

# Clayton State University

## Department of Visual and Performing Arts



# Music Student Handbook

## 2011-2012

*This Handbook is designed to provide information about Music program policies, degree programs, faculty and facilities. Policies are subject to change. Statements set forth are for informational purposes only and should not be construed as the basis of a contract between a student and the institution.*

*Individuals with disabilities who need to request accommodations should contact the Disability Services Coordinator, Student Center #255 (678-466-5445), [disabilityservices@clayton.edu](mailto:disabilityservices@clayton.edu)*

August 2011

Dear Music Students:

This *Music Student Handbook* has been prepared to familiarize you with policies, procedures, and practices of the Clayton State University music program as well as to answer most questions you may have as a Clayton State music student. The *Clayton State University Catalog* (<http://publications.clayton.edu/catalog/>) and Clayton State University website ([www.clayton.edu](http://www.clayton.edu)) are other useful sources of academic information.

Please read the *Music Student Handbook* right away, bookmark it so you can find it quickly, and refer to it often. When you have questions or need to look for forms, check the *Handbook* first—you will likely find the information you need here. Of course, if you cannot find what you need, the faculty and I will be glad to help you. If we have not included in the *Handbook* information that you think will be helpful to you and your fellow music students, please let us know so we can consider adding the information to future editions.

Do not hesitate to seek advice or assistance from me or from any of the music faculty regarding your music studies. It is our genuine desire that you achieve much success in your college music career and discover that, while music is a demanding and time-intensive academic pursuit, persevering to meet its challenges makes music all the more rewarding for you throughout your life.

I would like to encourage each of you to make this your best academic year yet. Challenge yourself to make only the best grades, to learn all you can, and not to settle for less than your best effort. The results will truly be worth it!

Please let me know if I can ever be of assistance to you, and best wishes for a most successful academic year.

Musically yours,

Dr. Susan Tusing  
Chair, Visual and Performing Arts Department

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# INTRODUCTION

# MISSION STATEMENTS

## College of Arts and Sciences

As the University's largest and most comprehensive academic unit, the College of Arts and Sciences serves the community through its excellence in teaching, research, and creative endeavors. In addition to providing the highest quality undergraduate education within a supportive environment, our graduate programs produce professionals with advanced technical and research skills, the tools to advance their disciplines, and a desire to improve society. Through its varied programs and dedicated faculty, the College of Arts and Sciences prepares students to:

- Think critically and communicate effectively
- Increase the breadth of their knowledge within a global context
- Participate actively in their education through collaboration with faculty in research and professional activities
- Become involved as leaders in their communities
- Pursue postgraduate and professional degrees in a variety of fields

## Department of Visual and Performing Arts

Consistent with the mission statements of Clayton State University and its College of Arts and Sciences, the Department of Visual and Performing Arts serves the community through its excellence in teaching, research, and creative endeavors. The department's diverse programs are linked by their commitment to nurturing creativity and professional expertise. Working with a professionally active faculty, students learn, create, and develop skills in a supportive environment. Graduates of our programs are equipped to excel in advanced studies or professional careers.

## Music Program

Consistent with the mission of the Department of Visual and Performing Arts, the Music Program provides:

- professional preparation for performers, educators, scholars, and creators
- broad-based liberal arts education in music
- service to the university and the public through performance and community engagement

## NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC (NASM)

The Clayton State University music program is accredited by the National Association of Schools of Music (NASM) and is subject to the standards set by NASM. NASM periodically reviews our course offerings, degree plans, and faculty. (Clayton State will be reviewed by NASM during the 2010-2011 academic year.)

The following statement is contained in the *NASM Handbook*, and it can serve as a general introduction to undergraduate study of music. It is also a reminder that the music program at Clayton State University has met nationally recognized standards of quality.

### ***Undergraduate Musicianship Studies***

1. ***Purpose.*** *Musicianship is the body of knowledge, skills, practices, and insights that enables music-making at any level. To some extent, every musician functions regularly as performer, listener, historian, composer, theorist, and teacher. Completion of an undergraduate program in music indicates acquisition of sufficient musicianship to perform these functions appropriate to the areas of concentration and to communicate effectively across the specializations of musical practice...*
2. ***Content.*** *Musicianship begins with acquisition of fundamental competencies such as aural and rhythmic skills, the reading of notation, and the use of musical terminologies. Development then proceeds through constant use and expansion of previously acquired skills.*

*The content of traditional coursework in musicianship such as sight-singing, ear-training, harmony, keyboard harmony, counterpoint, orchestration, conducting, and music literature is important...*

*Consequently, as the standards for degree programs show, undergraduate musicianship studies develop or provide: (1) conceptual understanding of musical components and processes; (2) continued practice in creating, interpreting, presenting, analyzing, and evaluating music; (3) increased understanding of musical achievements from various analytical, historical, and cultural perspectives; (4) enhanced capacities to integrate musical knowledge and skills; and (5) a set of capabilities for independent work in the music professions.*

# MUSIC FACULTY AND STAFF

## FULL-TIME FACULTY

		Office	Email	Phone (678-466-xxxx)
Dr. Shaun Amos	Choral Activities, Music History	M-156	<a href="mailto:shaunamos@clayton.edu">shaunamos@clayton.edu</a>	4757
Dr. Patrick Carney	Bands, Low Brass, Music Education	M-148	<a href="mailto:patrickcarney@clayton.edu">patrickcarney@clayton.edu</a>	4745
Dr. Wes Flinn	Theory, Composition	M-213	<a href="mailto:johnflinn@clayton.edu">johnflinn@clayton.edu</a>	4751
Dr. Christina Howell	Vocal Studies	M-226	<a href="mailto:christinahowell@clayton.edu">christinahowell@clayton.edu</a>	4755
Dr. Kristin Lyman	Music Education, Percussion	M-225	<a href="mailto:kristinlyman@clayton.edu">kristinlyman@clayton.edu</a>	4753
Dr. Michiko Otaki	Keyboard Studies	M-216	<a href="mailto:michikootaki@clayton.edu">michikootaki@clayton.edu</a>	4756
Dr. Susan Tusing	VPA Department Chair	M-206	<a href="mailto:susantusing@clayton.edu">susantusing@clayton.edu</a>	4762
Dr. Shawn Young	Music Management	M-208	<a href="mailto:shawnyoung@clayton.edu">shawnyoung@clayton.edu</a>	4758
Dr. Kurt-Alexander Zeller	Opera, Vocal Studies Division of Music Coordinator Music History	M-207	<a href="mailto:kurtzeller@clayton.edu">kurtzeller@clayton.edu</a>	4759

## PART-TIME FACULTY

Part-Time Faculty Office – M-209 (678-466-4760)

Ms. Lisa Bartholow	Flute	<a href="mailto:lisabartholow@clayton.edu">lisabartholow@clayton.edu</a>
Ms. Amy Black	Music Appreciation, French Horn	<a href="mailto:amyblack@clayton.edu">amyblack@clayton.edu</a>
Dr. William Hearn	Guitar, World Music	<a href="mailto:williamhearn@clayton.edu">williamhearn@clayton.edu</a>
Mr. Stacey Houghton	Jazz Studies, Saxophone/Clarinet	<a href="mailto:staceyhoughton@clayton.edu">staceyhoughton@clayton.edu</a>
Ms. Betul Soykan	Violin, Viola	<a href="mailto:betulsoykan@clayton.edu">betulsoykan@clayton.edu</a>
Ms. Nan Kemberling	Cello	<a href="mailto:nankemberling@clayton.edu">nankemberling@clayton.edu</a>
Ms. Kimberly Lorch	Music Appreciation (Fayette), Oboe	<a href="mailto:kimberlylorch@clayton.edu">kimberlylorch@clayton.edu</a>
Mr. Marc Miller	Double Bass	<a href="mailto:marcmiller@clayton.edu">marcmiller@clayton.edu</a>
Dr. Daniel Pyle	Organ	<a href="mailto:danielpyle@clayton.edu">danielpyle@clayton.edu</a>
Mr. Jonathan Swygert	Trumpet	<a href="mailto:jonathanswygert@clayton.edu">jonathanswygert@clayton.edu</a>

## STAFF

Mr. Alexander Benford	Accompanist	M-218	<a href="mailto:alexbenford@clayton.edu">alexbenford@clayton.edu</a>	4754
Mrs. Delores Toothaker	Administrative Assistant	M-202	<a href="mailto:delorestoothaker@clayton.edu">delorestoothaker@clayton.edu</a>	4750

**Music Website:** <http://a-s.clayton.edu/Music/>  
**VPA Office – Phone:** 678-466-4750  
**VPA Office – Fax:** 678-466-4769  
**Courtesy Phone (Atrium):** 678-466-4752

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# **ACADEMIC PROGRAMS IN MUSIC**

## DEGREE PROFILES

Selecting the degree option that is the right one for you is important. Listed below are the profiles that are somewhat typical of those choosing particular degrees. There is more than one reason to choose a particular degree. Some students might choose a degree that prepares them for a particular career or graduate school. Others might choose a particular degree knowing that this is the last opportunity to study the music they love full-time because their careers will be outside of music. These students desire music to be an important part of their lives, even while pursuing a career elsewhere. Both intentions (career, avocation) are valid reasons to study music seriously.

### Bachelor of Arts in Music

The Bachelor of Arts degree allows the student to have a relatively high concentration in music courses (performance, ensembles, music history, and music theory) while taking a broad array of courses in or outside of music. This is a liberal arts degree and is not necessarily career-oriented. It is designed for students who want a broader overview of music and not an intense specialization in any one aspect of it. The performance standards in the primary instrument are not as high as for professional degrees. Students graduating with this degree could enter the workforce in any number of occupations that require an undergraduate degree, regardless of major, or enter a career in a music-related occupation (e.g., music business). Students might also want to pursue graduate study in liberal arts or to enter professional schools (e.g., law, music, or seminary) for which they qualify. There is a final project, the Capstone, in which the student submits for committee approval a project that addresses the interdisciplinary synthesis of different fields of music (e.g., history, theory, and performance practice) and possibly another academic discipline (e.g., literature, literary criticism, history, sociology, business, or sciences).

Typical and General Characteristics:

Broad, general interest in music

Good performance and music reading skills

Broad interest in other subjects, including reading and good writing skills

### Bachelor of Music Performance Concentration

This is the professional degree and concentration for students who are outstanding performers. This is for students who wish to perform professionally or pursue graduate studies in performance. This is the concentration with the highest standard of performance in the primary instrument. Since there are comparatively few job opportunities for performers, this degree is for those few who know without a doubt that they wish to specialize in performance, while getting a solid foundation in music theory and history. Students in this degree could desire a career as a performer, as a college/university teacher, or as a combination of teacher and performer. Standards all along the way are very high. A high standard of demonstrated musical ability is required in order to complete the Sophomore Barrier and be formally admitted to the Bachelor of Music degree with a concentration in performance. Junior and Senior Recitals are required and must be approved by a faculty hearing before scheduling. All recitals are juried and graded. Performance students will participate in a number of performing

ensembles. For those who go on to graduate study, the Master of Music degree typically is the next step, followed by the pursuit of the Doctor of Musical Arts degree. These graduate degrees typically require a number of recitals and perhaps a thesis or dissertation. Competition is very keen, since students are competing nationally with other highly talented and motivated students.

Typical and General Characteristics:

- Excellent performance ability
- Desire and willingness to spend long hours alone in the practice room improving skills
- Strong sense of individual initiative
- Ability to accept and learn from external criticism and apply self-criticism
- Ability to work well under pressure and in front of public
- Enjoyment of performing in public

### **Bachelor of Music P-12 Music Education Concentration**

This is a professional degree for those who want to obtain public school teacher certification. It is an intensive program that includes a broad range of study in the areas of performance, music history, theory, education, and music education. In addition to passing the Sophomore Barrier students must be admitted to the Teacher Education Program prior to entering the internship program. Students select one of two tracks: Vocal/General Music Education or Instrumental Music Education. Observations in the public school classrooms precede the student teaching semester. Passing scores on Standardized examinations are also required. The culminating activity is a semester-long student teaching internship in the public schools. Students completing the program may elect to teach in the public or private schools of Georgia or further their studies by continuing their education in graduate school and obtaining a master's degree in music education. Those desiring to teach at the university level generally will be required to complete a doctorate in music education, e.g., Doctor of Education (Ed. D.) or Doctor of Philosophy (Ph. D). The bachelor's degree in music education is also recommended for those desiring to work as church musicians, as many of the skills learned in the curriculum such as conducting, musicianship, teaching strategies, etc. are directly applicable to working with choirs and other elements of adult and youth music ministries.

Typical and General Characteristics:

- Strong desire to teach
- Excellent musicianship
- Very good performance ability on the primary instrument
- Ability to meet deadlines and requirements necessary to obtain and maintain certification through a state agency
- Good communication and social skills with all age levels
- Ability to organize, demonstrate, and teach to required state standards
- Ability to motivate and discipline others
- Sensitivity to proper social behavior

# PROGRAM OUTCOMES

## Bachelor of Arts Learning Outcomes

1. The ability to hear, identify and work with the elements of music (melody, harmony, rhythm, form, texture and timbre) in sound and notation
2. Performance skills appropriate to the student's needs and interests, including competence in sight reading and realizing a variety of musical styles
3. The ability to collaborate effectively in a variety of situations and settings
4. The ability to think, speak, and write clearly and effectively about music and other related fields that the student chooses to explore

## Bachelor of Music Learning Outcomes

1. The ability to hear, identify and work with the elements of music (melody, harmony, rhythm, form, texture and timbre) in sound and notation
2. Demonstrate professional competence in performance including technical mastery, sight-reading and interpretive skills, and artistic self-expression.
3. Develop teaching skills in their performance medium
4. Performance skills appropriate to the student's needs and interests, including competence in sight reading and realizing a variety of musical styles.

# PROGRAM REQUIREMENTS

## University Core Curriculum – Areas A-E

Guidelines for the Core Curriculum are established by the University System of Georgia in order to insure a solid general education foundation for all graduates. Courses taken within the Core are guaranteed to transfer within the University System in accordance with guidelines. To a great extent, Areas A-E of the Core are “major free,” meaning that they will apply regardless of major; however, certain majors do have specific mathematics, science, and other requirements in Areas A-E. **Music is one of those “certain majors”;** see the notes on specific requirements. All baccalaureate degree graduates and all A.A. and A.S. degree graduates must complete Areas A-F of the Core Curriculum, as specified below. The areas of the Core and courses that can satisfy area requirements are as follows:

- A. Essential Skills** **9 hours**
- A1. Two Composition Courses**
- ENGL 1101 English Composition I
  - ENGL 1102 English Composition II
- A2. One Mathematics Course from Among**
- MATH 1101 Mathematical Modeling
  - MATH 1111 College Algebra
  - MATH 1113 Precalculus
  - MATH 1241 Survey of Calculus
  - MATH 1501 Calculus I
- B. Critical Thinking and Communication** **4-5 hours**
- B1. One Critical Thinking Course**
- CRIT 1101 Critical Thinking
- B2. One or Two Foreign Language or Communication Courses from Among**
- COMM 1001 Presentational Speaking
  - COMM 1002 Presentation Applications
  - COMM 1110 Spoken Communication
  - FREN 1002 Elementary French II #
  - SPAN 1002 Elementary Spanish II
- C. Humanities** **6 hours**
- C1. One Literature, Philosophy, or Foreign Language Course from Among**
- ENGL 2111 World Literature I—Pre-Modern
  - ENGL 2112 World Literature II—Modern World
  - ENGL 2121 British Literature I
  - ENGL 2122 British Literature II
  - ENGL 2131 American Literature I
  - ENGL 2132 American Literature II
  - FREN 2001 Intermediate French I
  - FREN 2002 Intermediate French II #
  - PHIL 2201 Introduction to World Philosophy
  - PHIL 2601 Ethics in Historical and Contemporary Perspective
  - SPAN 2001 Intermediate Spanish I
  - SPAN 2002 Intermediate Spanish II
- C2. One Fine Arts or Intermediate Foreign Language Course from Among**
- ART 2301 Art of the Pre-Modern World
  - ART 2302 Art of the Modern World
  - CMS 2100 Introduction to Film
  - FREN 2001 Intermediate French I
  - FREN 2002 Intermediate French II
  - MUSC 2101 Music Appreciation +
  - MUSC 2301 Introduction to World Music \*
  - PHIL 2401 Introduction to Aesthetics
  - SPAN 2001 Intermediate Spanish I
  - SPAN 2002 Intermediate Spanish II
  - THEA 1100 Theater Appreciation

**D. Natural Sciences, Mathematics, and Technology****10-11 hours****D1. One Science Sequence from Among**

- a. BIOL 1107 Principles of Biology I  
BIOL 1107L Principles of Biology Laboratory I  
BIOL 1108 Principles of Biology II  
BIOL 1108L Principles of Biology Laboratory II
- b. BIOL 1111 Introductory Biology I  
BIOL 1111L Introductory Biology Laboratory I  
BIOL 1112 Introductory Biology II
- c. CHEM 1151 Survey of Chemistry I  
CHEM 1151L Survey of Chemistry Laboratory I  
CHEM 1152 Survey of Chemistry II
- d. CHEM 1211 Principles of Chemistry I  
CHEM 1211L Principles of Chemistry Laboratory I  
CHEM 1212 Principles of Chemistry II  
CHEM 1212L Principles of Chemistry Laboratory II
- e. PHYS 1111 Introductory Physics I  
PHYS 1111L Introductory Physics Laboratory I  
PHYS 1112 Introductory Physics II
- f. PHYS 2211 Principles of Physics I  
PHYS 2211L Principles of Physics Laboratory I  
PHYS 2212 Principles of Physics II  
PHYS 2212L Principles of Physics Laboratory II
- g. ASTR 1010 Solar System Astronomy  
ASTR 1020 Stellar and Galactic Astronomy  
ASTR 1020L Astronomy Lab
- h. SCI 1111 Integrated Science I  
SCI 1111L Integrated Science Laboratory I  
SCI 1112 Integrated Science II

**D2. Additional Science, Math, or Technology: One Course or Sequence from Among**

- MATH 1221 Finite Mathematics
- MATH 1231 Introductory Statistics
- MATH 1241 Survey of Calculus
- MATH 1113 Precalculus
- MATH 1501 Calculus I
- MATH 2502 Calculus II
- CPTG 1111 Introduction to Computing  
and CPTG 1010 Computing with Spreadsheets
- CSCI 1301 Computer Science I
- SCI 1901 Selected Topics in Science

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**E. Social Sciences****12 hours****E1. One American Government Course**

- POLS 1101 American Government

**E2. One World History or Social Sciences Course from Among**

- HIST 1111 Survey of Pre-Modern World History
- HIST 1112 Survey of Modern World History
- HIST 2750 Critical Trends and Issues
- SOSC 2501 Survey of Social Science and Contemporary Issues

**E3. One American History Course from Among**

- HIST 2111 Survey of U.S. History to 1877
- HIST 2112 Survey of U.S. History since Reconstruction

**E4. One Behavioral Sciences Course from Among**

- SOCI 1101 Introduction to Sociology
- PSYC 1101 Introduction to Psychology
- WST 2010 Introduction to Women's Studies
- AFAM 2010 Introduction to African American Studies

+MUSC 2101 does not count toward the music major

\* MUSC 2301 is required of all music majors (must be taken as an elective if not taken in Core Area C).

