Georgia Southern University
Department of Music

Student Handbook
(revised 7/23/15)

This Handbook, supplementary to the Georgia Southern University General Catalog, is prepared for the convenience of students and faculty and is not to be construed as an official publication of the Board of Regents of the University System of Georgia. In case of any divergence from or conflict with the Bylaws and Policies of the Board of Regents, the official Bylaws and Policies of the Board of Regents shall prevail.
# TABLE OF CONTENTS

1. Department of Music Mission Statement  
2. Introduction  
3. Facilities and Equipment  
   3.1 Foy Building and Annex  
   3.2 Carol A. Carter Recital Hall  
   3.4 University-Owned Instruments  
   3.5 Lockers  
   3.6 Keys  
   3.7 Bulletin Boards  
4. General Undergraduate Policies  
   4.1 Entrance Auditions  
   4.2 Academic Advisement  
   4.3 Attendance Policy  
   4.4 Faculty Office Hours  
   4.5 Required Minimum Grades  
5. Common Body of Knowledge Policies  
   5.1 Group Piano  
   5.2 Music Theory and Aural Skills  
   5.3 Recital Attendance  
6. Ensembles Policies  
   6.1 Large Ensembles  
   6.1.1 Large Ensembles Assignments  
   6.1.3 Change of Principal Instrument  
   6.2 Other Ensembles  
   6.2.1 Athletics Bands  
   6.2.2 Georgia Southern Opera  
   6.2.3 Jazz Ensemble  
   6.2.4 University Band  
   6.2.5 Small and Studio Ensembles  
6.3 Total Ensemble Commitment  
7. Music Education Requirements  
8. Applied Music Policies  
   8.1 Registration  
   8.2 Applied Music Standards  
   8.3 Required Degree Proficiency Levels  
   8.4 Applied Music Juries  
   8.5 Studio Class  
   8.6 Sophomore Barrier  
   8.7 Change of Principal Instrument
9. Recital Policies
   9.1 Degree Recitals
   9.2 Recital Hearings
   9.3 Recital Regulations
   9.4 Programs and Publicity
   9.5 Attire and Presentation
   9.6 Cancellations
10. Accompanying Services for Students
    10.1 General Information
    10.2 Accompanying Services for Juries
    10.3 Accompanying Services for Recitals
11. Extenuating Circumstances
Appendix A: Scholarships
Appendix B: Fraternal and Professional Music Organizations
Appendix C: Protecting Your Hearing Health
Appendix D: Protecting Your Neuromusculoskeletal Health
Appendix E: Protecting Your Vocal Health
1. Department of Music Mission Statement

The Department of Music’s mission is to provide opportunities for studying and making music within the context of a liberal arts education; to prepare students for careers in music-related fields; to enhance the cultural life of the campus and surrounding region; and to contribute to the preservation and expansion of our rich musical tradition through performance, composition, education, and research.

2. Introduction

The Department of Music faculty welcomes you as a student musician at Georgia Southern University. The music faculty at Georgia Southern is devoted to teaching and helping students develop individual musical skills. Your success at Georgia Southern and ultimate career success are our primary concerns. To this end, we remain committed to close and personal attention in all course work, readiness to offer additional help to any student who requests it, and an effective academic advisory system.

The Department of Music is proud of its standards, the accomplishments of its students, and the diversity of its faculty. We are especially proud of the quality of instruction we offer. All courses are taught by full-time faculty or other professionals in the field.

In addition to your professional development, you will develop friendships with faculty and other students, many of which will remain life-long. These associations will prove vital to your continued development as a musician long after your graduation from Georgia Southern.

This Handbook is a supplement to the Music sections of the Georgia Southern University catalog. Its purpose is to acquaint you with Department of Music policies and practices, special academic requirements, and student performing organizations. All policies, implemented through faculty, student, and administrative recommendations, are designed to help ensure your ultimate academic success as well as to facilitate procedural matters.
3. Facilities and Equipment

3.1 Foy Building and Annex

The Foy Building (84 Georgia Ave.) and Annex are the main facilities for the Department of Music. The vast majority of our activities (classes, rehearsals, lessons, and recitals) occur here. The Foy Building and Annex are open from 6:00 am until 11:00 pm Monday through Friday for general access, and 6:00 am until 11:00 pm Saturday and Sunday with authorized/enabled faculty/staff/student IDs. Students without authorization should not be in the Foy Building or Annex when these facilities are officially closed. Keys are not available for exterior doors of the Foy Building and Annex.

