheduling in a subsequent semester.

Printed Recital Programs

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

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

MUSIC TECHNOLOGY / MANAGEMENT INTERNSHIPS

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

ROBINSON COLLEGE OF BUSINESS PREREQUISITES

Music management students should check all Robinson College of Business (RCB) prerequisites and GPA requirements carefully. A grade of "C" or better is generally required in prerequisite courses, and there is a minimum GPA requirement of 2.5 for any student taking a course in RCB. The requirement is established and monitored by the RCB administration. Music Management students are advised that the School of Music cannot appeal or circumvent this requirement. Students wishing to appeal must do so directly through RCB.

APPLICATION TO GRADUATE

In order to be cleared for graduation, all students in all degree programs MUST APPLY for graduation. Deadlines are variable. 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.

STUDENT APPEALS POLICY AND PROCEDURES OF THE COLLEGE OF ARTS AND SCIENCES

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

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.

The appeals process is designed to provide an impartial review of decisions or actions that are believed to be capricious, arbitrary, or discriminatory.

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

- A. If a student has a grievance that involves a capricious, arbitrary or discriminatory decision or action, he or she shall attempt to resolve the issue informally in a conference with the Associate Director of the school. If a faculty member is involved, the student must approach the instructor in an attempt to resolve the issue prior to conferring with the Director.
- B. If the conference with the Associate Director fails to settle the issue, the student may present a written appeal to the Director no later than mid-semester (defined as the last day to withdraw and receive a grade of “W”) of the semester following the semester for which the complaint or appeal is initiated.
- C. The written appeal shall detail the nature of the capricious, arbitrary or discriminatory treatment being alleged, and shall set forth a full statement of the problem, the issue involved, and the redress being sought.

More detailed information regarding appeal procedures may be obtained from the Associate Director’s office.

SCHOOL OF MUSIC FACILITIES AND SECURITY INFORMATION

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

Entrances to School of Music Buildings (see map on back cover)

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

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.

Emergency Procedures

To reach Georgia State University Police:

1. Dial **404-413-3333** from a non-GSU phone, or **1-3333** 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. All students are encouraged not to walk alone late at night.

INSTRUMENT CHECK-OUT AND RENTAL FEES

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

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

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

STUDENT TEACHING FEE

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

PRACTICE ROOMS

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, 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.

Practice Room Keys

The key deposit fee is \$25 per year. Check the School of Music bulletin boards for information about specific dates and times for reserving a practice room and, if applicable, for paying the key deposit.

LOCKERS

The locker fee is \$20 per year. Students can pay the fee and receive their locker assignment during the first week of the semester. Check the School of Music bulletin boards for information about specific dates and times and paying the locker fee.

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, PC 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.

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. Certain music technology courses taught in CARA require a laboratory fee. The fee is \$75, payable during the first two weeks of the semester, in the main office of the School Music, Room 520, Haas Howell.

LIBRARIES

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

Listening materials are housed in the Media Center on the second floor at the entrance to Library South. Many of the reference materials, catalogs, databases, and back issues of periodicals are available online and can be found at www.library.gsu.edu. Additional help can be obtained by consulting the music librarian.

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.

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. Fred Taylor.

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.

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.