#Students in Bachelor of Music, Voice Performance MUST fulfill this core area with this course.

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## Bachelor of Arts in Music

*(Reflecting changes approved by the University during the 2009-2010 academic year)*

**Core Curriculum (Areas A - E) 42 hours**

**Lower Division Core Requirements (Core Curriculum Area F). 18 hours**

MUSC 1001 Introduction to Music Theory OR	
MUSC 1011 Music Theory I .....	3 hours
MUSC 1012 Music Theory II .....	3 hours
MUSC 1111 Aural Skills I.....	1 hour
MUSC 1112 Aural Skills II.....	1 hour
MUSC 1710 Major Ensemble .....	4 hours
MUSC 2500 Applied Music .....	6 hours

**Major Area Requirements 25 hours**

MUSC 0890 Recital Attendance .....	4 semesters (0 hours)
MUSC 2011 Music Theory III.....	3 hours
MUSC 2012 Music Theory IV .....	3 hours
MUSC 2111 Aural Skills III.....	1 hour
MUSC 2112 Aural Skills IV .....	1 hour
MUSC 2500 Applied Music .....	2 hours
MUSC 2611 Music History I.....	3 hours
MUSC 3612 Music History II.....	3 hours
MUSC 3613 Music History III.....	3 hours
MUSC 3220 Introduction to Music Technology .....	3 hours
MUSC 3820 Improvisation .....	1 hour
MUSC 3410, 3510, 3530, 3540, 3550, 3560 Ensemble .....	2 hours
MUSC 4990 Music Capstone.....	0 hours

**Upper Division Major Electives 9 hours**

Select from among:

MUSC 3070 Counterpoint .....	3 hours
MUSC 3080 Scoring and Arranging.....	3 hours
MUSC 3101 History of Jazz .....	3 hours
MUSC 3410 Major Ensembles.....	1 hour
MUSC 3430 Conducting .....	2 hours
MUSC 3500 Applied Music .....	2 hours
MUSC 3510 Chamber Ensembles.....	1 hour
MUSC 3530 Opera Production .....	1 hour
MUSC 3540 Musical Theater.....	1 hour
MUSC 3550 Accompanying.....	1 hour
MUSC 3560 Chamber Choir .....	1 hour
MUSC 3620 Sacred Music History .....	3 hours
MUSC 3711-3712 Art Song Literature I-II.....	2 hours
MUSC 3750 Choral Literature.....	3 hours
MUSC 3760 Orchestral Literature.....	3 hours
MUSC 3770 Chamber Music Literature .....	3 hours
MUSC 3780 Organ Literature .....	3 hours
MUSC 3790 Guitar Literature .....	3 hours
MUSC 3811 Piano Literature I.....	2 hours
MUSC 3812 Piano Literature II .....	2 hours
MUSC 3970 Form and Analysis.....	3 hours
MUSC 4160 Music Business .....	3 hours
MUSC 4700 Vocal Pedagogy .....	3 hours
MUSC 4710 Piano Pedagogy .....	3 hours

**Non-Music Electives****9 hours**

Students will select from any non-music courses beyond Areas A-E with the exception of 1000- and 2000-level PHED, WLAB, or courses identified in the catalog as career or institutional credit courses. The following are strongly recommended:

ART 3101 The Visual Arts and Society.....	3 hours
ART 3401 American Art Vision .....	3 hours
ENGL 3101 Literature and Society .....	3 hours
ENGL 4011 Literary World .....	3 hours
ENGL 4113 Themes in World Literature.....	3 hours
HUMN 3102 International Arts and Culture .....	3 hours
THEA 3101 Theater, Cinema and Society.....	3 hours

**Guided Electives****17 hours**

In consultation with their academic advisor, students may choose music or non-music courses for the guided elective component of the degree, provided that at least 39 total credit hours are at the 3000-4000 level.

**Total Degree Requirements****120 hours****Other Program-Specific Graduation Requirements**

1. MUSC 2301 Introduction to World Music must be taken as an elective if not taken in Area C of the Core Curriculum.
2. All music courses in the major must be completed with a grade of C or better.
3. To graduate with a B.A. degree, students must demonstrate proficiency in keyboard skills, in ear training, and in performance and must attend performances and forums. Students must pass the Sophomore Barrier (usually at the end of the sophomore year) in order to enroll in upper division applied music courses. The B.A. degree requires successful completion of the music capstone.
4. No more than 27 credit hours of business courses can be used to satisfy graduation requirements under this program. Business courses are defined as any course with the following prefixes: ACCT, BUSA, FINA, MGMT, and MKTG.

## Bachelor of Music

*(Reflecting changes approved by the University during the 2009-2010 academic year)*

Students select a concentration in performance, composition, or music education. Requirements for Areas A-E and Lower Division Core Requirements, Music Requirements and Music History Requirements are the same for each of the three concentrations.

**Core Curriculum (Areas A - E) 42 hours**

**Lower Division Major Core Requirements (Core Curriculum Area F) 18 hours**

MUSC 1001 Introduction to Music Theory or MUSC 1011 Music Theory I.....	3 hours
MUSC 1012 Music Theory II.....	3 hours
MUSC 1111 Aural Skills I.....	1 hour
MUSC 1112 Aural Skills II.....	1 hour
MUSC 1710 Major Ensemble .....	4 hours
MUSC 2011 Music Theory III.....	3 hours
MUSC 2012 Music Theory IV .....	3 hours

**Music Requirements: 5 hours**

MUSC 2111 Aural Skills III.....	1 hour
MUSC 2112 Aural Skills IV .....	1 hour
MUSC 3820 Improvisation .....	1 hour
MUSC 3430 Conducting .....	2 hours

**Music History Requirements: 9 hours**

MUSC 2611 Music History I.....	3 hours
MUSC 3612 Music History II.....	3 hours
MUSC 3613 Music History III.....	3 hours

**Select from one of the three concentrations below to complete the Bachelor of Music degree program (in addition to requirements listed above).**

### PERFORMANCE CONCENTRATION:

**Performance Concentration Requirements 30 hours**

MUSC 0890 Recital Attendance .....	6 semesters (0 hours)
MUSC 1710 or MUSC 3410 Major Ensemble .....	4 hours
MUSC 2500 or MUSC 4500 Applied Music .....	16 hours
MUSC 3220 Introduction to Music Technology .....	3 hours
MUSC 3970 Form and Analysis.....	3 hours
MUSC 3890 Junior Recital.....	0 hours
MUSC 4890 Senior Recital .....	0 hours
To be chosen from:	
MUSC 3510, 3530, 3540, 3560 Ensemble .....	4 hours

**Performance Concentration Electives 5 hours**

Select from among:

MUSC 2911-2912 Jazz Theory I-II .....	2 hours
MUSC 3070 Counterpoint.....	3 hours
MUSC 3080 Scoring and Arranging.....	3 hours
MUSC 4160 Music Business .....	3 hours
MUSC 4180 Advanced Scoring and Arranging .....	2 hours
MUSC 4430 Advanced Conducting .....	2 hours

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**Advanced Performance Requirements**

**12 hours**

Select all 12 hours from one of the following areas:

**Vocal Performance**

- MUSC 1761 Diction I ..... 1 hour
- MUSC 2762 Diction II ..... 1 hour
- MUSC 2763 Diction III ..... 1 hour
- MUSC 3711 Art Song Literature I ..... 2 hours
- MUSC 3712 Art Song Literature II ..... 2 hours
- MUSC 4700 Vocal Pedagogy ..... 3 hours
- MUSC electives ..... 2 hours

**Piano Performance**

- MUSC 2151 Class Piano III ..... 1 hour
- MUSC 2152 Class Piano IV ..... 1 hour
- MUSC 3150 Keyboard Harmony ..... 2 hours
- MUSC 3811 Piano Literature I ..... 2 hours
- MUSC 3812 Piano Literature II ..... 2 hours
- MUSC 4710 Piano Pedagogy ..... 3 hours
- MUSC Electives ..... 1 hour

**Organ Performance**

- MUSC 2151 Class Piano III ..... 1 hour
- MUSC 2152 Class Piano IV ..... 1 hour
- MUSC 3150 Keyboard Harmony ..... 2 hours
- MUSC 3780 Organ Literature ..... 3 hours
- MUSC Electives ..... 5 hours

**Orchestral Instruments, Guitar**

Choose two of the following three courses:

- MUSC 3760 Orchestral Literature ..... 3 hours
- MUSC 3770 Chamber Music Literature ..... 3 hours
- MUSC 3790 Guitar Literature ..... 3 hours
- MUSC Electives ..... 6 hours

**Performance Concentration Free Electives**

**3 hours**

May be music or non-music courses with the exception of 1000- and 2000-level PHED, WLAB, or courses identified in the catalog as career or institutional credit courses.

**Total Degree Requirements**

**124 hours**

**MUSIC EDUCATION CONCENTRATION:**

**Music Education Concentration Requirements**

**46 hours**

- MUSC 0890 Recital Attendance ..... 7 semesters (0 hours)
- MUSC 2151 Class Piano III ..... 1 hour
- MUSC 2152 Class Piano IV ..... 1 hour
- MUSC 2400 and 4400 Applied Music ..... 7 hours
- MUSC 2900 Introduction to Music Ed. and Technology ..... 2 hours
- MUSC 3080 Scoring and Arranging ..... 3 hours
- MUSC 3410 Major Ensemble ..... 3 hours
- MUSC 3890 Junior Recital ..... 0 hours
- MUSC 3910 Elementary Music Methods ..... 3 hours
- MUSC 4430 Advanced Conducting ..... 2 hours
- MUSC 4930 Student Teaching ..... 12 hours
- EDUC 2110 Investigating Critical & Contemp. Issues in Ed. 3 hours
- EDUC 2120 Exploring Socio Cul. Perspectives on Diversity. 3 hours
- EDUC 2130 Exploring Teaching & Learning ..... 3 hours
- EDUC 3030 Exploring-Exceptional Learner ..... 3 hours

**Select one of the following areas:**

**10 hours**

**A. Instrumental Music Education**

- MUSC 1310 Class Voice ..... 1 hour
- MUSC 3450 String Methods and Materials ..... 1 hour
- MUSC 3451 Brass Methods and Materials ..... 1 hour
- MUSC 3452 Percussion Methods and Materials..... 1 hour
- MUSC 3453 Woodwind Methods and Materials..... 1 hour
- MUSC 3911 Secondary General Music Methods..... 1 hour
- MUSC 4922 Instrumental Methods and Materials I..... 2 hours
- MUSC 4923 Instrumental Methods and Materials II ..... 2 hours

**B. Vocal Music Education**

- MUSC 1761 Diction I ..... 1 hour
- MUSC 2762 Diction II  
or MUSC 2763 Diction III..... 1 hour
- MUSC 3911 Secondary General Music Methods..... 1 hour
- Select Two of the Following:..... 2 hours
  - MUSC 3450 String Methods and Materials (1 hour)
  - MUSC 3451 Brass Methods and Materials (1 hour)
  - MUSC 3452 Percussion Methods and Materials (1 hour)
  - MUSC 3453 Woodwind Methods and Materials(1 hour)
- MUSC 4700 Vocal Pedagogy..... 3 hours
- MUSC 4910 Choral Methods and Literature ..... 2 hours

**Total Requirements**

**130 hours**

**Other Program-Specific Graduation Requirements**

1. MUSC 2301 Introduction to World Music must be taken as an elective if not taken in Area C of the Core Curriculum.
2. All music courses in the major must be completed with a grade of C or better.
3. To graduate with a B.M. degree, students must demonstrate proficiency in keyboard skills, in ear training, and in performance, including senior recital, and must attend performances and forums.
4. Students pursuing the B.M. degree with a concentration in Voice Performance must fulfill their Area B2 requirement with FREN 1002 and their Area C1 requirement with FREN 2002.
5. Students must pass the Sophomore Barrier (usually at the end of the sophomore year) in order to enroll in upper division applied music courses and to continue in the program.

## Minor in Music

<b>Required Courses:</b>	<b>9 hours</b>
MUSC 2011 Music Theory III.....	3 hours
MUSC 2111 Aural Skills III.....	1 hour
MUSC 1500 Applied Music.....	4 hours
MUSC 0890 Recital Attendance (4 semesters).....	0 hours
MUSC 1151 Class Piano I.....	1 hour
*MUSC 2301 Introduction to World Music (3 hours)	
<i>*can be taken in area C2</i>	
<b>Choose one:</b>	<b>3 hours</b>
MUSC 3612 Music History II.....	3 hours
MUSC 3613 Music History III.....	3 hours
<b>Any upper division music courses</b> (except: any pedagogy course or music tech)	<b>6 hours</b>
<b>TOTAL</b>	<b>18 hours</b>

# **ACADEMIC POLICIES IN MUSIC**

# ACCOMPANIST

## Guidelines for use of staff accompanist are as follows:

- Studio Classes:** Music must be submitted one week in advance. One rehearsal is required prior to performance.
- Noon Recitals:** Music must be submitted no later than two weeks in advance of the performance. One rehearsal prior to the noon recital.
- Juries:** One 30-minute rehearsal. (Students performing a Sophomore Barrier may schedule a 60-minute rehearsal.) A sign-up sheet for rehearsal appointments will be posted outside room 218 two weeks prior to juries.
- Music must be submitted 3 weeks prior to jury date. Place your music in staff accompanist's mailbox, in concert order, inside a black three-ring binder with your name clearly marked on the outside of the binder. Copies should be double-sided (or taped that way; **do NOT** use staples) and 3-hole punched, avoiding punching through notes or awkward page turns. **If you fail to provide your music in the manner requested the staff accompanist will not be obligated to play for you.**

### Recitals:

**Junior Recital:** Students will have 9 hours of rehearsal and lesson time with the accompanist.

**Senior Recital:** Students will have 10 hours of rehearsal and lesson time with the accompanist.

Music for the Junior or Senior Recital must be provided to the accompanist 6 weeks prior to the recital hearing date. Place your music in staff accompanist's mailbox, in concert order, inside a black three-ring binder with your name clearly marked on the outside of the binder. Copies should be double-sided (or taped that way; **do NOT** use staples) and 3-hole punched, avoiding punching through notes or awkward page turns. Plan to make an appointment with the staff accompanist when you drop off your music so that you can schedule dates for your rehearsals. **If you fail to provide your music in the manner requested, the staff accompanist will not be obligated to play for you.**

### Rehearsals with Staff Accompanist - Summary

Performance	Music Submission to the Accompanist	Rehearsals
Studio Class	1 week in advance	One
Noon Recital	2 weeks in advance	One
Juries	3 weeks in advance	One (30 minutes) (60 minutes for Sophomore Barrier)
Junior Recital	6 weeks in advance	9 Hours of rehearsals/lessons
Senior Recital	6 weeks in advance	10 Hours of rehearsals/lessons

## APPLIED MUSIC JURIES

If you are enrolled in applied music, you must take a final exam (jury) at the end of each semester. Students who give junior or senior recitals are exempt for that semester. No passing grade in applied music can be awarded without a jury or a jury exemption.

Jury dates will be posted approximately one month before the end of the semester. You will be required to complete a "Jury Form," which can be downloaded from the Visual and Performing Arts Department's website (<http://a-s.clayton.edu/Music/>) before your jury. You must also bring a single original score of each piece of repertoire to your jury. Works written with piano accompaniment (or piano transcription) should be performed with the accompaniment. **If you are in need of an accompanist please refer to accompanist guidelines. Be sure to read all posted information regarding juries carefully. Students should be prepared to sight-read during the end-of-semester jury.**

### Voice Jury Guidelines

#### MUSC 2400(a) and MUSC 2500(a)

FIRST SEMESTER OF STUDY – 25% of term grade

1. A minimum of 3 songs in 2 different styles/periods and languages
2. 10 minutes of music
3. All music must be memorized or grade will be lowered 10%

#### MUSC 2400(b) and MUSC 2500(b)

SEMESTERS AFTER FIRST SEMESTER OF STUDY – 25% of term grade

1. A minimum of 4 songs in 3 different styles/periods and languages
2. 10-15 minutes of music
3. All music must be memorized or grade will be lowered 10%

Oratorio/chamber music may be performed with score, but should be memorized  
One chamber music piece (with score and full ensemble) may be used for one of the above

At the **SOPHOMORE BARRIER**, the student should have a minimum of 15 minutes of memorized solo music prepared.