Practice rooms, pianos, music instruments, furniture, and other equipment are in the building for the use and convenience of student musicians and faculty. Care and maintenance of these facilities and equipment are the collective responsibility of all those who use them. We all should create and maintain a professional atmosphere in our shared spaces.

To prevent vandalism or theft, the Carter Recital Hall, the Annex, and all classrooms are locked when not in use. It is the responsibility of each user to lock doors after a rehearsal, class, or other event. Although Georgia Southern is a safe campus and our is a nurturing community, it is important to never leave instruments, books, music or other belongings unattended. This is especially true for practice rooms (where it is most tempting to leave belongings).

Note: Food and drink are not allowed in the practice rooms or classrooms.

3.2 Carol A. Carter Recital Hall

The Carol A. Carter Recital Hall is a 287-seat venue, with theatrical lighting, amplification system and recording equipment, and a projector for multimedia performances. It is the primary performing venue for most student and chamber music recitals. It is used only for performance activities and for specially approved functions.

Students who wish to reserve the hall or any other part of the music facility for specially approved functions need to work with the appropriate faculty member and the Department staff. Use of the Carter Recital Hall requires approval of the Department Chair. A faculty member must be present at all after-hours student rehearsals to supervise stage clearance and to lock the Carter Recital Hall.

Everyone who uses the Carter Recital Hall should clear the stage after each use, except in the case of a dress rehearsal before a concert requiring an extensive set-up. Equipment taken from the Annex must be returned immediately after the concert and placed in its original position. Faculty members in charge of concerts are responsible for clearing the stage and moving
equipment and must personally supervise such activity.

The backstage area must be left uncluttered at all times. **Clear access to the exit, the green room, and piano bay must be maintained.** Use of the two Steinway concert grand pianos is limited and requires permission of the Department Chair and/or applied teacher.

### 3.4 University-Owned Instruments

Only music majors and those involved in music courses, upon the consent of the Director of Bands or Director of Orchestra, will be allowed to check out school-owned instruments or equipment. Available for use without a fee, the instruments or equipment must be returned when called for by the Director of Bands or the Director of Orchestral Activities. A fee of $10.00 will be assessed when items are returned past due. Within two weeks of the due date, the full and complete cost of the instruments or equipment will be assessed. All other students or interested groups shall assume that such instruments or equipment will not be made available to them. In those rare instances when use is absolutely mandatory, a request in writing for such may be made to the Department Chair. The Department Chair will then determine if the request shall be granted and will respond accordingly to the requesting group.

The Director of Bands or the Director of Orchestral Activities will be responsible for checking-out, checking-in, assessing instruments, and collecting fees.

Students are responsible for damage, beyond normal wear, to school-owned instruments or equipment.

### 3.5 Lockers

Instrument locker assignments will be made by the Director of Bands (for wind and percussion instruments) and the Director of Orchestral Activities (for string instruments). Lockers will be numbered and labeled as to their use (Tuba, Trombone, Cello, etc.) and assignments will be made accordingly. At the end of the check-out period, the lockers must be cleared out and locks or keys returned to the issuing director. Should this not occur, the lockers will be opened and the contents removed. The Director of Bands and the Director of Orchestral Activities will be responsible for retrieving the checked-out keys. Combination locks will be removed at the end of each check-out period and will be randomly paired with the lockers.

Personal locker (books, personal belongings) assignments will be made by the Music Department secretary at the beginning of each Fall semester. At the end of Spring semester, ALL lockers are to be emptied. Lockers not emptied will have the locks and contents removed.

**NOTE:** When in use, lockers should be kept locked at all times. Theft and/or vandalism may occur at any time, day or night.
3.6 Keys

Per University policy, all keys for interior doors in the Foy Building and Annex will be obtained from the Locksmith shop, by each individual faculty/staff/student.