SCHOOL OF MUSIC ADMINISTRATION

Director: W. Dwight Coleman, 506 HH

Associate Director: Robert J. Ambrose, 706 HH

Graduate Director: Steven Harper, 314 ST

SCHOOL OF MUSIC STAFF

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

Allen Barrett, *Business Manager*, 512 HH

Michelle Belle Isle, *Curriculum and Scheduling Coordinator*, 520 HH

Fengsheng Chen, *Piano Technician*, 102 ST

Joseph Clanton, *Technology Coordinator*, 402 HH

Helene Erenberg, *Public Relations / Publications Coordinator*, 516 HH

Pamela Leintz, *Administrative Assistant/Receptionist*, 500 HH

Jason McCullough, *Production Manager*, 510 HH

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

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

Community Music Programs Coordinator, 626 HH

Business Manager/Administrative Assistant, Bands, 508 HH

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

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

Woodwinds

Sarah Kruser Ambrose, *Flute*, 312 ST

Jan Berry Baker, *Saxophone*, 1012 ST

Lara Saville Dahl, *Oboe*, 614 ST

Patricia Dusold, *Bassoon*, 1012 ST

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

Brass

Eric Bubacz, *Tuba*, 612 ST

Adam Frey, *Euphonium*, 618 ST

Jay Hanselman, *Horn*, 618 ST

Cory Mixdorf, *Brass Coordinator/Trombone*, 602 ST

Michael Moore,* *Tuba*, 612 ST

Julie Spencer,+ *Horn*, 618 ST

Yvonne Toll, *Trumpet*, 600 ST

Percussion

Stuart Gerber, *Percussion Coordinator*, 022 RC

Justin Varnes, *Jazz Percussion*, 020 RC

Strings

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

Emory Clements,+ *String Bass*, 502 ST

Pamela Devenport, *Cello*, 514 ST

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

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

Brian Mitchell, *Classical Guitar*, 1016 ST

Elisabeth Remy Johnson,* *Harp*

Jazz Studies

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

Robert Dickson, *Jazz Bass*, 011 RC

David Frackenpohl, *Jazz Guitar*, 012 RC

Mace Hibbard, *Jazz Saxophone*, 007 RC

Audrey Shakir, *Vocal Jazz*

Gordon Vernick, *Jazz Studies Coordinator/Trumpet*, 005 RC

* Member of Atlanta Symphony Orchestra + Member of the Atlanta Opera Orchestra

KEYBOARD STUDIES: PIANO, HARPSICHORD, ORGAN

Brandt Fredriksen, *Piano Performance/Chamber Music*, 800 ST

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

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

Kyung-Mi Kim, *Collaborative Pianist*, 1002 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*, 708 ST

W. Dwight Coleman, *Baritone*, 506 HH

Kay Paschal Freeman, *Opera Studies*, 712 ST

Kathryn Hartgrove, *Voice Coordinator/Mezzo-Soprano*, 706 ST

Magdalena Moulson, *Soprano*, 714 ST

Sharon Stephenson, *Soprano*, 1001 ST

MUSIC EDUCATION

Katie Carlisle, *General*, 614 HH

Patrick Freer, *Choral*, 620 HH

Adriana Janse van Rensburg, *General*

Ann Marie Musco, *Instrumental*, 612 HH

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

Doug Stevens, *General/Center for Educational Partnerships in Music*, 616 HH

COMPOSITION, TECHNOLOGY AND MUSIC MANAGEMENT

Curtis Bryant, *Computer Applications*, 705 HH

Nickitas Demos, *Composition*, 414 ST

Monica E. Ewing, *Music Management/Music Industry/Law*, 1006 ST

Steve Jones, *Music Industry*

Kendall Minter, *Music Industry/Law*

Fred Taylor, *Coordinator of Music Management*, 1004 ST

Robert Scott Thompson, *Composition/Coordinator of Music 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