#### MUSC 3500 and MUSC 4400 – 25% of term grade

1. A minimum of 5 songs/arias in 3 different styles/periods and languages
2. At least 15 minutes of music
3. All music must be memorized or grade will be lowered 10%

Oratorio/chamber music may be performed with score, but should be memorized  
One chamber music piece (with score and full ensemble) may be used for one of the above

#### MUSC 4500 – 25% of term grade

1. A minimum of 6 pieces in 4 different styles/periods and languages
2. At least 15 minutes of music
3. All music must be memorized or grade will be lowered 10%

Oratorio/chamber music may be performed with score, but should be memorized  
One chamber music piece (with score and full ensemble) may be used for one of the above

In a semester in which a degree recital is presented, the grade for MUSC 3890 or MUSC 4890 will be determined by the assigned recital panel. Grading for MUSC 4500 will be determined by the applied lessons.

## Instrumental Jury Guidelines

The applied music professor for each individual studio will determine the expectations for each jury every semester. The following are displayed for the applied music professor to use as a *minimum* guideline.

### SCALES

	<u>Winds/Strings</u>	<u>Percussion</u>
<b>Freshmen Year, 1<sup>st</sup> semester</b>	12 Major Scales	
<b>Freshmen Year, 2<sup>nd</sup> semester</b>	12 Natural Minor	
<b>Sophomore Year, 1<sup>st</sup> semester</b>	12 Melodic Minor	
<b>Sophomore Year, 1<sup>st</sup> semester</b>	12 Harmonic Minor	

At the **SOPHOMORE BARRIER**, the student will be expected (at *minimum*) to perform **ANY** of the above 48 scales:

- at a 2 octave range (*minimum*)
- at a tempo of quarter equaling 144 beats per second
- rhythm should be same as GMEA All-State scale requirements

At the **SOPHOMORE BARRIER**, the students will be expected to perform a chromatic scale. The following minimum requirements are for winds:

- |                    |   |
|--------------------|---|
| • Flute            | 3 octaves from Low C Flute              |
| • Oboe             | Low Bb to High D Oboe                   |
| • Bassoon          | 3 octaves from Low Bb Bassoon           |
| • Soprano Clarinet | Low E to High G above High C            |
| • Bb Low Clarinet  | Low E to High C Bb Low Clarinet         |
| • Eb Low Clarinet  | Low E to High C Eb Contra Alto Clarinet |
| • Alto Sax         | Low Bb to High F Alto Sax               |
| • Tenor Sax        | Low Bb to High F Tenor Sax              |
| • Baritone Sax     | Low Bb to High F Baritone Sax           |
| • Trumpet          | Low F# to High C Trumpet                |
| • French Horn      | Low F to High A French Horn             |
| • Trombone         | Low E to High Bb Trombone               |
| • Bass Trombone    | Low (Pedal) Bb to High F Bass Trombone  |
| • Baritone (BC)    | Low E to High Bb Baritone (BC)          |
| • Baritone (TC)    | Low F# to High C Baritone (TC)          |
| • Tuba             | Low E to High Bb                        |

### ETUDES/METHODS BOOKS/EXCERPTS

The applied music professor for each individual studio will determine the etudes, method books, excerpts and other auxiliary literature for each jury every semester. The inclusion or exclusion of these materials as a student's requirement each semester may be altered by the applied music professor for each individual studio.

## **SOLO(S)**

The applied music professor for each individual studio will determine the solo(s) for each jury every semester. The solo(s) should reflect the progression of work the student has made for the semester, as well as from semester to semester. The difficulty, length, number of varying styles, etc should be progressing for the student each semester.

At the **SOPHOMORE BARRIER**, the student is provided 30 minutes total for the performance portion. The student should have a minimum of 20 minutes (not necessarily consecutive) dedicated to solo or solo(s).

## **SIGHT READING**

The applied music professor for each individual studio will determine the sight reading literature (including length, difficulty, and other factors) for each jury every semester.

At the **SOPHOMORE BARRIER**, the student is expected to perform sight reading as determined by the applied music professor. The applied music professor will determine the length, difficulty, and other factors for the sight reading.

## **APPLIED TEACHER POLICIES**

Studio assignments will be determined by the Director of each respective performance area.

Your applied teacher will provide you with a course syllabus at your first lesson of each semester. Discuss the syllabus with your instructor at your first lesson to be sure that you are aware of all policies concerning grading, make-up lessons, etc. If you study with a part-time instructor, it is your responsibility to contact the instructor during the first week of classes each semester to establish a lesson schedule.

You are entitled to a minimum of 14 lessons per semester. Any extra lessons are at the discretion of your teacher. If a lesson must be missed you should notify your teacher as far in advance as possible. A make-up lesson policy is up to each individual instructor. Primary lessons receive 1-2 hours credit, depending upon the degree program and course number and are scheduled for no less than 50 minutes. Secondary lessons are for 1 credit and are scheduled for no less than 25 minutes.

Students cannot be guaranteed applied music study after completing 8 registrations in any combination of MUSC 2400, 2500, 3500, 4400 or 4500. Students should make every effort to complete their Junior and Senior recital requirement within 4 years of study.

Applied instruction in a second instrument or voice during any given semester is subject to Department approval. (Approval is subject to faculty availability.) Students who wish to study a second instrument or voice in the same semester may (and are encouraged to) take lessons on the second applied area through the Preparatory School of Music.

## DOUBLE MAJORS

Any student wishing to receive a second or subsequent degree from Clayton State must complete in residence at CSU a minimum of 30 semester hours for the second bachelor's degree. All courses in the Major must be completed. Credits that have been used to satisfy the requirements of a previous degree cannot be applied toward the minimum resident hours needed for the second or subsequent degrees.

## ENSEMBLE POLICIES

All music majors must participate in a major ensemble in any semester in which they are enrolled for applied music; extenuating circumstances may be considered and exceptions granted by the department chair. See below for further exceptions.

All music majors must participate in a major ensemble in any semester in which they are receiving financial aid through the Music area, regardless of the number of credit hours completed. See below for exceptions.

"Major ensembles" are: CSU Chorale, Southern Crescent Orchestra (for string students), Wind Ensemble (for wind and percussion students), or Jazz Band.

Students whose major performance area is guitar, piano, or organ, and who have completed 90 semester hours and their Junior Recital, may request permission to substitute no more than two semesters of MUSC 3510-3560 for two semesters of MUSC 3410 regardless of the scholarship status.

Scholarships will be tied to ensemble performance expectations as specified in individual contracts.

## ENTRANCE AUDITIONS

All prospective music majors must successfully pass an entrance audition in order to be admitted into the Division of Music's degree programs. Students may also be considered for a music scholarship at the time of the audition.

The entrance audition consists of a performance and a brief interview.+ Performance requirements are listed online at <http://a-s.clayton.edu/music/auditions.htm>.

Entrance auditions will be held on selected dates during the year.

To schedule an audition, prospective students will submit the following, two weeks before the audition date:

- Music Audition Application Form
- Letter of recommendation from a current music teacher or director
- A copy of music for the staff accompanist (if applicable)

+A student who is unable to audition on campus because of distance may request a video recorded audition by contacting the Chair of the Visual and Performing Arts Department. Such

requests will typically be honored only for out-of-state students who live more than 200 miles from campus. If approved, the student must submit the Music Audition Application Form and letter of recommendation along with a DVD video recording that meets the repertoire requirements for audition. A phone interview will be scheduled after the recording has been reviewed. Students who audition via video recording will not be considered for a music scholarship prior to enrollment at Clayton State. However, if funds are available, such students may audition for a scholarship at the end of their first semester of enrollment.

## Grade Requirements

A minimum grade of C is required of all music courses. Students may not continue in sequential music courses unless the minimum grade is met in pre-requisite courses.

## Honors Recital

Periodically the Division of Music will schedule an Honors Recital in Spivey Hall to showcase our most talented and motivated students. All students are eligible to audition to perform at the Recital; typically, only the best-prepared of the performers who audition will be invited to perform on the Honors Recital. Sign-up sheets for the auditions will be posted approximately one month before each Honors Recital. Students must make appropriate arrangements with the staff accompanist (if applicable) and bring a copy of their music to the audition.

## MUSIC CAPSTONE (B.A. IN MUSIC)

Students in the Bachelor of Arts in Music degree program should enroll in MUSC 4990 (Music Capstone) during the semester in which they intend to graduate. However, but they must expect to begin work on their Capstone project no later than the semester preceding their enrollment in MUSC 4990.

In their Capstone project, students are expected to address the interdisciplinary synthesis of different fields of music (e.g., history, theory, and performance practice) and possibly other academic disciplines (e.g., literature, literary criticism, history, sociology, business, and sciences). Multiple drafts and readings of the capstone document are expected. Students should pick up the “Capstone Package” from the VPA Office at the beginning of the semester prior to the one in which they plan to enroll in MUSC 4990.

### Pre-Approval Guidelines

Students must demonstrate appropriate aptitude for their proposed project before committee members will approve the project. “Appropriate aptitude” should take into account the student’s musical skills and writing ability, as demonstrated by applied music juries and their record of appropriate course work to adequately support the idea of the project. Students requesting to write a research paper should have taken at least one upper-level writing-focused course (not necessarily within the Music major). Students creating a poster presentation are advised to consult <http://www.ncsu.edu/project/posters/>. Dates for recitals and all other forms of public presentations must be pre-approved by the applied instructor and all committee members. *All performances for Music Capstone projects will be given in Music 157.* (Bachelor of Music degree recitals will be performed in Spivey Hall.)

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## Project examples

The following are but a few examples of possible Capstone projects. All written material must include the phrase “in partial fulfillment of the requirements for the B.A. in Music degree.”

- Lecture/Recital—20 to 25 minutes each of lecture and performance, with the entire presentation not exceeding 60 minutes, to be presented in Music 157. The lecture script is required as documentation.
- Recital and Paper—Recital of 20-25 minutes and paper or poster. The paper must be at least 5 pages, double spaced. Students electing this option must be continuously enrolled in the applied music area and the major appropriate ensemble.
- Lecture and Paper—Paper or poster and presentation of 45 to 60 minutes length in the Music 157. Minimum paper length is 10 pages (double spaced).
- Research Paper—Requires pre-requisite of writing-focused course (see above). Paper length is a minimum of 15 pages (double spaced).
- Internship—Minimum of 60 hours per semester internship plus journal of activities to be submitted weekly, as well as a summary reflection (3-5 pages, double spaced) at the end of the semester. A brief written performance review of the student’s activities by the internship host must be submitted as documentation in the 15<sup>th</sup> week of the semester. Students are responsible for obtaining their own internship placements. An internship is an especially serious, work-intensive Capstone option; students considering an internship should familiarize themselves with the information about [internships on the Career Services website](#). Students may not pursue an internship with a host who is a family member or who is a current or former employer of the student.

It is expected that the estimates of paper length above primarily concern length of student prose and analysis. Extensive use of musical examples, photographs, poetic excerpts, etc. will, of course, extend the page totals.

A hearing will be required for any public performance component given as part of a Capstone project. Students must satisfactorily pass the hearing at least two weeks before the public presentation of a Capstone. Any program notes for a Capstone project must be approved by the faculty committee before they can be printed.

## Committee

A three-member faculty committee should be formed the semester before a student enrolls in MUSC 4990. The academic advisor typically will act as the chair of the committee. The student will request committee members after consultation with the academic advisor. The advisor of an instrumental student could designate the applied adjunct instructor as chair, if the adjunct instructor agrees.

The faculty committee will serve as resources for the project and will offer advice and feedback on the student’s work. The committee also evaluates the completed product and determines whether the project aims have been met satisfactorily so that the student may receive a passing grade in MUSC 4990. The committee members are not to be seen as editors of the student’s writing. Papers with substandard grammar, spelling, or syntax will not be accepted and the student will be referred to the CSU Writing Center for assistance. All Capstone projects involve a significant writing component; graduation may be delayed for students who do not produce writing that meets established academic standards on the timeline outlined below.

## Timeline

- **Semester Prior to Enrollment in MUSC 4990**
  - Advisors will submit the names of any students scheduled to take Capstone to the Music Coordinator.
  - The student will complete the [Request for Capstone Committee Assignment](#) form, secure all required signatures, and submit the form to the Music Coordinator. (The Coordinator will document receipt of all Capstone-related forms on the *Capstone Check-Off Sheet* and keep the completed forms in the student's file in the VPA Office.) Deadlines:
    - Fall Semester – **October 1**
    - Spring Semester – **February 1**
  - The student must complete and submit a formal proposal of the project in the form of an abstract, as well as a [Capstone Proposal](#) form. All committee members must approve the abstract and sign the *Capstone Proposal* form. The student must submit the abstract and the signed *Capstone Proposal* form to the Music Coordinator by the appropriate deadline:
    - Fall Semester – **November 15**
    - Spring Semester – **April 15**If the *Capstone Proposal* form and abstract are not submitted by the posted deadline, the student may not enroll in MUSC 4990 the following semester.
- **During the Semester of Enrollment in MUSC 4990**
  - Students are expected to work regularly and systematically on their projects beginning on the first day of the semester.
  - Students should meet with their advisor and committee members regularly
  - The following deadlines apply to written documents that are a part of the Capstone (such as a paper, lecture script, poster, program notes, etc.). Deadlines are 3:00 p.m. on the following dates:
    - First draft of the entire document submitted to committee chair
      - Fall Semester – **Midterm Day**
      - Spring Semester – **Midterm Day**
    - Completed paper submitted to the committee chair
      - Fall Semester – **November 1**
      - Spring Semester – **April 1**
    - Final version (incorporating all revisions required by the committee chair) submitted to all committee members
      - Fall Semester – **Last day of classes**
      - Spring Semester – **Last day of classes**
  - Committee members will document the receipt of papers or other written elements on the [Capstone Check-Off Sheet](#). The VPA Administrative Assistant will lend the form to the student temporarily for this purpose. The form must be returned immediately to the Administrative Assistant after each committee member signs it.
  - Projects that involve any public performance component must follow the [Junior/Senior Recital](#) guidelines procedures found in the *Music Student Handbook*. The pre-recital hearing time and place will be determined by the committee chair in consultation with the Music Coordinator.

**Failure to comply with any of the timeline and requirements above will result in an Unsatisfactory grade for MUSC 4990 for that semester and will delay the student's graduation.** A student may apply for an extension by presenting documentation of extenuating circumstances to the committee chair, who will then consult with the Music Coordinator before determining if an extension is warranted.

## PIANO PROFICIENCY

All Music majors must pass either the Piano Proficiency Exam with an adequate score (see below) or Class Piano IV (MUSC 2152) with a grade of C or above. All new students must either enroll in one of the Piano Classes (MUSC 1151, 1152, 2151, or 2152) or take the Proficiency Exam at the beginning of their first semester. Transfer students must meet with the Director of Keyboard Studies at the beginning of their first semester at Clayton State in order to establish a timetable for demonstrating keyboard proficiency.

### PIANO PROFICIENCY EXAM

The Piano Proficiency Exam covers eight categories:

1. Major scales, two octaves, hands together, with correct fingering.
2. Minor scales (harmonic and melodic), two octaves, hands together, with correct fingering.
3. I-IV-I-V-I in keyboard style, major and minor keys.
4. Sight-read homophonic piano music.
5. Sight-read a 4-part hymn.
6. Harmonize a melody in a major key at sight.
7. Transpose No. 6 to different keys.
8. Improvisation

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Students will be graded in each category in a scale of 0 to 4 as follows:

- |   |  |
|---|--|
| 0 | no or very little knowledge                              |
| 1 | has limited knowledge and unable to play satisfactorily  |
| 2 | has sufficient knowledge and able to play acceptably     |
| 3 | is knowledgeable and plays with no apparent difficulties |
| 4 | plays almost perfectly and is comfortable at keyboard.   |

**Students must score at least 2 in all categories to pass the Proficiency Exam**

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## SOPHOMORE BARRIER

The Sophomore Barrier is an extended performance jury in a student's primary instrument or voice; its purpose is to determine the student's readiness to continue applied music study at the upper-division level.

The Sophomore Barrier is required of all music majors, regardless of program (B.A. or B.M.).

The Sophomore Barrier takes the place of the regular jury for the student's fourth semester of primary applied music. (If a student transfers to Clayton State as a music major in his/her fourth semester of applied music, the student will take the Sophomore Barrier at the end of the second semester of applied music at Clayton State.)

The Barrier will consist of repertoire performance and—for instrumentalists—scales.

- Instrumentalists must be prepared to play major or minor scales, two octave minimum, in any key.
- Repertoire selection is at the discretion of the applied instructor and should include a minimum of two contrasting works at a level appropriate for a rising junior in the student's degree program; the repertoire as well as the student's level of performance should adequately demonstrate the student's readiness for successful upper-division applied music study.

Because of the inherent nature of the B.M. and B.A. degrees (professional vs. general liberal arts studies), B.M. students will be held to a higher performance standard than B.A. students.

The Sophomore Barrier will be adjudicated by the area faculty who typically hear the student's regular juries. Students taking the Sophomore Barrier will sign up for a "double" jury slot to allow for adequate time for the performance.

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Grading of the Sophomore Barrier will be in two parts:

- For the purposes of the applied music grade, the Barrier will be scored (and applied to the final course grade) like a regular semester-end jury.
- The jury panel will make a decision regarding the student's future applied music study as follows:
  - Pass Unconditionally
  - Fail (first attempt) – Student may enroll, on a one-semester probationary basis, in the upper-level applied course appropriate to the major. The student must retake the Sophomore Barrier at the end of the probationary semester.
    - The student should receive from the jury panel (by the beginning of the following semester) written comments that describe the deficiencies and make recommendations that will help the student better prepare for the second attempt.
  - Fail (second attempt) – Student should be counseled out of the current degree program (i.e., change from B.M. to B.A.; or continue with B.A. but without upper-division applied electives, etc.).
    - The student should receive the jury's written recommendation by the beginning of the following semester.