To obtain a university key:

Obtain a Key Request and Authorization form from the Music administrative secretary. Complete the form while in the Music administrative secretary’s office. The Music administrative secretary must sign off on the Key Request and Authorization form. The completed and signed form is to be taken to the Physical Plant office for processing and key pickup. If the form is more than a week old a new form will have to be completed. Any key that is lost or needs to be replaced will cost 175.00 per key. All keys must be returned to the Physical Plant/Locksmith shop before Graduation. If not, then a hold will be put on your account/graduation paperwork until keys are paid for.

3.7 Bulletin Boards

Bulletin Boards for music student, organization, and faculty use are located throughout the Foy Building. Students should check daily the large bulletin board located in the main lobby. All official notices regarding departmental and class policies, juries, and recitals, as well as notes and communiqués for individuals will be posted on the Music News board in the lobby.
4. General Undergraduate Policies

4.1 Entrance Auditions

All prospective music majors are accepted into the music program on the basis of an audition. In addition to the audition, students must take a diagnostic theory and aural skills test.

4.2 Academic Advisement

Music majors are advised by the college’s academic music advisor, Ms. Veena Shankar.

4.3 Attendance Policy

Each professor may make his/her own policy regarding attendance at classes, private music lessons, and ensemble rehearsals. Students will receive a syllabus for each course.

4.4 Faculty Office Hours

Faculty members are available to meet with students by appointment or during posted office hours.

4.5 Required Minimum Grades

Music majors must earn a minimum grade of “C” for each music class that applies toward graduation in order to progress in the music program. Students earning less than a “C” grade in a sequential course offering may not take the next course in the sequence until the course is repeated and a grade of “C” or higher is earned. In addition, students must earn a minimum grade of “C” in a prerequisite course before taking an advanced course in the same subject area.

Music majors will be expelled from the degree if they receive a grade of “D” or “F” any individual required music course twice during the undergraduate degree program. In the event a music major receives a “D” or an “F” in a required music course during the first time that they take the class, the instructor will notify the student, the music academic advisor, and the Department Chair in writing that this student is on probation in the music program, will only have one more attempt to pass the course with a grade of “C” or higher, and will no longer be a music major if they fail to pass the course on the second attempt. The notification will also state that the student must meet with the instructor before retaking the class to discuss reasons that led to the unsuccessful attempt and to establish a supplemental study program to remediate these deficiencies.
In the event that a music major fails an individual required music course twice the advisor will notify the Department Chair, and the department chair will notify the student that they have been dismissed from the major. The student may file an appeal within ten (10) days of receipt of the notification by making a written request to the Department Chair.

Dismissal from the Music Program does not affect the ability of the student to continue in another major in the University, and music courses already taken may count toward the requirements of a music minor program or a Bachelor of General Studies degree, if desired. However, a student dismissed from an undergraduate program in the Music Department may not transfer to any other music program if the failed course is music common core class (i.e., in the group piano, theory, sight singing and ear training, or music history sequences). If the failed course pertains solely to a specialized area (music education, performance, etc.), the student may request to transfer to another music program.
5. Common Body of Knowledge Policies

5.1 Group Piano

All music majors other than piano primaries must satisfy a four-semester sequence of group piano. Students with prior experience may be eligible to exempt some or all of the sequence and should schedule an appointment with Dr. Pearsall to do a placement test. These are conducted during the add/drop period at the beginning of each semester. Students who wish to do so may also contact Dr. Pearsall in advance to inquire about scheduling a placement test just prior to the start of the semester (usually the Friday prior to the start of classes).

Transfer students who did not complete a four-semester piano requirement at their previous institution should take a placement test to determine appropriate placement within the sequence. Those who did complete a four-semester piano sequence at their previous institution must demonstrate acceptable proficiency by passing the piano proficiency exemption exam with a score of 70% or better. Those not passing the exam will be placed in the appropriate course within the sequence.

5.2 Music Theory and Aural Skills

The Department of Music at Georgia Southern University will recognize credits from transfer students who have successfully completed one or more courses from the standard four-semester course sequence in music theory and aural skills at their previous institutions. However, this will not necessarily grant automatic exemption from the Department’s own course sequence. All transfer students seeking to be exempted from such courses must take a test to determine appropriate placement within the sequence or acceptable proficiency that would exempt them from related coursework.