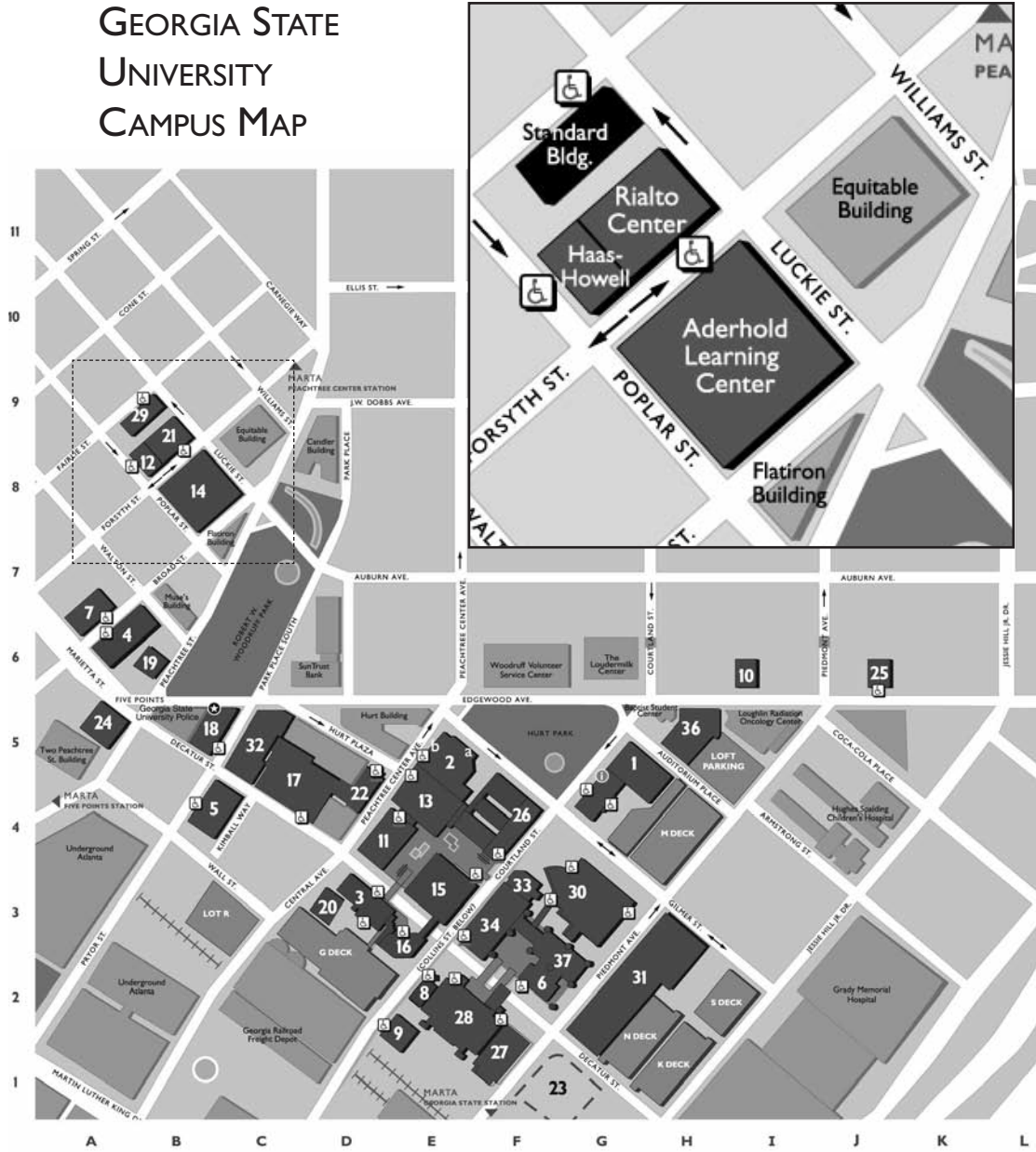
Theory

Steven Harper, 314 ST

David Marcus, 306 ST

Mark McFarland, 406 ST

GEORGIA STATE UNIVERSITY CAMPUS MAP



- BUILDINGS OCCUPIED BY GEORGIA STATE
- GEORGIA STATE PARKING
- ♿ STREET LEVEL ACCESSIBLE ENTRANCE
- ♿ STREET LEVEL ACCESSIBLE ENTRANCE (ON COLLINS STREET BELOW COURTLAND)
- i INFORMATION & WELCOME CENTER

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| <ul style="list-style-type: none"> 1 ALUMNI HALL (ALUM) G5 2 ARTS & HUMANITIES (ARTS) E5
2a Florence Kopleff Recital Hall
2b Ernest G. Welch Gallery 3 CLASSROOM SOUTH (CLSO) D3 4 J. MACK ROBINSON COLLEGE OF BUSINESS (RCB) A6 5 COLLEGE OF EDUCATION (COE) B4 6 COLLEGE OF LAW (LAW) F2 7 BENNETT A. BROWN COMMERCE BUILDING (BBCOM) A7 8 COUNSELING CENTER (COUCTR) E2 9 COURTLAND BUILDING (COURTB) E2 10 158 EDGEWOOD (158EDG) I6 11 GENERAL CLASSROOM (GCB) D4 | <ul style="list-style-type: none"> 12 HAAS-HOWELL BUILDING (HAAS) B8 13 KELL HALL (KELL) E4 14 HELEN M. ADERHOLD LEARNING CENTER (ADHOLD) B8 15 LIBRARY NORTH (LIBNO) E3 16 LIBRARY SOUTH (LIBSO) E3 17 NATURAL SCIENCE CENTER (NSC) C5 18 ONE PARK PLACE (1PP) B5 19 34 PEACHTREE ST. BUILDING (34PTRE) B6 20 RESEARCH SUPPORT BUILDING (RSB) D3 21 RIALTO CENTER FOR THE ARTS (RIALTO) B9 22 SCIENCE ANNEX (SCIAX) D4 23 SCIENCE PARK F1 (DESIGN PHASE) 24 ANDREW YOUNG SCHOOL OF POLICY STUDIES (AYSPS) A5 | <ul style="list-style-type: none"> 25 SCULPTURE STUDIO (SCULP) J6 26 SPARKS HALL (SPARKS) F4 27 SPORTS ANNEX (SPTANX) F1 28 SPORTS ARENA (ARENA) E2 29 STANDARD BUILDING (STAND) B9 30 STUDENT CENTER (STUCTR) G3 31 STUDENT RECREATION CENTER (REC) G2 32 TEN PARK PLACE (10PP) C5 33 UNIVERSITY BOOKSTORE (BOOK) F3 34 UNIVERSITY CENTER (UCTR) F3 35 UNIVERSITY COMMONS (COMMON) K10 36 UNIVERSITY LOFTS (LOFTS) H5 37 URBAN LIFE BUILDING (URBAN) G2 |
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