*\*The Sophomore Barrier will replace the former BMQE. The current policy requiring a minimum grade of "C" in all music courses and as a prerequisite for continuing in sequential music courses is still in place.*

*Current students who have passed the performance portion of the BMQE but failed other portions of that exam may continue with the B.M. degree without taking the Sophomore Barrier, provided they have made minimum grades of "C" in all music courses.*

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## Music Education Interview

Music Education majors will be recommended for candidacy in the Music Education program based on successful completion of the Sophomore Barrier and the Music Education Interview.

The 10- to 15-minute interview will be scheduled during finals week at the end of the sophomore year (the same semester as the Sophomore Barrier).

The faculty interview panel will consist of four members: the Department Chair (or the Division of Music Coordinator), two members of the music education faculty, and a music faculty member “at-large.”

Interview questions will be determined by the panel before the time of the interview. The music education faculty will help students prepare for the interview, for instance by discussing possible questions, reviewing interview techniques, and staging mock interview sessions.

Grading of the interview will be on a pass/fail basis. Students will be granted a second attempt at the interview if necessary.

## Tutoring

Students who need assistance with music classes are strongly urged to seek help from a faculty member or from a student music tutor. Qualified students may be recommended by faculty to serve as tutors for the various music courses. In some cases and at the discretion of the music faculty, scholarships may be available for tutors. Music tutors will post regular tutoring hours and may schedule individual sessions on an as-needed basis.

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Students who need assistance with other courses are encouraged to contact the Center for Academic Success (<http://adminservices.clayton.edu/cas/>) or, for writing assistance, the Writers' Studio ([http://a-s.clayton.edu/english/Writers' Studio/default.html](http://a-s.clayton.edu/english/Writers'_Studio/default.html)).

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**PERFORMANCES**

**AND**

**CONCERT ATTENDANCE**

## JUNIOR/SENIOR RECITALS

Students pursuing the Bachelor of Music degree are required to present recitals as follows:

- Performance majors – Junior and Senior Recitals
- Music Education majors – Junior Recital (may be presented the semester before student teaching)

Students seeking the Bachelor of Arts degree may elect to present a recital as an element of their Senior Capstone.

Students performing a Capstone, Junior, or Senior recital must be enrolled in applied music during the semester of the recital.

### Junior/Senior Recital Guidelines

It is important that all recital procedures be followed carefully and all materials completed accurately and submitted on schedule. Failure to do so may result in cancellation of the recital.

- Application and Scheduling
  - **If an accompanist is needed for a recital, please refer to the accompanist guidelines. Confirm the accompanist's availability before scheduling a recital.**
  - **Students must apply for a recital date by completing and submitting the Recital Date Selection form to the VPA Administrative Assistant.**
  - Junior and Senior recital dates should be set the semester prior to the recital.
  - Dates for dress rehearsals and recital hearings should be selected and scheduled at the same time of scheduling the recital. Confirm availability of all performers on the program prior to scheduling the rehearsal and hearings.
  - The student must receive the following clearances before submitting the *Recital Date Selection* form:
    - Approval by the applied music instructor
    - Confirm availability of dates in Spivey Hall in consultation with the VPA Administrative Assistant
    - Approval by the staff accompanist (if applicable)
  - The Recital Date Selection form must include a complete list of proposed repertoire and timings and signatures of the applied instructor and staff accompanist.
  - After the recital date has been confirmed the student must complete a [Facilities Use Request Form](#) (FURF) for the recital and dress rehearsal. This form must be signed by the VPA Department Chair and sent to Spivey Hall no later than 30 days before the recital date.

*N.B. Except in emergency situations, cancellation of a confirmed recital date will preclude the student from rescheduling the recital for performance in the same semester.*

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- **Repertoire**

- Senior Recital (Performance) – approximately 45 minutes of music (maximum 1 hour total performance time)
- Junior Recital – approximately 25 minutes of music

- **Recital Hearings**

- Students must pass the Sophomore Barrier before presenting a Junior or Senior Recital.
- Students scheduled to give a Junior or Senior Recital will perform a pre-recital hearing at least two weeks, preferably longer, before the recital date. The hearing date will be assigned when the recital is scheduled, in consultation with the applied instructor.
- The hearing will be performed for a panel of 3-4 faculty members and will consist of the complete recital.
- Students must present to the faculty panel on or before the hearing date the following:
  - Performance and Music Education majors - the complete program including all dates, translations and program notes (if applicable)
  - Composition majors – a portfolio that includes a cover page that lists all pieces composed at CSU and the instrumentation, duration, and year of completion for each piece; a program of the Senior recital that includes a list of all pieces in concert order and the instrumentation, performers, year of completion, and texts, if applicable; a rehearsal schedule for all pieces on the program; final scores for all pieces contained in the portfolio and scores and parts for all pieces intended for the Senior recital.
  - Composers must present at the hearing either in-progress readings or MIDI realizations for all pieces intended for the program. All pieces must receive at least one rehearsal with the composer present prior to the hearing

- **Recital Grading**

- Junior, Senior, and Capstone recitals are graded by a faculty jury with a grade of “Satisfactory” or “Unsatisfactory.” Written feedback will be provided to the student by the faculty committee by the end of the semester.

- **Receptions**

- Receptions for recitals are allowed in the Music Education Building.
- Reception guidelines are available from the VPA Administrative Assistant.
- The student is responsible for setting up and cleaning the reception area.

- **Ushers**

- The VPA Department will provide ushers.

- **Recording**
  - Recording will be done by Spivey Hall staff. Indicate your recording request on the FURF. Videotaping may be possible under the direction of Spivey Hall staff; confirm videotaping policy with the Spivey Hall production manager before the recital date.
- **Dress**
  - Conventional formal to semi-formal concert attire is expected for both day and evening programs. The Department must approve anything out of the ordinary in advance.
- **Encores**
  - Encores are not allowed.
- **Staging**
  - No stage dressing, flowers, etc., allowed on the stage during the performance. Flowers may be presented after the recital if your family members wish to do so.
- **Publicity**
  - No publicity (posters, press releases, invitations, etc.) may be posted or mailed out until the student has passed the pre-recital hearing. All publicity materials must be approved by the Communications Coordinator of the university before they can be posted or mailed.
- **Programs**
  - The VPA Department will print programs. See the VPA Administrative Assistant at the beginning of the semester regarding recital program format. Students may be responsible for the costs of printing an unusually high number of programs.
  - All complete programs (including translations and program notes) must be submitted to the VPA Administrative Assistant by email, CD, or flash drive at least two weeks prior to the recital date. Programs will be printed in standard format. Please do not request variations.
  - Students may opt to have the program on one side and notes on the back, or the title followed by notes.
  - The VPA Department will deliver programs to Spivey Hall.

## NOON RECITAL

During the Fall 2011 Semester, Noon Recitals are scheduled on selected Thursdays at 11:30 a.m. in Music 157 or Spivey Hall. Due to anticipated changes in the university course scheduling grid, the schedule of Noon Recitals during Spring 2011 will be announced.

Music majors studying applied music after the first semester will perform each semester on a Noon Recital according to the following timetable: seniors—first recital of the semester, juniors—second recital of the semester, sophomores—third recital of the semester, and freshmen—fourth recital of the semester. (This schedule may occasionally change; your applied instructor will advise you on which recital date you should perform.)

Consult your applied instructor's syllabus for specific additional performance requirements.

If you require an accompanist for a Noon Recital please refer to the accompanist guidelines.

Students who wish to perform on a Noon Recital must submit a completed and signed [Noon Recital Approval Form](#) no later than 5:00 p.m. on Tuesday of the preceding week.

## RECITAL ATTENDANCE

All music majors must enroll in and receive a "Satisfactory" grade in MUSC 0890 (Recital Attendance) as follows:

- Bachelor of Music (all concentrations) – 6 semesters
- Bachelor of Arts – 4 semesters

To receive a passing grade ("Satisfactory") in MUSC 0890 in any given semester, the student must attend **all** scheduled Noon Recitals **and** a total of 12 events chosen from Studio Classes, evening student and ensemble recitals, faculty recitals, or the Spivey Hall concert series.

- Students may count toward the 12 recitals events in which they perform.
- Transfer students need one semester of recital attendance for each 20 hours (or fraction thereof) of remaining coursework.
- To receive credit for attending a performance, students must sign and submit to the VPA Administrative Assistant a program from the event. The program must be submitted the next school day following the event.
- New freshman music majors must attend all Orientation sessions for new music majors in addition to the attendance requirements above.

## Spivey Hall Ticket Policy

All music majors have the opportunity to reserve one (1) free ticket to each Spivey Hall concert during the current semester they are enrolled, subject to availability.

One (1) additional ticket may be purchased at the CSU student rate of \$10 or 50% off the full-price ticket, whichever is less.

All free tickets will be held at Will Call to be collected one hour before the concert. Music majors must present their Student IDs at the ticket window at least 15 minutes before concert time in order to receive their tickets, otherwise tickets may be released.

A music major with a reserved ticket who cannot attend a concert must notify the Spivey Hall Box Office at least 48 hours in advance of concert time. Any music major who fails to cancel a reservation may lose his or her reservation privileges.

Spivey Hall ticketing policies are subject to change.

# FACILITIES

# MUSIC EDUCATION BUILDING HOURS

The Music Education Building is scheduled to be open the following hours:

- Monday through Friday 7:00 a.m. to 10:00 p.m.
- Saturday and Sunday 8:00 a.m. to 8:00 p.m.

Please advise the VPA Administrative Assistant in the event the building is not open when scheduled.

## USE OF THE BUILDING AND FACILITIES

### General

- Students may not remain in the Music Education Building after regular hours.
  - Campus Public Safety will be alerted to any evidence of students remaining in the building after hours, gaining access to unauthorized areas of the building, or propping doors open to gain after-hours access to the building.
- Students should show consideration of all persons who use the Music Education Building
  - Students should refrain from making any excessive noise (including playing music, singing, or playing their instruments) in the common areas of the building.
    - (Classes—including non-music classes—and lessons are scheduled throughout the day, and there are faculty working in their offices at all day and evening hours.)
- Non-University personnel (including former students) who are in the building and are disruptive in any way will be asked to leave. Campus Public Safety will intervene if necessary.
- Students may not, under any circumstances move any instruments or other equipment from room to room or out of the building. Additionally, students may not alter instruments or equipment in any way. Non-compliance of this rule will be considered and treated as an act of vandalism.

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### Practice Rooms

- Practice rooms are located on the lower level in the Music Education Building.
- Empty practice rooms are available on a first-come, first-served basis.
- Music students have first priority in the practice rooms.

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- Students may practice only in designated practice rooms.
  - Do not practice in the common areas of the building, including the atrium.
  - Do not practice in the band and choral rehearsal rooms or in the classrooms, even if you find them unlocked and unattended.
    - In exceptional cases, students may receive permission to practice in these spaces. Students must have permission of their applied instructor and must see the VPA Administrative Assistant to reserve time in the requested room.
- Students may not, under any circumstances move any instruments or equipment that are located in the practice rooms. Additionally, students may not alter instruments or equipment in any way. Non-compliance of this rule will be considered and treated as an act of vandalism.

## Lockers

Lockers designated for student use are located on the lower level in the Music Education Building.

- There is no charge to music majors for use of lockers.
- Students should see the VPA Administrative Assistant for locker assignments and lock combinations.
- All lockers must be cleaned out at the end of the Spring semester.

## Use of University Musical Instruments

The music program has a number of instruments that are available for students use.

The Director of Bands handles all requests for borrowing University-owned instruments.

The [\*Student Musical Instrument and Equipment Usage Agreement\*](#) outlines specific policies regarding student use of University-owned instruments and other equipment.

## PARKING

Students are expected to abide by all University parking regulations.

Students may not park in the Spivey Hall service entrance.

# STUDENT ORGANIZATIONS

## CMENC

Clayton State University sponsors a collegiate chapter of Music Educators National Conference (MENC) - [www.menc.org](http://www.menc.org).

MENC is among the world's largest arts education organizations and is the only association in the nation that addresses all aspects of music education. Through its CMENC chapters, MENC offers its collegiate members opportunities to discover new teaching methods and techniques, learn the latest advancements and innovations in music education, expand their network of professional contacts, discover job opportunities, enhance their professional credentials, develop leadership skills, and gain insight into the professional world.

Dr. Kristin Lyman is the faculty advisor for CMENC.

## Mu Phi Epsilon

Clayton State University is home to the Delta Psi Chapter of Mu Phi Epsilon, an international professional fraternity for both women and men in the field of music ([www.muphiepsilon.org](http://www.muphiepsilon.org)). Membership in Mu Phi Epsilon is available to all music majors who have met academic eligibility requirements by successfully completing one semester of music theory and achieving a minimum cumulative GPA of 3.0 in music courses and 2.0 in non-music courses.

The purpose of the Delta Psi Chapter of Mu Phi Epsilon is the advancement of musicianship and scholarship, with a particular emphasis on service in support of the music program on our campus. Membership in Mu Phi Epsilon provides CSU students with a link to an extensive network of music professionals throughout the United States and the world and with eligibility for many competitively awarded prizes, grants, and scholarships in performance, composition, musicology, music education, music business, and other areas of the music industry.

Dr. Kurt-Alexander Zeller is faculty advisor of the Delta Psi Chapter of Mu Phi Epsilon.

# SCHOLARSHIPS AND AWARDS

## SPIVEY MUSIC SCHOLARSHIP

The Spivey Music Scholarship program is funded by the Walter and Emilie Spivey Foundation. Scholarships in varying amounts are available, upon audition, to music students at Clayton State University.

- There are two types of Spivey Music Scholarships: Music Major and Participation.
- All Spivey Music Scholarships carry an ensemble participation requirement, as described in the scholarship award letter.
- Scholarships are typically awarded on an annual basis and will be credited to the student's university account, half in the fall semester, and half in the spring.
- Students who receive the Spivey Scholarship as a freshman may receive the award for a maximum of eight semesters. The number of eligible semesters for transfer students will be determined at the time of the audition, based upon the credits transferred. Students may request consideration for scholarship renewal for additional semesters.

### Music Major Scholarship

- **Eligibility**
  - Enrollment as a music major in good standing (i.e., not on academic probation or suspension) at Clayton State University
  - Full-time student status\* (Pro-rated scholarships are available for part-time students.)
  - Successful audition
    - New students (freshman or transfer) – at the time of the entrance audition
    - Current students – at the time of the semester-end jury. Scholarship auditions for current students typically take place in the spring; however, fall auditions will be held when funds are available.

*\*A full-time student who drops to part-time status will be required to return a pro-rated portion of the scholarship award.*

- **Renewal**
  - Students must apply for a scholarship renewal. The deadline for submitting the *Spivey Scholarship Renewal Form* is **the last day of classes in the Spring Semester (5:00 p.m.)**.
  - Students must earn a minimum institutional music GPA of 3.0 (based on a 4.0 scale), with a minimum grade of "B" in all required ensembles.
  - Students must demonstrate they have satisfactorily completed all requirements for the current year before requesting renewal.
  - Scholarship will be revoked for Academic Conduct offenders for one year. Reinstatement may be considered after a full year, following a successful written appeal.

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## Participation Scholarship

- **Eligibility**
  - Enrollment as a full- or part-time student in good standing (i.e., not on academic probation or suspension) at Clayton State University (non-music major)
    - Successful audition
      - New students – at the time of the entrance audition
      - +Current students – at the time of the semester-end jury (Currently enrolled ensemble students must have a minimum grade of “B” in the ensemble to qualify.) Scholarship auditions for current students typically take place in the spring; however, fall auditions will be held when funds are available.

*+Ensemble directors may, with the approval of the Scholarship Committee, offer Participation Scholarships to non-music majors, based solely on their work in the ensemble in the current semester (minimum grade of “B” required).*

- **Renewal**
  - Students must apply for a scholarship renewal. The deadline for submitting the [Spivey Scholarship Renewal Form](#) is **the last day of classes in the Spring Semester (5:00 p.m.)**.
  - Students must receive a minimum grade of “B” in the required ensemble for both semesters in which they have the scholarship.

## ROBERT O. ALLEN MUSIC PRIZE

Each year the music faculty selects one outstanding student to receive the Robert O. Allen Music Prize, to be awarded at the College of Arts and Sciences Awards Convocation. The prize is given in memorial of a longtime patron of music at Clayton State University. All music majors will be considered for this annual award.

The winning student receives a cash award, and his/her name is engraved on a perpetual plaque displayed in the Music Education Building.

Any Music faculty member may nominate students to be considered for the award. The full-time music faculty will select the winner, by majority vote, based upon the following criteria:

- Demonstrated excellence in musicianship in the respective area of emphasis throughout the academic year.
- Exhibition of outstanding leadership qualities and participation in Department activities.
- A minimum GPA of 3.5 in all music courses

## ALMA LILLY FARFÁN-NORTHWAY SCHOLARSHIP

The South Metro Atlanta Music Teachers Association awards this scholarship each year in honor of a former SMAMTA member.

The Alma Lilly Farfán-Northway Scholarship winner is chosen on the basis of an audition process by a committee selected by SMAMTA. The 2012 audition will be held on Friday, March 16.

Guidelines for applying for the scholarship are outlined on the [Alma Lilly Farfán-Northway Scholarship Application Form](#). The application postmark deadline is March 5, 2012.

## CHERYL BOYD-WADDELL MEMORIAL AWARD

This award is named in memory of long-time (1993-2002) Clayton State voice professor Dr. Cheryl Boyd-Waddell, who had a special interest in encouraging talented singers in the early stages of their training, and consequently is given each year to the freshman vocal student judged by the Division of Music faculty to be most outstanding.

The winning student receives a cash award, and his/her name is engraved on a perpetual plaque displayed in the Music Education Building.