5.3 Recital Attendance

All students must successfully complete a minimum of six (6) semesters of MUSE 1100 Recital Attendance. Each semester’s syllabus lists the requirements necessary for a satisfactory grade. All students will register for MUSE 1100 Recital Attendance each semester until the required six semesters are successfully completed.
Transfer students will be credited one semester of satisfactory recital attendance for each semester of applied music successfully completed at their previous institution(s). A maximum of four (4) semesters of credit will be awarded.
6. Ensembles Policies

6.1 Large Ensembles

Large ensemble participation is a part of all undergraduate degree programs in the Department. Most students are required to participate in a large ensemble every semester of their program (with the exception of the student teaching semester for music education majors). Students are placed into an appropriate large ensemble by audition.

There is a specific set of ensembles that fulfill the “large ensemble” requirement.

Large Ensemble Descriptions

Georgia Southern Symphony

Besides filling the function of a university orchestra for the instruction and experience of music majors pursuing careers on orchestral instruments, the Georgia Southern Symphony serves the cultural needs of Bulloch and the surrounding counties. The orchestra presents several concerts each year, including staged musical works and large choral works.

Symphonic Wind Ensemble

The Georgia Southern University Symphonic Wind Ensemble is the premier concert band at GSU and is open, by audition, to the finest wind and percussion performers from the Department of Music and on the Georgia Southern campus. Auditions for GSUSWE are held the week prior to the start of fall and spring semesters.

Wind Symphony

The Georgia Southern University Wind Symphony fosters the highest performance standards while offering its members an opportunity to expand their technical and musical understanding and expertise. Programming for the Wind Symphony features challenging and engaging literature drawn from the rich musical tradition of the modern concert band.

Georgia Southern Chorale

The Georgia Southern Chorale is a highly select choral ensemble in the Vocal/Choral Area. GSC performs a wide variety of literature from all style periods and genres appropriate for chamber choir. GSC presents on campus performances, tours, and is frequently featured on ACDA and MENC events. Membership in this choir is by permission and audition only.
University Singers

University Singers is a non-auditioned choral ensemble. Membership is open to any GSU student. University Singers presents concerts each semester and performs at Choral Honors Day and at other events as invited. Concert literature represents all styles and genres appropriate for large choir.

6.1.1 Large Ensembles Assignments

Musical ensembles are categorized as either “large” or “small,” not primarily by the size of the group, but on whether the ensemble fulfills the specific degree requirement for “large ensemble” or not. All Students must enroll in a Large Ensemble appropriate for their primary applied area and degree program until the student has satisfied his/her Large Ensemble requirement.

TYPICAL ENSEMBLE ASSIGNMENTS

<table>
<thead>
<tr>
<th>Primary Instrument</th>
<th>Large Ensemble Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wind and Percussion</td>
<td>Symphonic Wind Ensemble</td>
</tr>
<tr>
<td></td>
<td>Wind Symphony</td>
</tr>
<tr>
<td>Strings</td>
<td>Georgia Southern Symphony</td>
</tr>
<tr>
<td>Voice</td>
<td>Southern Chorale</td>
</tr>
<tr>
<td>Piano and Guitar</td>
<td>University Singers</td>
</tr>
<tr>
<td></td>
<td>Select an appropriate ensemble according to your abilities; Music Education students must select an ensemble appropriate to their degree track (Choral/Instrumental)</td>
</tr>
</tbody>
</table>

Piano Performance majors will take four (4) semesters of Piano Ensemble (MUSE 3514) as part of their “large” ensemble requirement (Fall and Spring of two academic years); piano principals in the Music Education program will take two (2) semesters of Piano Ensemble as part of their “large” ensemble requirement (Fall and Spring of one academic year).

Placement in large ensembles is by permission/audition only. While students may register for more than one large ensemble per semester, only one large ensemble per semester will count towards satisfaction of the degree requirement.

NOTE: The Southern Pride Marching Band is not, by this definition, a “large ensemble.” However, all Music Education majors with a primary instrument in the Wind or Percussion Area must complete a minimum of two semesters in the Marching Band during their first two years on campus at Georgia Southern University as part of their degree program.