Any Music faculty member may nominate students to be considered for the award. The full-time music faculty will select the winner, by majority vote, based upon the following criteria:

- Voice principal in his/her freshman year as a Music major who has completed no more than 45 college credit hours.
- Institutional GPA of at least 3.0.
- Demonstrated excellence in musicianship and vocal performance throughout the academic year.
- Participation in full range of Division of Music offerings.

In the event no student is eligible for the award in a given year, no award will be made.

## 2011-2012 CALENDAR

*Consult this calendar frequently (online), since dates may be subject to change.*

*Dates listed for Spivey Hall events include only VPA events.*

*Contact Spivey Hall ([www.spiveyhall.org](http://www.spiveyhall.org)) for information on the Spivey Concert Series.*

### August 2011

15		Classes begin
18	11:15 a.m., Room 157	Noon Recital (Meeting – All Music Majors must attend)
18		Tuition/fee payment deadline for Drop/Add

### September 2011

6		Faculty Development Day (No classes)
15		Last day to apply for Spring 2012 graduation
22	7:30 p.m., Spivey Hall	You Ju Lee & Anthony Newton, piano duo

### October 2011

1		Deadline to submit <a href="#">Request for Capstone Committee Assignment</a> form to VPA Department Chair (for Spring 2012 enrollment in MUSC 4990)
2	3:00 p.m., Spivey Hall	Alex Benford, organ
4		End of Midterm Grade Reporting period
7		Deadline to submit complete first draft of Capstone document to Capstone committee chair (Fall 2011 enrollment in MUSC 4990)
7		Last day to withdraw from a class with a grade of W
14	7:30 p.m., Spivey Hall	Susan Tusing, piano; Betul Soykan, violin; Nan Kemberling, cello
30	3:00 p.m., Spivey Hall	Kurt-Alexander Zeller, tenor; Michiko Otaki, piano Peter Warlock Birthday Concert
31		Pre-registration begins for Spring 2012

## November 2011

1		Deadline to submit complete Capstone document to Capstone committee chair (Fall 2011 enrollment in MUSC 4990)
2	7:30 p.m., Spivey Hall	CSU Wind Ensemble
5	2:00 p.m., Room 157	New Student Auditions
9	7:30 p.m., Spivey Hall	CSU Jazz Combo
12	2:30 p.m.; Spivey Hall	VPA Middle School Honor Band
15		Deadline to submit <a href="#">Capstone Proposal</a> form and project abstract to VPA Department Chair (for Spring 2012 enrollment in MUSC 4990)
15	11:30 a.m.; Spivey Hall	Noon Recital (all students in MUSC 0890 must attend)
19		Last day to complete course/instructor evaluations
20	3:00 p.m., Spivey Hall	CSU Chorale
22	11:30 a.m.; Spivey Hall	Noon Recital (all students in MUSC 0890 must attend)
28	7:30 p.m., Spivey Hall	Clayton Community Big Band

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## December 2011

2		Last day of classes
2		Deadline to submit final version of Capstone document to all Capstone committee members (Fall 2011 enrollment in MUSC 4990)
3-9		Final Exams and Juries
8		Tuition/fee payment deadline for Spring 2012
10		Commencement
13	9:00 a.m.; DUCK	Fall 2011 grades due (faculty)

## January 2012

9		First day of classes
12		Tuition/fee payment deadline for Drop/Add
16		MLK Holiday (no classes)
30		Last day to apply for Summer 2012 graduation

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## February 2012

1		Deadline to submit <a href="#">Request for Capstone Committee Assignment</a> form to VPA Department Chair (for Fall 2012 enrollment in MUSC 4990)
17-18	all day	Georgia National Association of Teachers of Singing Student Auditions
18	1:30 p.m.; Spivey Hall	Georgia National Association of Teachers of Singing Student Auditions Winners' Concert
28		End of Midterm Grade Reporting period

## March 2012

2		Last day to withdraw from a class with a grade of W
2		Deadline to submit complete first draft of Capstone document to Capstone committee chair (Spring 2012 enrollment in MUSC 4990)
3-10		Spring Break (no classes)
5		Application deadline: Farfán-Northway Scholarship
16	TBA	Auditions: Farfán-Northway Scholarship
17	9:00 a.m., Room 157	New Student Auditions
22	7:30 p.m., Spivey Hall	Paula Patterson, mezzo; Peter Collins, piano
24	11:30 a.m., Room 157	Noon Recital (all students in MUSC 0890 must attend)
30-31	7:30 p.m.; Spivey Hall	Clayton State Opera

## April 2012

1		Deadline to submit complete Capstone document to Capstone committee chair (Spring 2012 enrollment in MUSC 4990)
2		Pre-registration for Summer/Fall 2012 begins
3	6:00/7:30 p.m., Spivey Hall	Possible student degree recitals
11	7:30 p.m.; Spivey Hall	CSU Wind Ensemble
11		Deadline to submit final version of Capstone document to all Capstone committee members (Spring 2011 enrollment in MUSC 4990)
12	11:30 a.m., Spivey Hall	Noon Recital
14	2:00 p.m., Room 157	New Student Auditions
15		Deadline to submit <a href="#">Capstone Proposal</a> form and project abstract to VPA Department Chair (for Fall 2012 enrollment in MUSC 4990)

17	11:30 a.m.; Spivey Hall	Noon Recital (all students in MUSC 0890 must attend)
18	7:30 p.m., Spivey Hall	CSU Chamber Winds and Percussion Ensemble
19	11:30 a.m.; Room 157	Noon Recital (all students in MUSC 0890 must attend)
21		Last day to complete course/instructor evaluations
22	7:30 p.m., Spivey Hall	CSU Chorale
24	11:30 a.m.; Room 157	Noon Recital (all students in MUSC 0890 must attend)
25	7:30 p.m., Spivey Hall	CSU Jazz Combo
30		Last day of classes
30		Deadline to submit final version of Capstone document to all Capstone committee members (Spring 2012 enrollment in MUSC 4990)
30	7:30 p.m., Spivey Hall	Clayton Community Big Band

### May 2012

1-7		Final Exams and Juries
5		Commencement
9	9:00 a.m.; DUCK	Final Spring 2012 grades due (faculty)

### June 2011

### July 2011

10	9:00 a.m., Room 157	New Student Auditions
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# FORMS

Clayton State University  
Department of Visual and Performing Arts

## Advising Guide – Bachelor of Arts in Music

(Updated Fall 2010)

	Required Course	Grade	Credit	Comments
<b>Area A- Essential Skills (9 hours)</b>				
A1	ENGL 1101		3	
A1	ENGL 1102		3	
A2	MATH 1101, MATH 1111, MATH 1113 OR MATH 1501			
<b>Area B- Critical Thinking &amp; Communications (4 or 5 hours)</b>				
B1	CRIT 1101		3	
B2	<b>Select one:</b> COMM 1001 (1), COMM 1002 (1), COMM 1110 (3), FREN 1002 (3), SPAN 1002 (3)			
B2	<b>(Optional) Select one:</b> COMM 1002 (1), COMM 1110(3), FREN 1002 (3), SPAN 1002 (3)			
<b>Area C- Humanities (6 hours)</b>				
C1	<b>Select one:</b> ENGL 2111, ENGL 2112, ENGL 2121, ENGL 2122, ENGL 2131, ENGL 2132, FREN 2001, FREN 2002, PHIL 2201, SPAN 2001, SPAN 2002		3	
C2*	<b>Select one:</b> ART 2301, ART 2302, CMS 2100, FREN 2001, FREN 2002, MUSC 2301, PHIL 2401, SPAN 2001, SPAN 2002, THEA 1100		3	
<b>Area D- Natural Sciences Mathematics and Technology (10 or 11 hours)</b>				
D1	<b>Select one:</b> BIOL 1107, BIOL 1111, CHEM 1151, CHEM 1211, PHYS 1111, PHYS 2211, SCI 1111		3	
D1	<b>Select one:</b> BIOL 1107L, BIOL 1111L, CHEM 1151L, CHEM 1211L, PHYS 1111L, PHYS 2222L, SCI 1111L		1	
D1	<b>Select one:</b> BIOL 1108, BIOL 1112, CHEM 1152, CHEM 1212, PHYS 1112, PHYS 2212, SCI 1112		3	
D2	<b>Select one:</b> MATH 1221, MATH 1231, MATH 1241, MATH 1113, MATH 1501, MATH 2502, [CPTG 1010 & CPTG 1111], CSCI 1301, SCI 1901			
<b>Area E- Social Sciences (12 hours)</b>				
E1	POLS 1101		3	
E2	<b>Select one:</b> HIST 1111, HIST 1112, SOSC 2501		3	
E3	<b>Select one:</b> HIST 2111, HIST 2112		3	
E4	<b>Select one:</b> SOCI 1101 or PSYC 1101		3	
<b>Area F- Lower Division Core Requirements (18 hours)</b>				
	MUSC 1001 or MUSC 1011		3	
	MUSC 1012		3	
	MUSC 1111		1	
	MUSC 1112		1	
	MUSC 1710		1	
	MUSC 1710		1	
	MUSC 1710		1	
	MUSC 1710		1	
	MUSC 2500		2	
	MUSC 2500		2	
	MUSC 2500		2	

\*MUSC 2301 must be taken as an elective if not taken in Area C2 of the Core Curriculum.

Major Area Requirements (25 hours)							
Class	Grade	Credit	Comments	Class	Grade	Credit	Comments
MUSC 0890		0		MUSC 3220		3	
MUSC 0890		0		MUSC 3820		1	
MUSC 0890		0		<b>Select from among:</b> MUSC 3410, MUSC 3510, MUSC 3530, MUSC 3540, MUSC 3550, MUSC 3560		1	
MUSC 0890		0					
MUSC 2011		3					
MUSC 2012		3					
MUSC 2111		1					
MUSC 2112		1		<b>Select from among:</b> MUSC 3410, MUSC 3510, MUSC 3530, MUSC 3540, MUSC 3550, MUSC 3560		1	
MUSC 2500		2					
MUSC 2611		3					
MUSC 3612		3					
MUSC 3613		3			MUSC 4990		0

**Upper Division Major Electives (9 hours)**

**Select 3 classes from:** MUSC 3070, MUSC 3080, MUSC 3101, MUSC 3410, MUSC 3430, MUSC 3500, MUSC 3510, MUSC 3530, MUSC 3540, MUSC 3550, MUSC 3560, MUSC 3620, MUSC 3711 & MUSC 3712, MUSC 3750, MUSC3760, MUSC 3770, MUSC 3780, MUSC 3790, MUSC 3811, MUSC 3812, MUSC 3970, MUSC 4160, MUSC 4700, MUSC 4710

Class	Grade	Credit	Comments	Class	Grade	Credit	Comments

**Non-Music Electives (9 hours)**

**Select from 3 classes from the following:** Select from any non-music course beyond Areas A-E with the exception of 1000 and 2000 level PHED, WLAB or courses identified as career or institutional credit courses. The following are strongly recommended: ART 3101, ART 3401, ENGL 3101, ENGL 4011, ENGL 4113, HUMN 3102, THEA 3101.

		3	
		3	
		3	

**Guided Electives (17 hours)**

In consultation with their academic advisor, students may choose music or non-music courses for the guided elective component of the degree, provided that at least 39 total credit hours are at the 3000-4000 level.

Class	Grade	Credit	Comments	Class	Grade	Credit	Comments

**Legislative & Regents' Test Requirements: Please indicate the status of each with a √ :**

Requirement	Satisfied	Not Satisfied
U.S. History		
Georgia History		
U.S. Constitution		
Georgia Constitution		
Regents' Test- Writing		
Regents' Test- Reading		

## Advising Guide – Bachelor Music (Performance)

(Updated Fall 2010)

Required Course		Grade	Credit	Comments
<b>Area A- Essential Skills (9 hours)</b>				
A1	ENGL 1101		3	
A1	ENGL 1102		3	
A2	MATH 1101, MATH 1111, MATH 1113 OR MATH 1501			
<b>Area B- Critical Thinking &amp; Communications (4 or 5 hours)</b>				
B1	CRIT 1101		3	
B2	<b>Select one:</b> COMM 1001 (1), COMM 1002 (1), COMM 1110 (3), FREN 1002(3), SPAN1002 (3)			
B2	<b>(Optional) Select one:</b> COMM 1002 (1), COMM 1110(3), FREN 1002(3), SPAN 1002 (3)			
<b>Area C- Humanities (6 hours)</b>				
C1	<b>Select one:</b> ENGL 2111, ENGL 2112, ENGL 2121, ENGL 2122, ENGL 2131, ENGL 2132, FREN 2001, FREN 2002, PHIL 2201, SPAN 2001, SPAN 2002		3	
C2*	<b>Select one:</b> ART 2301, ART 2302, CMS 2100, FREN 2001, FREN 2002, MUSC 2301, PHIL 2401, SPAN 2001, SPAN 2002, THEA 1100		3	
<b>Area D- Natural Sciences Mathematics and Technology (10 or 11 hours)</b>				
D1	<b>Select one:</b> BIOL 1107, BIOL 1111, CHEM 1151, CHEM 1211, PHYS 1111, PHYS 2211, SCI 1111		3	
D1	<b>Select one:</b> BIOL 1107L, BIOL 1111L, CHEM 1151L, CHEM 1211L, PHYS 1111L, PHYS 2222L, SCI 1111L		1	
D1	<b>Select one:</b> BIOL 1108, BIOL 1112, CHEM 1152, CHEM 1212, PHYS 1112, PHYS 2212, SCI 1112		3	
D2	<b>Select one:</b> MATH 1221, MATH 1231, MATH 1241, MATH 1113, MATH 1501, MATH 2502, [CPTG1010 & CPTG1111], CSC11301, SCI1901			
<b>Area E- Social Sciences (12 hours)</b>				
E1	POLS 1101		3	
E2	<b>Select one:</b> HIST1111, HIST1112, SOSC 2501		3	
E3	<b>Select one:</b> HIST 2111, HIST 2112		3	
E4	<b>Select one:</b> SOCI 1101 or PSYC 1101		3	
<b>Area F- Lower Division Core Requirements (18 hours)</b>				
	MUSC 1001 or MUSC 1011		3	
	MUSC 1012		3	
	MUSC 1111		1	
	MUSC 1112		1	
	MUSC 1710		1	
	MUSC 1710		1	
	MUSC 1710		1	
	MUSC 1710		1	
	MUSC 2011		3	
	MUSC 2012		3	

\*MUSC 2301 must be taken as an elective if not taken in Area C2 of the Core Curriculum.

<b>Music Requirements (5 hours)</b>							
Class		Grade	Credit	Comments			
MUSC 2111			1				
MUSC 2112			1				
MUSC 3820			1				
MUSC 3430			2				
<b>Music History Requirements (9 hours)</b>							
Class		Grade	Credit	Comments			
MUSC 2611			3				
MUSC 3612			3				
MUSC 3613			3				
<b>Performance Concentration Requirements (30 hours)</b>							
Class	Grade	Credit	Comments	Class	Grade	Credit	Comments
MUSC 0890		0		MUSC 2500/4500		2	
MUSC 0890		0					
MUSC 0890		0		MUSC 2500/4500		2	
MUSC 0890		0					
MUSC 0890		0		MUSC 2500/4500		2	
MUSC 0890		0					
MUSC 1710/3410		1		MUSC 3220		3	
				MUSC 3970		3	
MUSC 1710/3410		1		MUSC 3890		0	
				MUSC 4890		0	
MUSC 1710/3410		1		MUSC 3510, MUSC 3530, MUSC 3540, or MUSC 3560		1	
MUSC 1710/3410		1		MUSC 3510, MUSC 3530, MUSC 3540, or MUSC 3560		1	
MUSC 2500/4500		2		MUSC 3510, MUSC 3530, MUSC 3540, or MUSC 3560		1	
MUSC 2500/4500		2		MUSC 3510, MUSC 3530, MUSC 3540, or MUSC 3560		1	
MUSC 2500/4500		2		MUSC 3510, MUSC 3530, MUSC 3540, or MUSC 3560		1	
MUSC 2500/4500		2					

<b>Performance Concentration Electives (5 hours)</b>							
<b>Select from the following:</b> [MUSC 2911 & MUSC 2912], MUSC 3070, MUSC 3080, MUSC 4160, MUSC 4180, and MUSC 4430							
Class	Grade	Credit	Comments	Class	Grade	Credit	Comments
<b>Advanced Performance Requirements (12 hours)- Complete 12 hours from ONE area</b>							
<b>Vocal Performance</b>				<b>Piano Performance</b>			
MUSC 1761		1		MUSC 2151		1	
MUSC 2762		1		MUSC 2152		1	
MUSC 2763		1		MUSC 3150		2	
MUSC 3711		2		MUSC 3811		2	
MUSC 3712		2		MUSC 3812		2	
MUSC 4700		3		MUSC 4710		3	
MUSC elective				MUSC elective		1	
MUSC elective							
<b>Organ Performance</b>				<b>Orchestral Instruments, Guitar</b>			
MUSC 2151		1		<b>Select two of the three classes listed:</b>			
MUSC 2152		1		MUSC 3760		3	
MUSC 3150		2		MUSC 3770		3	
MUSC 3780		3		MUSC 3790		3	
<b>Complete 5 hours of MUSC electives:</b>				<b>Complete 6 hours of MUSC electives:</b>			
MUSC elective				MUSC elective			
MUSC elective				MUSC elective			
MUSC elective				MUSC elective			
MUSC elective				MUSC elective			
MUSC elective				MUSC elective			
				MUSC elective			
<b>Performance Concentration Free Electives (3 hours)</b>							
Class		Grade	Credit	Comments			

**Legislative & Regents' Test Requirements: Please indicate the status of each with a  $\sqrt{\quad}$  :**

Requirement	Satisfied	Not Satisfied
U.S. History		
Georgia History		
U.S. Constitution		
Georgia Constitution		
Regents' Test- Writing		
Regents' Test- Reading		

Clayton State University  
Department of Visual and Performing Arts

**Advising Guide – Bachelor Music (Music Education)**

(Updated Fall 2010)

	Required Course	Grade	Credit	Comments
<b>Area A- Essential Skills (9 hours)</b>				
A1	ENGL 1101		3	
A1	ENGL 1102		3	
A2	MATH 1101, MATH 1111, MATH 1113 OR MATH 1501			
<b>Area B- Critical Thinking &amp; Communications (4 or 5 hours)</b>				
B1	CRIT 1101		3	
B2	<b>Select one:</b> COMM 1001 (1), COMM1002 (1), COMM1110 (3), FREN1002 (3), SPAN1002 (3)			
B2	<b>(Optional) Select one:</b> COMM 1002 (1), COMM 1110(3), FREN1002 (3), SPAN1002 (3)			
<b>Area C- Humanities (6 hours)</b>				
C1	<b>Select one:</b> ENGL 2111, ENGL 2112, ENGL 2121, ENGL 2122, ENGL 2131, ENGL 2132, FREN 2001, FREN 2002, PHIL 2201, SPAN 2001, SPAN 2002		3	
C2*	<b>Select one:</b> ART 2301, ART 2302, CMS 2100, FREN 2001, FREN 2002, MUSC 2301, PHIL 2401, SPAN 2001, SPAN 2002, THEA 1100		3	
<b>Area D- Natural Sciences Mathematics and Technology (10 or 11 hours)</b>				
D1	<b>Select one:</b> BIOL 1107, BIOL 1111, CHEM 1151, CHEM 1211, PHYS 1111, PHYS 2211, SCI 1111		3	
D1	<b>Select one:</b> BIOL 1107L, BIOL 1111L, CHEM 1151L, CHEM 1211L, PHYS 1111L, PHYS 2222L, SCI 1111L		1	
D1	<b>Select one:</b> BIOL 1108, BIOL 1112, CHEM 1152, CHEM 1212, PHYS 1112, PHYS 2212, SCI 1112		3	
D2	<b>Select one:</b> MATH 1221, MATH 1231, MATH 1241, MATH 1113, MATH 1501, MATH 2502, [CPTG 1010 & CPTG 1111], CSCI 1301, SCI 1901			
<b>Area E- Social Sciences (12 hours)</b>				
E1	POLS 1101		3	
E2	<b>Select one:</b> HIST 1111, HIST 1112, SOSC 2501		3	
E3	<b>Select one:</b> HIST 2111, HIST 2112		3	
E4	<b>Select one:</b> SOCI 1101 or PSYC 1101		3	
<b>Area F- Lower Division Core Requirements (18 hours)</b>				
	MUSC 1001 or MUSC 1011		3	
	MUSC 1012		3	
	MUSC 1111		1	
	MUSC 1112		1	
	MUSC 1710		1	
	MUSC 1710		1	
	MUSC 1710		1	
	MUSC 1710		1	
	MUSC 2011		3	
	MUSC 2012		3	

\*MUSC 2301 must be taken as an elective if not taken in Area C2 of the Core Curriculum.

Music Requirements (5 hours)				Music History Requirement (9 hours)			
Class	Grade	Credit	Comments	Class	Grade	Credit	Comments
MUSC 2111		1		MUSC 2611		3	
MUSC 2112		1		MUSC 3612		3	
MUSC 3820		1		MUSC 3613		3	
MUSC 3430		2					
Education Concentration Requirements (46 hours)							
MUSC 0890		0		MUSC 4400		1	
MUSC 0890		0		MUSC 4400		1	
MUSC 0890		0		MUSC 4400		1	
MUSC 0890		0		MUSC 2900		2	
MUSC 0890		0		MUSC 3080		3	
MUSC 0890		0		MUSC 3410		1	
MUSC 2151		1		MUSC 3410		1	
MUSC 2152		1		MUSC3410		1	
MUSC 2400		1		MUSC 3890		0	
				MUSC 3910		3	
MUSC 2400		1		MUSC 4430		2	
MUSC 2400		1		MUSC 4930		12	
MUSC 2400		1		EDUC 2110		3	
				EDUC 2120		3	
				EDUC 2130		3	
				EDUC 3030		3	
Education Specialty (10 hours)- Complete one specialty							
Instrumental Music Education				Vocal Music Education			
MUSC 1310		1		MUSC 1761		1	
MUSC 3450		1		MUSC 2762/ MUSC 2763		1	
MUSC 3451		1		MUSC 3911		1	
MUSC 3452		1		Select two: MUSC 3450/3451/ 3452/3453		2	
MUSC 3453		1		MUSC 4700		3	
MUSC 3911		1		MUSC 4910		2	
MUSC 4922		2					
MUSC 4923		2					

**Legislative & Regents' Test Requirements: Please indicate the status of each with a  $\checkmark$  :**

Requirement	Satisfied	Not Satisfied
U.S. History		
Georgia History		
U.S. Constitution		
Georgia Constitution		
GACE Basic Exam*		
GACE Content Exam**		

\*Prior to applying to Teacher Education

\*\*Prior to Student Teaching

[\(back to Table of Contents\)](#)

## Advising Guide and Graduation Worksheet–Minor in Music

(Updated Fall 2010)

<b>Name:</b>	
<b>Major:</b>	
<b>Laker ID: 900-</b>	<b>Graduation Date:</b>

### Minor in Music

Minor in Music (18 hours)			
Required Courses (9 hours)			
MUSC 2011		3	
MUSC 2111		1	
MUSC 1500		4	
MUSC 0890 (4 semesters required)		0	
MUSC 0890		0	
MUSC 0890		0	
MUSC 0890		0	
MUSC 1151		1	
Select 1 course from the following: MUSC 3612, MUSC 3613 (3 hours)			
		3	
Any upper-division music courses (6 hours)			

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- This minor consists of 18 semester credit hours.
- All courses must be completed with a grade of C or better.
- In addition, MUSC 2301 (Introduction to Music) must be taken (unless taken in Area C2).



REGISTRAR'S OFFICE ■ 2000 Clayton State Blvd ■ Student Center ■ Morrow, GA 30260-0285  
 Phone: 678-466-4145 ■ Fax: 678-466-4169 ■ www.clayton.edu

**Instructions:** Please print this form and return it to the appropriate department.

Change/Addition of a Minor

Name \_\_\_\_\_

LakerID \_\_\_\_\_ Current Major \_\_\_\_\_

Please select your minor from the list below:

MINOR	DEPARTMENT
African American Studies	Interdisciplinary Studies
Art	Visual and Performing Arts
Business Administration (Non-Business Majors)	School of Business
Chemistry	Natural Sciences
Communication and Media Studies	Visual and Performing Arts
English – Literature	English
English – Writing	English
Finance	School of Business
French	Humanities
Health & Fitness Management	Natural Sciences
History	Humanities
Information Technology	Information Technology
Marketing	School of Business
Mathematics	Mathematics
Music	Visual and Performing Arts
Philosophy	Humanities
Political Science	Social Sciences
Psychology	Psychology
Spanish	Humanities
Supply Chain Management	School of Business
Women's Studies	Interdisciplinary Studies

Please return this form to the appropriate academic department.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

# ALMA LILLY FARFÁN-NORTHWAY SCHOLARSHIP APPLICATION FORM

**sponsored by**  
South Metro Atlanta Music Teachers Association  
Audition Date: Friday, March 16, 2012, Time TBA

Student's Name \_\_\_\_\_ (age) \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_ Other \_\_\_\_\_

Performance Concentration \_\_\_\_\_ Primary Instrument \_\_\_\_\_

Repertoire to be performed: (Maximum 15 minutes) two contrasting selections (pianists and vocalists must have music memorized). No recorded accompaniments. One original copy of each selection must be provided to the judges.

	Title	Composer
1	_____	_____
2	_____	_____

Attach a letter of recommendation from your current professor.

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Attach a career essay concerning the following topics that must be included with the application. Please use a separate sheet of paper for the essay.

- |   |   |   |                     |
|---|---|---|---------------------|
| A | Student Background                        |   |                     |
|   | 1 School Grade Point Average              | 4 | Honors Received     |
|   | 2 Musical Background                      | 5 | Reason for applying |
|   | 3 School/Church related activities        | 6 | Financial need      |
| B | Statement of intent including career goal |   |                     |

I have read and understand the guidelines for the Alma Lilly Farfán-Northway scholarship.

\_\_\_\_\_  
Signature/Date

**Application checklist**

- \_\_\_\_\_ 1 Applicaton
- \_\_\_\_\_ 2 Career Essay
- \_\_\_\_\_ 3 Letter of Recommendation
- \_\_\_\_\_ 4 Mail application to SMAMTA Scholarship Chair, Grace Caudle, 180 Wyonia Way, Fayetteville, GA 30215. Application must be postmarked by March.5 2012. Application form is available in the CSU Music Student Handbook.



Laker ID:
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**Application for Admission to the Music Education Degree Program**

**Important:** Admission to the teacher education program is *separate* from and in addition to admission to the University. Enrollment in the Bachelor of Music degree program in Music Education is limited, and students must meet certain eligibility standards (see Academic Catalog and Music Handbook) to be considered for admission. The program will fill available slots with those eligible students who, in the judgment of the faculty, are most likely to be successful. **Application deadline for fall semester is the last Friday of the preceding May.**

(Late applications will be considered if slots are available.)

**PLEASE PRINT LEGIBLY**

Full Name \_\_\_\_\_ Birth Date \_\_\_\_\_

Permanent Address \_\_\_\_\_  
 \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Employment (Company, City & State) \_\_\_\_\_

Home Telephone \_\_\_\_\_ Work Telephone \_\_\_\_\_ Preferred E-Mail \_\_\_\_\_

List other colleges attended \_\_\_\_\_

Do you have an associate's degree? Yes  No

If yes, from what college? \_\_\_\_\_

*Please read important information found on the reverse side of this form describing eligibility status for admission to the music education program.*

**Portfolio Admission Checklist** (Check those criteria that have been met and attach supporting documents such as transcripts, teaching observations evidence, and information session form.)

- Admission to Clayton State University
- Met with *Music Education* advisor. Advisor name: \_\_\_\_\_
- Completion of at least 45 semester hours of college credit (minimum requirement to submit application)  
Students are required to complete all courses in Areas A-F before admission to program.
- Grades of A, B, C, or K in all applicable Areas A-F courses
- Institutional Grade Point Average of 2.50 or higher (Overall GPA \_\_\_\_\_)
- Program Grade Point Average of 2.50 or higher (Program GPA \_\_\_\_\_)
- Successful completion of Bachelor of Music Qualifying Examination
- Passage of both the reading and writing portions of the Regents' Testing Program
- Documentation of teaching observations (this is satisfied in EDUC 2201 or EDUC 2110 at CSU)
- Attendance at an Information Session
- Passage of all sections (reading, writing and mathematics) of the GACE Basic Skills Assessment or exemption from the GACE Basic Skills Assessment through composite verbal and math scores on the ACT (43) or the SAT (1000)
- Attach a one-page essay on why you want to be a music teacher
- Background Check (complete form with CSU Public Safety Office, STC-207)

List below any specific circumstances to be considered by the Professional Education Program Committee:

\_\_\_\_\_

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Date

Return completed form and portfolio documentation to the Department of Teacher Education, Arts & Sciences-205  
 Clayton State University is committed to the principle of affirmative action and shall not discriminate against otherwise qualified persons on the basis of race, color, religion, national origin, sex, physical or mental handicap, disability, or veteran's status in its recruitment, admissions, employment, facility and program accessibility, or services.

- FURF must be submitted a minimum of 30 days prior to event.  
- Event is not confirmed until an email confirmation is returned to you.

Revised 4/21/10 lc CSU

Date \_\_\_\_\_  
Submitted: \_\_\_\_\_

## Spivey Hall Facility Use Request Form (FURF)

CSU Department: \_\_\_\_\_ Name of Event: \_\_\_\_\_

Date(s) of Actual Event: \_\_\_\_\_

### A. EVENT INFORMATION (List Below)

Date(s): <b>Month, Day, and Year</b>	Type: (eg. recital, rehearsal, awards ceremony, etc.)	Starting Time:	Ending Time:	Desired Building Access Time:
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#### Faculty/Staff member to be responsible for the activity:

Name	Phone Number	Alternate Phone Number	Email Address
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#### If this person will not be present during the activity list alternate contact:

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Number of Performers/Participants on Stage: \_\_\_\_\_ Anticipated Attendance (per performance): \_\_\_\_\_

Name of Performing Ensemble(s): \_\_\_\_\_

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### B. SPIVEY HALL FACILITIES NEEDED (please check)

Recital Hall \_\_\_\_\_

Dressing Rooms \_\_\_\_\_

Green Room \_\_\_\_\_ *(Green Room for use by adults only)*

**Any usage of the Visual & Performing Arts Building in conjunction with Spivey Hall must be coordinated through the Spivey Hall Production Office.**

**VISUAL & PERFORMING ARTS DEPARTMENT SPACE:** Group will pay any additional room charges that may be required by the Visual & Performing Arts Department if their rooms are requested. Please contact Spivey Hall Production Office for more details.

(Usage of Visual & Performing Arts Department is contingent on availability)

\_\_\_\_\_ **Initial Required**

### C. ADDITIONAL SERVICES (PROGRAMS & RECEPTIONS)

Will the department provide a printed program for this event? YES \_\_\_\_\_ NO \_\_\_\_\_

**All programs are to be provided by the department requesting use of the hall**

Is an on-site reception planned? YES \_\_\_\_\_ NO \_\_\_\_\_

**ALL RECEPTIONS, REGARDLESS OF SIZE MUST BE COORDINATED THROUGH CSU DINING SERVICES (ext. 4212) AND APPROVED BY SPIVEY HALL'S EXECUTIVE DIRECTOR IN ADVANCE.**

**D. TECHNICAL REQUIREMENTS**

Please specify the equipment needed and **complete the attached stage diagram** showing approximate placement.

Chairs	_____ (qty.)	Piano	_____
Music Stands	_____ (qty.)	Organ	_____
4 -Step Choral Risers (9 available)	_____ (qty.)	Tables: 8ft. _____ (qty.)	6ft. _____ (qty.)
Conductor's Music Stand	_____		
Conductor's Podium:	8" _____	16" _____	
Lectern:	_____		
Microphones	_____ (qty.)		
CD Playback	_____		
Video Projector	_____	Is there audio with the video presentation?	_____
Audio Recording	_____	Purpose/intended use of recording	_____

**ALL RECORDINGS MADE ARE FOR INTERNAL USE AND ARCHIVAL PURPOSES ONLY.** Under no circumstances are these recordings to be made for commercial use without prior written approval from the Executive Director of Spivey Hall.

All recordings created by Spivey Hall are for archival purposes only. This means we reserve the right to edit or not record portions of any performance as we see fit

SPIVEY HALL IS A PROFESSIONAL PERFORMING ARTS VENUE. THERE IS NO VIDEOGRAPY, PHOTOGRAPHY, or RECORDING OF ANY KIND ALLOWED. THIS INCLUDES AUDIENCE MEMBERS.

**IF A VIDEO RECORDING IS NEEDED, REQUESTS MUST BE MADE THROUGH CSU CENTER FOR INSTRUCTIONAL DEVELOPMENT, EXT. 4190.**

\_\_\_\_\_ **Initial Required**

## SPIVEY HALL POLICIES & PROCEDURES

**To preserve the hall for all future users, it is essential that you observe these policies very carefully and comply with them. These policies and procedures are integral to your utilization of Spivey Hall.**

1. The Spivey Hall Production Manager must be contacted no later than **one month prior to the event** to make all necessary final arrangements needed for the production, including but not limited to load-in and load-out times, stage requirements, performance equipment needed, special stage lighting, facilities needed, and rehearsal time needed. This includes any and all desired changes to the Facility Use Request Form (**FURF**).
2. Rehearsal time granted is based on availability.
3. If the organ is to be used during a performance, the organist must contact the Spivey Hall Production Manager to arrange for an orientation prior to the performance. **The interior organ casework is off-limits to all persons.**
4. Due to the expense of instruments and all other equipment owned by Spivey Hall, only the production staff may move the pianos or organ console, remove piano lids, operate the pit lift, or handle sound equipment.
5. Only Spivey Hall production staff shall operate sound, lighting, and production equipment within the hall. Only trained persons specifically authorized by Spivey Hall staff may access the Control Booth.
6. The acoustical shelf may **not** be used for performing, photographing, or recording of any kind.
7. No sets or props may be used that nail to the floor or stage or in any way mark or damage the recital hall and its backstage areas. All props or sets must be designed to fit within the limitations of the freight elevator and the stage doors of the recital hall. All plans for sets, props, makeup, and costume racks must be indicated in writing with the return of the Facilities Use Request Form (**FURF**) and approved by the Executive Director of Spivey Hall.
8. Stage makeup may be applied only in the dressing rooms and restrooms located backstage.
9. **NO** flames, candles, or incense may be used for any reason.
10. The backstage hallway of Spivey Hall is a fire exit and must be kept clear of personal belongings, instrument cases, percussion equipment, and other materials that might cause a hazard during an emergency evacuation. Dressing room facilities should be used for this purpose.
11. Audience members are **not** allowed on the performance stage or in the backstage area before, during, or after a performance. Audience members may meet performers in the lobby. Special allowances will be made for emergencies.
12. The call for all production staff will be at least one hour prior to the performance or rehearsal, unless otherwise specified in the scheduling process. The Spivey Hall Production Manager reserves the right to make all decisions concerning the scheduling of staff for any event.

13. All large materials brought into the hall by the user for a performance must enter through the loading dock at the rear of the building. Advance notice is required since the hall may be in use. All materials brought into the hall by the user must be removed immediately after the performance(s) unless authorization is given by the Production Manager. Absolutely nothing may be stored in the stairwells at any time. Spivey Hall will not be responsible for instruments, personal belongings, etc. left in the hall.
14. **NO** recordings or photography of any kind is allowed in Spivey Hall without the consent of the Executive Director. Requests must be made in writing no later than **one month prior to the scheduled event**.
15. **NO** food or drink is allowed inside the recital hall for any reason. Food and drink are allowed backstage; however, please be courteous by disposing of all trash in the receptacles provided.
16. **NO** smoking is allowed in any part of the building, including the backstage hallway, Green Room, and dressing rooms.
17. **NO** alcohol or illegal drugs are allowed on the property or inside the building. Spivey Hall is a drug free environment and strictly adheres to the safety standards set forth by Clayton State University.
18. The circle at the front entrance of Spivey Hall is a **NO** parking area. Adequate parking is available in the lot across from the hall.
19. Users of the hall will be held responsible for any damage above and beyond normal wear caused to Spivey Hall equipment or to the building by its performers, sponsors, or patrons.
20. Due to the fragility of antique items in the Green Room, only adults are allowed use of this room.
21. All Clayton State University campus rules apply in Spivey Hall.

**THIS FORM MUST BE SUBMITTED AND APPROVED AT LEAST ONE MONTH PRIOR TO THE ANTICIPATED USAGE OF SPIVEY HALL.**

The activity requested on this form is in keeping with the policies of Spivey Hall and Clayton State University. The provision of your signature is acknowledgement that you have read the attached copy of the Spivey Hall Policies and Procedures.

\_\_\_\_\_  
Signature of the individual requesting the use of Spivey Hall

\_\_\_\_\_  
Date Submitted

\_\_\_\_\_  
Signature of Department Head

\_\_\_\_\_  
Date Submitted

\_\_\_\_\_  
Samuel C. Dixon  
Executive & Artistic Director, Spivey Hall

\_\_\_\_\_  
Date Approved

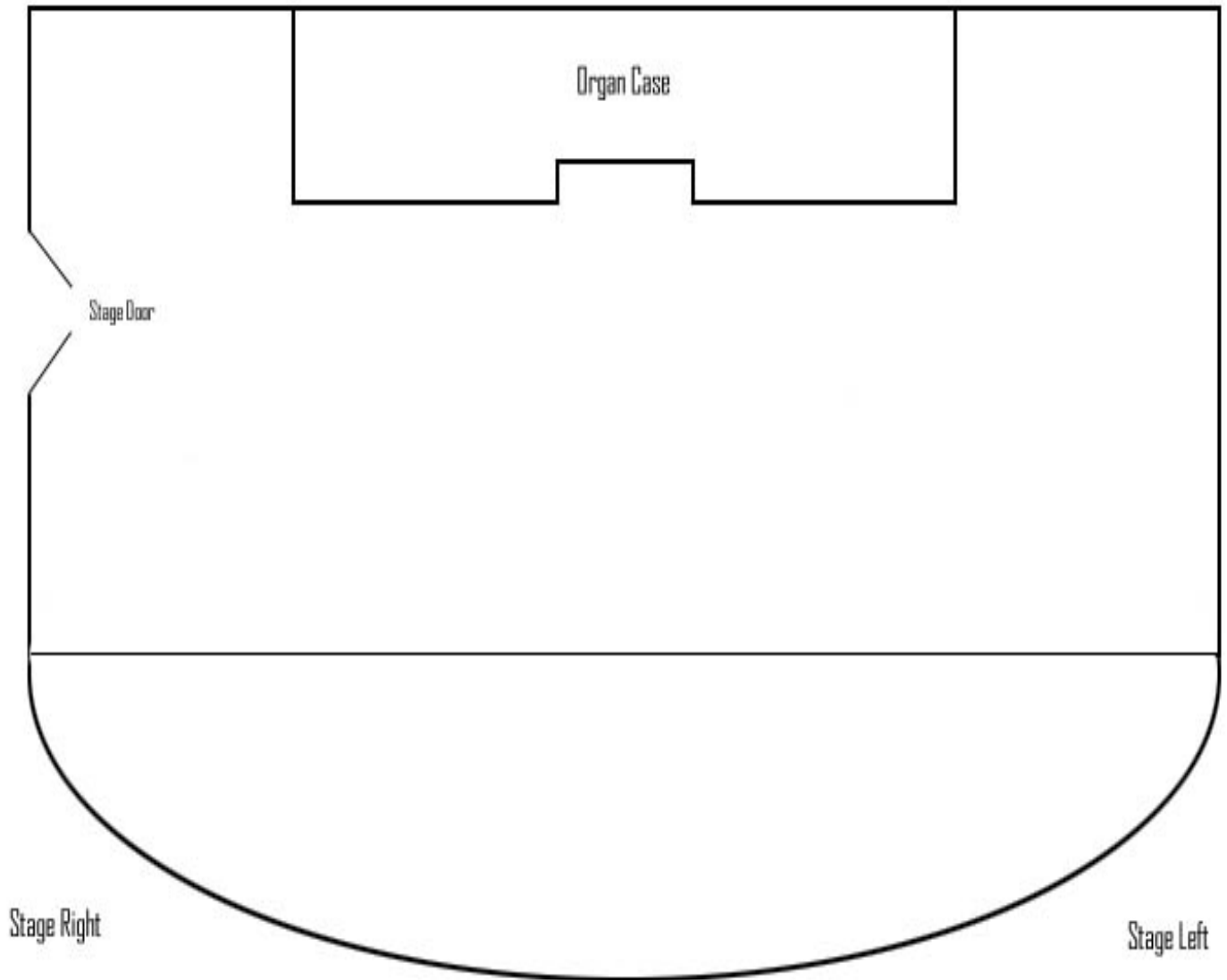
Spivey Hall Production Office: 678-466-4483  
466-4494

Spivey Hall Ticket Office: 678-466-4200

Fax: 678-

**SPIVEY HALL STAGE PLOT**  
(Not drawn to scale)

**Please draw a diagram of your stage set-up.**



## JUNIOR/SENIOR RECITAL DATE SELECTION

\_\_\_\_\_  
Student Name

\_\_\_\_\_  
Today's Date

\_\_\_\_\_  
Recital Type (Junior/Senior)

\_\_\_\_\_  
Recital Date/Time

\_\_\_\_\_  
Recital Dress Rehearsal Date

\_\_\_\_\_  
Recital Hearing Date/Time

\_\_\_\_\_  
Studio Professor's Approval

\_\_\_\_\_  
Staff Accompanist's Approval

\_\_\_\_\_  
VPA Administrative Assistant's Approval

\_\_\_\_\_  
69

*N.B. Except in emergency situations, cancellation of a confirmed recital date will preclude the student from rescheduling the recital for performance in the same semester.*

**List the complete program including titles, movements, full names of composers, their dates, and length of compositions:**

## REQUEST FOR CAPSTONE COMMITTEE ASSIGNMENT (Music)

\_\_\_\_\_  
Name

\_\_\_\_\_  
Date

\_\_\_\_\_  
Tentative Topic

\_\_\_\_\_  
Project Type

\_\_\_\_\_  
Advisor Name (printed)

\_\_\_\_\_  
Advisor Signature and Date

Attach a brief project description to this form.

\_\_\_\_\_  
70

Committee Members Agreeing to Serve:

\_\_\_\_\_  
Chair Name (printed)

\_\_\_\_\_  
Signature and Date

\_\_\_\_\_  
Member Name (printed)

\_\_\_\_\_  
Signature and Date

\_\_\_\_\_  
Member Name (printed)

\_\_\_\_\_  
Signature and Date

## CAPSTONE PROPOSAL (Music)

---

Name

---

Date

---

Project Title

---

Project Type

---

Research Methods

Abstract Attached:

Yes

Committee Members Approval:

---

Chair Name (printed)

---

Signature and Date

---

Member Name (printed)

---

Signature and Date

---

Member Name (printed)

---

Signature and Date

# CAPSTONE CHECK OFF SHEET (Music)

(for Department use)

\_\_\_\_\_  
Student Name

## Semester Prior To Capstone Enrollment

*Request for Capstone Committee Assignment Form* submitted

\_\_\_\_\_  
Department Chair (printed)

\_\_\_\_\_  
Chair Signature and Date

*Capstone Proposal Form* submitted

\_\_\_\_\_  
Chair Initials and Date

## Semester Of Capstone Enrollment

First Draft to Committee Chair

\_\_\_\_\_  
Committee Chair Initials and Date

Final paper to Committee Chair

\_\_\_\_\_  
Committee Chair Initials and Date

Final paper to all members

\_\_\_\_\_  
Committee Chair Initials and Date

\_\_\_\_\_  
Committee Member Initials and Date

\_\_\_\_\_  
Committee Member Initials and Date

## CAPSTONE APPROVAL (Music)

\_\_\_\_\_  
Student Name

\_\_\_\_\_  
Date

\_\_\_\_\_  
Project Title

\_\_\_\_\_  
Capstone Grade (S/U)

Committee Members:

\_\_\_\_\_  
Chair Name (printed)

\_\_\_\_\_  
Signature and Date

\_\_\_\_\_  
Member Name (printed)

\_\_\_\_\_  
Signature and Date

\_\_\_\_\_  
Member Name (printed)

\_\_\_\_\_  
Signature and Date

\_\_\_\_\_  
73

The committee's decision has been received and the grade has been submitted.

\_\_\_\_\_  
Department Chair Name (printed)

\_\_\_\_\_  
Department Chair Signature and Date

## NOON RECITAL PERFORMANCE FORM

Completed forms must be delivered to the VPA Office  
by 5:00 p.m. Tuesday of the week prior to the performance date.

Name	
E-mail	
Instrument or voice type	
Proposed performance date	
Complete title of work to be performed	
Title of movement or movements	
Composer	
Composer's dates	
Duration of performance	
Names of assisting performers and/or accompanist and instruments: (example: Alex Benford, Piano)	
For vocal selections, you may write in text and/or translations for inclusion in the program	
Applied Instructor or Faculty Sponsor Signature	
Staff Accompanist Signature	

## APPLIED INSTRUMENTAL JURY REPERTOIRE SHEET

This form must be filled out by every student during each semester of enrollment in applied lessons. Forms must be completely filled out and signed by the instructor before instrumental juries occur.

Name: \_\_\_\_\_ Term: \_\_\_\_\_ Laker ID # \_\_\_\_\_

Instrument: \_\_\_\_\_ Applied Instructor: \_\_\_\_\_

Course Number (circle one): 1500 2500 3500 4500 2400 4400

Degree Sought: BA BM Performance BM Music Education

Have you taken/passed the Sophomore Barrier? Yes No

If no, when will you take it?

For how many semester hours are you registered this term?

Number of hours you practiced per week this semester:

75

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List dates of performances in Studio Classes, Forum, Noon Recitals, and *solos*, in ensemble concerts:

---

*Complete the repertoire sheet on the backside (with Instructor's signature)*

List all repertoire studied this term. List all compositions as follows: composer, title, opus, key. List movements below title. Put an asterisk (\*) by those completed and/or ready to perform for this jury:

List all technical studies (etudes, scales, etc.) that have been studied this term:

Instructor Signature: \_\_\_\_\_

Date: \_\_\_\_\_

## APPLIED VOICE JURY REPERTOIRE SHEET

This form must be filled out by every student during each semester of enrollment in applied lessons. Forms must be completely filled out and signed by the instructor before vocal juries occur.

Name: \_\_\_\_\_ Term: \_\_\_\_\_ Laker ID # \_\_\_\_\_

Instrument: \_\_\_\_\_ Applied Instructor: \_\_\_\_\_

Course Number (circle one): 1500 2500 3500 4500 2400 4400

Degree Sought: BA BM Performance BM Music Education

Have you taken/passed the Sophomore Barrier? Yes No  
If no, when will you take it?

For how many semester hours are you registered this term?

Number of hours you practiced per week this semester:

The primary goals my instructor and I established for my progress this semester were:

List dates of performances in studio classes, noon recitals, Opera Production (list role), and *solos* in ensemble concerts, with *brief* explanation (title usually will do):

77

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List **all** repertoire studied this semester. Include title, composer, and key. (If the piece is an excerpt from a larger work, give its title also, e.g., "Ich grolle nicht," from *Dichterliebe*, or "Porgi, amor," from *Le nozze di Figaro*.) Place a check mark before the titles of all works **being offered for this jury exam**. Place an asterisk (\*) before the title of any work that you did **not** begin to work on new this semester.

Instructor Signature: \_\_\_\_\_

Date: \_\_\_\_\_

# SPIVEY SCHOLARSHIP RENEWAL FORM (Returning Student)

(due by 5:00 p.m. on the last day of spring semester classes)

Date \_\_\_\_\_ Laker ID# \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Summer Address (if different) \_\_\_\_\_

Email \_\_\_\_\_ Phone \_\_\_\_\_

Instrument/Voice Type \_\_\_\_\_ Applied Teacher \_\_\_\_\_

Major (check one) \_\_\_\_\_ B.A. in Music \_\_\_\_\_ B.M. Performance  
\_\_\_\_\_ Other \_\_\_\_\_ B.M. Music Education

Current Scholarship (check one) \_\_\_\_\_ Music Major Scholarship (amount \$ \_\_\_\_\_)+  
\_\_\_\_\_ Participation Scholarship (amount \$ \_\_\_\_\_)

Ensemble Assignment for Scholarship \_\_\_\_\_

Request for Next Year (check one or more)  
\_\_\_\_\_ I would like to renew my scholarship with no changes.  
\_\_\_\_\_ I would like to be considered for a scholarship increase.\*  
\_\_\_\_\_ I would like to be considered for an ensemble requirement change.\*  
\_\_\_\_\_ I request an extension beyond the maximum of semesters on the Scholarship.\*

*\*Requests for a scholarship change or extension must be accompanied by a brief written statement (typed), justifying the request. The statement must include a description of the student's musical progress and contributions to the music program this year.*

**Please do not write below this line**

All: \_\_\_\_\_ Ensemble Grades: Fall \_\_\_\_\_ Spring \_\_\_\_\_  
Music Major Scholarship: Music GPA (cumulative) \_\_\_\_\_  
Recommendation: \_\_\_\_\_ Renewal with no changes  
\_\_\_\_\_ Renewal with increase (new amount \$ \_\_\_\_\_)  
\_\_\_\_\_ Renewal with ensemble requirement change  
(new requirement: \_\_\_\_\_)  
\_\_\_\_\_ Change of scholarship type  
(new terms: \_\_\_\_\_)  
\_\_\_\_\_ Renewal with one-semester probation (no change in amount or requirements)  
\_\_\_\_\_ Non-renewal (reason: \_\_\_\_\_)

Signatures: Scholarship Committee Chair \_\_\_\_\_

Department Chair \_\_\_\_\_

## STUDENT MUSICAL INSTRUMENT AND EQUIPMENT USAGE AGREEMENT

PLEASE PRINT CLEARLY:

Name: \_\_\_\_\_ Laker ID# \_\_\_\_\_

Clayton State Email: \_\_\_\_\_ Other e-mail: \_\_\_\_\_

Current mailing address: \_\_\_\_\_

Phone# (h) \_\_\_\_\_ (cell) \_\_\_\_\_

PLEASE READ THE FOLLOWING TERMS AND CONDITION CAREFULLY:

1. Students acknowledge responsibility for the return of the instrument(s)/equipment to MUS 148 during posted hours the last week of classes of the current semester. A late fee of \$40.00 plus \$5.00 for each working day after the scheduled return shall be assessed if the instrument is not returned in a timely fashion. Final grades, transcripts, and/or diplomas shall be held for failure to return instrument(s)/equipment and/or failure to pay any applicable late fees. In addition, Students failing to return instrument(s)/equipment may require the CSU VPA Department to refer the matter to campus security to apply the law governing illegal possession of state property.
2. Students requiring instrument(s)/equipment between semesters shall require a new contract with the CSU VPA Department. Unless approved by the CSU VPA Department in writing, Students shall not maintain possession of any instrument(s)/equipment through formal graduation proceedings. If such a request is approved by the CSU VPA Department, a rental fee shall be assessed for this additional period of time.
3. Students assume full responsibility for the care and condition of any instrument(s)/equipment in their possession during the term of this Agreement. Students shall assume full responsibility for any loss, theft, or damage that may occur during time the instrument(s)/equipment in their possession. Students shall be responsible for all repairs due to negligence and/or replacement costs incurred. Repairs and/or replacement of CSU VPA Department instrument(s)/equipment must be approved by the University.
4. Students acknowledge that all instruments and accessories are the property of the State of Georgia and must be immediately returned to an authorized University representative upon request. Authorized representatives include, but are not limited to, the Department Chair of the Visual and Performing Arts Department, a person designated by the Department Chair, and/or any other authorized University representative.
5. A \$100.00 per semester refundable deposit shall be paid by Students prior to receiving the instrument(s)/equipment listed below. The deposit shall be refunded upon the return of the instrument(s)/equipment to the VPA Department, evaluated for wear and tear, and the condition of the instrument(s)/equipment approved by authorized personnel.

**I have read and understand the terms and conditions set forth above and agree to comply with all these provisions, and acknowledge receipt of the state property described in this Agreement.**

Student's signature \_\_\_\_\_ Date \_\_\_\_\_

For use in \_\_\_\_\_

Instructor's signature \_\_\_\_\_ Date \_\_\_\_\_

---

**Staff use only**

**INSTRUMENT**

**BRAND**

**SERIAL #**

**Case #**

**ACCESSORIES** \_\_\_\_\_

**FEES PAID\$** \_\_\_\_\_

**DATE PAID** \_\_\_\_\_

**DATE RETURNED** \_\_\_\_\_

**RECEIVED/APPROVED BY** \_\_\_\_\_

**DEPOSIT RETURNED** \_\_\_\_\_

**DATE RETURNED** \_\_\_\_\_

# APPENDIX

## HOW IS COLLEGE DIFFERENT FROM HIGH SCHOOL?

*adapted from Southern Methodist University's website*

<b>FOLLOWING THE RULES IN HIGH SCHOOL</b>	<b>CHOOSING RESPONSIBLY IN COLLEGE</b>
* High school is <i>mandatory</i> and usually <i>free</i> .	* College is <i>voluntary</i> and <i>expensive</i> .
* Your time is structured by others.	* You manage your own time.
* You need permission to participate in extracurricular activities	* You must decide whether to participate in co-curricular activities.
* You can count on parents and teachers to remind you of your responsibilities and to guide you in setting priorities.	* <i>You</i> must balance your responsibilities and set priorities. You will face moral and ethical decisions you have never faced before.
* Each day you proceed from one class directly to another, spending 6 hours each day--30 hours a week--in class.	* You often have hours between classes; class times vary throughout the day and evening and you spend fewer hours each week in class
* Most of your classes are arranged for you.	* You arrange your own schedule in consultation with your adviser. Schedules tend to look lighter than they really are.
* You are not responsible for knowing what it takes to graduate.	* Graduation requirements are complex, and differ from year to year. You are expected to know those that apply to you.
* <b>Guiding principle:</b> <i>You will usually be told what to do and corrected if your behavior is out of line.</i>	* <b>Guiding principle:</b> <i>You are expected to take responsibility for what you do and don't do, as well as for the consequences of your decisions.</i>
<b>GOING TO HIGH SCHOOL CLASSES</b>	<b>SUCCEEDING IN COLLEGE CLASSES</b>
* The school year is 36 weeks long; some classes extend over both semesters and some don't.	* The academic year is divided into two separate 15-week semesters, plus a week after each semester for exams.
* Classes generally have no more than 35 students.	* Classes may number 100 students or more.
* You may study outside class as little as 0 to 2 hours a week, and this may be mostly last-minute test preparation.	* You need to study at least 2 to 3 hours outside of class for each hour in class.
* You seldom need to read anything more than once, and sometimes listening in class is enough.	* You need to review class notes and text material regularly.
* You are expected to read short assignments that are then discussed, and often re-taught, in class.	* You are assigned substantial amounts of reading and writing which may not be directly addressed in class.
* <b>Guiding principle:</b> <i>You will usually be told in class what you need to learn from assigned readings.</i>	* <b>Guiding principle:</b> <i>It's up to you to read and understand the assigned material; lectures and assignments proceed from the assumption that you've already done so.</i>

<b>HIGH SCHOOL TEACHERS</b>	<b>COLLEGE PROFESSORS</b>
* Teachers check your completed homework.	* Professors may not always check completed homework, but they will assume you can perform the same tasks on tests.
* Teachers remind you of your incomplete work.	* Professors may not remind you of incomplete work.
* Teachers approach you if they believe you need assistance.	* Professors are usually open and helpful, but most expect you to initiate contact if you need assistance.
* Teachers are often available for conversation before, during, or after class.	* Professors expect and want you to attend their scheduled office hours.
* Teachers have been trained in teaching methods to assist in imparting knowledge to students.	* Professors have been trained as experts in their particular areas of research.
* Teachers provide you with information you missed when you were absent.	* Professors expect you to get from classmates any notes from classes you missed.
* Teachers present material to help you understand the material in the textbook.	* Professors may not follow the textbook. Instead, to amplify the text, they may give illustrations, provide background information, or discuss research about the topic you are studying. Or they may expect <i>you</i> to relate the classes to the textbook readings.
* Teachers often write information on the board to be copied in your notes.	* Professors may lecture nonstop, expecting you to identify important points in your notes. When professors write on the board, it may be to amplify the lecture, not to summarize it. Good notes are a must.
* Teachers impart knowledge and facts, sometimes drawing direct connections and leading you through the thinking process.	* Professors expect you to think about and synthesize seemingly unrelated topics.
* Teachers often take time to remind you of assignments and due dates.	* Professors expect you to read, save, and consult the course syllabus; the syllabus spells out exactly what is expected of you, when it is due, and how you will be graded.
* Teachers carefully monitor class attendance.	* Professors may not formally take roll, but they are still likely to know whether or not you attended.
* <b><i>Guiding principle:</i></b> <i>High school is a teaching environment in which you acquire facts and skills.</i>	* <b><i>Guiding principle:</i></b> <i>College is a learning environment in which you take responsibility for thinking through and applying what you have learned.</i>

<b>TESTS IN HIGH SCHOOL</b>	<b>TESTS IN COLLEGE</b>
* Testing is frequent and covers small amounts of material.	* Testing is usually infrequent and may be cumulative, covering large amounts of material. You, not the professor, need to organize the material to prepare for the test.
* Makeup tests are often available.	* Makeup tests are seldom an option; if they are, you need to request them.
* Teachers frequently rearrange test dates to avoid conflict with school events.	* Professors usually schedule tests without regard to the demands of other courses or outside activities.
* Teachers frequently conduct review sessions, pointing out the most important concepts.	* Professors rarely offer review sessions, and when they do, they expect you to be an active participant, one who comes prepared with questions.
* <b><i>Guiding principle:</i></b> <i>Mastery is usually seen as the ability to reproduce what you were taught in the form in which it was presented to you, or to solve the kinds of problems you were shown how to solve.</i>	* <b><i>Guiding principle:</i></b> <i>Mastery is often seen as the ability to apply what you've learned to new situations or to solve new kinds of problems.</i>

GRADES IN HIGH SCHOOL	GRADES IN COLLEGE
* Grades are given for most assigned work.	* Grades may not be provided for all assigned work.
* Consistently good homework grades may raise your overall grade when test grades are low.	* Grades on tests and major papers usually provide most of the course grade.
* Extra credit projects are often available to help you raise your grade.	* Extra credit projects cannot, generally speaking, be used to raise a grade in a college course.
* Initial test grades, especially when they are low, may not have an adverse effect on your final grade.	* Watch out for your <i>first</i> tests. These are usually "wake-up calls" to let you know what is expected--but they also may account for a substantial part of your course grade. You may be shocked when you get your grades.
* You may graduate as long as you have passed all required courses with a grade of D or higher.	* You may graduate only if your average in classes meets the departmental standard--typically a 2.0 or C.
* <b>Guiding principle:</b> <i>Effort counts. Courses are usually structured to reward a "good-faith effort."</i>	* <b>Guiding principle:</b> <i>Results count. Though "good-faith effort" is important in regard to the professor's willingness to help you achieve good results, it will not substitute for results in the grading process.</i>

### HOW TO MAKE THE TRANSITION TO COLLEGE

- Take control of your own education: think of yourself as a scholar.
- Get to know your professors; they are your single greatest resource.
- Be assertive. Create your own support systems, and seek help when you realize you may need it.
- Take control of your time. Plan ahead to satisfy academic obligations and to make room for everything else.
- Make thoughtful decisions: don't see taking a course as only satisfying a requirement, and don't drop any course too quickly.
  
- Think beyond the moment: set goals for the semester, the year, your college career.

# SUGGESTIONS FOR SUCCEEDING AS A MUSIC MAJOR

Whether you are a first-time college freshman music major or an upper-classman who could still use a few pointers, the following suggestions are offered to help you find success as a music major.

Understand from the outset that you have chosen a very time-consuming (but very rewarding) major that demands much of your time, energy, and intellect.

## General

- Carefully read the *How Is College Different From High School?* document in this *Handbook*. Consider how this applies to all areas of your music studies as well as to your other classes.
- College music study involves acquiring knowledge and mastering many different kinds of skills that you will need to have at your disposal regardless of your ultimate career goals in music:
  - You will take various types of courses over the course of several semesters—theory, aural skills, piano, applied lessons, etc.—that are designed to build cumulative knowledge and skills. By the end of your sophomore year, you will begin taking courses in music history. These courses will expand your knowledge of music literature and performance practice that will be vital to your becoming an informed, well-rounded musician.
  - Do not let yourself get behind. Ask for assistance from professors or tutors at the first sign of problems or not understanding concepts—do not wait until small problems become large ones!
  - *Cramming will not work!* The intended outcome for music courses (including lessons and rehearsals) is building physical, technical, musical, and theoretical skills. Skills cannot be built on a shaky foundation of perfunctory, last-minute preparation. Study and practice every day, regardless of when lessons, exams, or performances are scheduled. (Think of successful college or professional athletes—they achieve their success after years of disciplined training and maintain their success only through continuing this rigorous training. Like athletes, all musicians rely upon well coordinated physical skills that must be practiced as carefully as a free throw or a golf swing—and they must *also* develop musical, communicative, and analytical skills athletes may not need.)
  - Consistently practice the following common-sense habits for success:
    - *Be punctual.* Punctuality does not mean scurrying into a class or rehearsal at the scheduled meeting time. To be punctual means to arrive early with all your necessary and required supplies and to be ready to begin at the appointed time.
    - Demonstrate *reliability* and *preparedness* at all times.
    - In your classes, ask questions, take good notes, and organize them after class.
    - Show *initiative* and demonstrate consistent *effort* in your studies.
- Keep the following in mind:
  - Good musicians always know they can do better. Even after a splendid performance, a good musician looks for ways to improve their performance the next time. A good musician never thinks he/she knows it all or is already the best at what they do. (Your professors can attest to this. Do not get in the trap of thinking you already know it all or have nothing left to learn!)
  - There are many exciting career paths for well-trained musicians, but the music field is an intensely competitive one. To have a successful career in a music field, you must be willing to work toward being the best. Your “competition” in the music world is not just your classmates—there are thousands of musicians and music students throughout the world who want what you want. Sometimes the competition for a job will be local, and sometimes it may be national or international. You need to be among the best prepared to be successful. (Again, look at your professors. Every one of them was selected for their job as a result of a nationwide search.)

## Planning and Time Management

- Regardless of your primary instrument or voice or which music degree you are seeking, a big key to success is **planning and time management**.
- In addition to your scheduled classes, lessons, and rehearsals you must schedule several hours of your day—every day—for practice and study. This time will include (but will not be limited to):
  - practicing for applied lessons, ensemble rehearsals, piano class, aural skills class, etc.
  - regular studying for classes, completing assignments
  - studying for tests and completing larger class projects
- Be prepared to make choices every day about how you will organize and spend your time.
  - Do not leave practice and study time to chance. Schedule particular times every day to practice and study, or you will run the risk of not “finding time” to do everything
  - When you plan your daily schedule carefully and plan ahead for upcoming assignments, performances, etc., you will see that you actually do have time to complete all of your work as well as have time to do such things as relax and enjoy time with your friends, do laundry, and eat. If you give your recreational time priority over class attendance, practicing, and studying, you will find yourself in a constant struggle to complete everything, and you will find your grades going down and your stress level going up.
- If you are not sure how to create a daily/weekly schedule, ask your advisor or another music faculty member to help you make a schedule in which everything falls in place. Then, of course, it is your responsibility to follow that schedule.

## Practicing

- It cannot be stressed enough—practice every day on a regular schedule. You will most certainly NOT succeed as a music major if you are not willing to practice regularly and carefully. If you have peers who are not practicing regularly, do not look to them as an example—at least not as a good example—you have work to do!
- In addition to preparing for lessons and performances on your applied instrument/voice, you will need to spend time practicing ensemble music, class piano assignments, and aural skills (particularly sight reading). It isn't enough merely to spend a certain amount of time in a practice room—you will want to make be the most efficient use of your practice time. Your professors will have specific suggestions based on the nature of your instrument, the repertoire or other assignments you are studying, and your own strengths and weaknesses, but here are some general recommendations to get you started:
  - Always bring all of your music and assignments to the practice room, along with a pencil and metronome.
  - *Practice alone!* You are not accomplishing anything if you bring along your friends.
  - *Remember that practicing is not the same as performing.* Practicing is not going through your music beginning to end over and over. Of course, you occasionally need to run through individual pieces in their entirety, but the vast majority of your time in the practice room will not involve simply playing the music. On a side note, you are not practicing for the benefit of anyone but yourself. Do not worry about what someone in the next room thinks about what you are doing. Chances are, they are not paying any attention to you, and you are not there to impress them anyway!
  - Practicing needs to be goal-oriented. If it takes you more time to accomplish what you need to, practice more! Again, it's not just how much time you spend practicing, it's what you accomplish in that time. And, realize that for most musicians, the feeling of “two steps forward, one step back” is normal. Do not be discouraged if progress is slower than you would like—mindful repetition is the key, and in the long run you will certainly see progress if you keep at it.

- Remember that your practice must always be *mindful*. Just putting in time without closely paying attention to what you are doing and how you are doing it will not get you very far. Both your brain and your body need to be fully present as you practice.
- Decide whether you work best with one long practice session or several short ones and schedule accordingly.
- Go to the practice room with an agenda. How are you going to warm up? What technical exercises will you play/sing? How will you practice these, and what are they supposed to help you accomplish? Which repertoire will you begin with? Which sections need the most work and with which one will you start? How will you practice these difficult sections? What do you want to accomplish with your practicing today? Keep your practicing interesting and relevant—don't let your practicing sessions get in a rut. Take notes—mark your scores with breath marks, fingerings, etc., as well as circling or otherwise marking troublesome sections—to help you plan subsequent practice sessions.
- Think of your time in the practice room as like the time a scientist spends in the lab. Consider a problem or a challenge, make hypotheses based upon what you know and what you carefully observe is happening, and then test them through experimentation and analyze your results. Practicing isn't just drill; it's highly creative—which means it can be lots of fun. Learn to enjoy practicing—that's really what being a musician is all about. Even world-famous musicians spend far more time rehearsing than performing.
- Make a point of practicing as soon as possible *after* your lesson. You will retain what you covered in the lesson much better and can start immediately to work on and reinforce what you worked on in the lesson.
- *Listen carefully* to your practicing—be able to diagnose problems in your playing/singing (pitch, intonation, rhythm, balance, phrase shaping, etc.) as well as to recognize when you do these things well. Learn to listen to your own music-making as an audience member (or your professor) would. Put yourself in your applied professor's shoes (what would he/she say to your singing/playing?)
- Occasionally record a practice-room 'performance' and play it back, with the score and a pencil in hand. Critique your performance as you listen to it and mark the score with your suggestions for improvement—use your notes as the basis of your next practice session.
- If you are required to memorize your music for performance, you must deliberately *practice* memorization. There are many techniques that you can use to memorize music—your professor can help you with these, and your memory will be more secure if you use a combination of methods. Memorization is not “playing the music until I feel it” or until “my hands know what to do.” This is actually the least secure type of memorization. Memorize well and memorize early.

## Listening Skills

- Music is an aural art, and critical listening skills are indispensable to the professional musician and music teacher. Professional sounding performances are characterized not just by technical precision but also by carefully planned and thoughtfully considered and executed nuances in tone, tempo, and dynamics.
- As a music major, you need to develop your own critical listening skills. This isn't usually something that will be an assignment in a class or lesson, or something that you will accomplish in any given semester. This is a skill that takes practice and time to develop. Highly sensitive listening skills will enhance your performing (including conducting) skills, will be vital to your success as a music teacher, and will make concert-going a richer experience.
- Listen to lots of music of all kinds—classical, jazz, opera, musical theatre, choral, orchestral, chamber, etc. Listen to good music every day. Do some of your listening while reading the score. Try listening to several recordings of the same composition—preferably with a score—and compare interpretations.
- Be aware that musicians can be successful and widely admired artists even if you personally don't much like what they do. It can be a useful exercise to ask yourself, “What do other people find to admire or enjoy

about this musician's work? What is this artist trying to accomplish?" You may find a new appreciation of that musician—and even if you don't, you may learn something useful about your own work and artistry.

- Attend as many live performances as you can. Attend more concerts in Spivey Hall than you are required to attend. Attend performance of the Atlanta Symphony, Atlanta Opera, other professional venues in the city, concerts in other local university music programs, etc.
- Besides helping to develop your listening skills, regular listening to live and recorded music will acquaint you with repertoire beyond that that you will have time to learn to learn in your lessons, ensembles, and classes.
- Take advantage of studio classes in which you are requested to comment upon other students' performances. When you have an upcoming performance, invite another music major to hear a preview of your performance; give him/her a copy of the score and ask them to critique your performance. Return the favor when it is their turn to perform—you'll be surprised how helpful this is in developing your listening skills as well as your performing skills.

## Music Courses

- Do not underestimate the importance of learning music fundamentals and developing sight-reading and other aural skills. These form the basis of all future work in your music studies, and you must have a high degree of literacy in these areas in order to succeed.
- Even if you are not a pianist, work to improve your keyboard skills. These skills are indispensable for learning and teaching harmony and studying music scores. Regardless of your major instrument/voice, you will likely be called upon from time to time to play simple accompaniments or demonstrate concepts at the keyboard.
- Again, spend time every day reviewing and studying for your music courses, and do not allow yourself to get behind. These courses are cumulative in nature, and it will be difficult to simultaneously learn "old" concepts and apply them to new concepts.
- All of your music studies are relevant and important to your success. Keep up with them all! If you pay attention and actively look for the connections, eventually you'll find that they all "fit together" and reinforce one another.

## A Few More Considerations

- Take care of yourself. Eat well, stay hydrated, and get an adequate amount of sleep regularly. You will stay busy, and you want to stay at your best!
- Protect your investment—you're investing money and time in your education. (And so are the taxpayers of the State of Georgia; they want to see a return on their investment, too.) Make sure you get your money's worth and it's *permanent*. You're throwing away your time and money if you're planning only to remember something until the final exam. Learn it forever—including your general education courses. As you go through life, you may be surprised at how being able to write well, calculate, comprehend scientific concepts, or understand other cultures or historical periods will be useful to you as a music professional.
- Remember that you can succeed as a music major if you choose to do so. You were accepted into the music program because the faculty thinks you have what it takes to succeed. That was the first step—the rest is up to you.