NOTE: Students may not participate in an ensemble while enrolled in Student Teaching without written permission of the ensemble director and the Director of Music Education.
6.1.3 Change of Principal Instrument

Students who change principal instruments during the course of their degree program (e.g., from piano to voice) must complete at least 50% of the degree program’s large ensemble requirement on the final principal instrument.

6.2 Other Ensembles

6.2.1 Athletics Bands

Southern Pride Marching Band

Developed to complement Georgia Southern's NCAA champion football team, the Southern Pride Marching Band is open to brass, woodwind and percussion instrumentalists as well as to twirlers and colorguard personnel. The group takes the field at halftime of each home football game throughout the fall and often accompanies the football team to away games. The band's choreographed shows are designed with computer assistance and feature many types of music including pop, rock, classical, and jazz. Instrumentalists are accepted on the basis of high school band experience; drum line, twirlers and colorguard members must audition each spring.

Hoop Troop

The Hoop Troop Basketball Band meets in the Spring semester and performs at home basketball games as well as the conference and NCAA basketball tournaments. Admission is by audition and at the discretion of the Director and Assistant Director of Athletic Bands.

Net Squad

The Net Squad meets in the fall and performs at volleyball and fall basketball games. Admission is by audition.

6.2.2 Georgia Southern Opera

Georgia Southern Opera provides a training ground for singing actors and presents a variety of music-theater productions during the school year. Enrollment is open to all.

6.2.3 Jazz Ensemble

The GSU Jazz Ensemble provides an opportunity for qualified musicians to perform jazz in the medium of a 20-member big band. Various styles of jazz including traditional swing, bebop, Latin, contemporary, and rock are played by the organization.
6.2.4 University Band

The University Band rehearses one evening per week during the spring semester. The ensemble generally performs one public concert, is open without audition to all Georgia Southern students and faculty members. It is also open to musicians in the greater Statesboro community who have experience on a brass, percussion, or woodwind instruments.

6.2.5 Small and Studio Ensembles

Small ensembles are offered either through applied lessons or through a small ensemble course. Not all studios include a small ensemble as part of the applied lessons; that is a decision made by the individual faculty member. These ensembles meet during the applied music studio class time.

Instrumental Performance majors are required to take four semesters of small ensemble for credit. These ensembles meet 50 minutes/week in a coached session and are expected to rehearse an additional 50 minutes/week in an uncoached session. Vocal Performance and Music Education majors fulfill the small ensemble requirement through Opera Theatre class.

All students are expected to have at least one small ensemble experience during their studies at Georgia Southern.

Small and Studio Ensembles Descriptions

Brass Ensembles

Brass Ensembles consist of any number of combinations of brass instruments performing in a smaller chamber setting. Current GSU brass ensembles include the brass quintet, trombone choir, tuba ensemble, trumpet choir, and horn ensemble.

Percussion Ensemble

The Percussion Ensemble focuses on a broad repertoire encompassing many styles of percussion literature including transcriptions, world music, popular music, and a variety of percussion ensemble staples.

Piano Ensembles

Piano ensembles are designed to give students the opportunity to acquire experience with a variety of ensemble combinations and performances. Repertoire is selected to acquaint students with representative literature from all periods.

String Ensembles

String ensembles in duos, trios and quartets are formed upon student request. They are coached in literature appropriate to the group and perform in student recitals and at other on-and-off
campus functions.

**Guitar Ensemble**

The Guitar Ensemble provides opportunities for guitarists to perform in duos, trios, and quartets, as well as in a large group. They are coached in literature appropriate to the group and perform in recitals and at other on-and-off campus functions.

**Woodwind Ensembles**

The objectives of the woodwind ensembles are to gain familiarity with the woodwind literature and to learn the art of small ensemble playing. Membership in the Georgia Southern University clarinet quartet, flute choir, and mixed woodwind ensembles is open to woodwind players regardless of major.

**Southern Saxophones**

Southern Saxophones comprises the saxophone choir as well as smaller ensembles. The ensemble performs at various community events including First Friday and ArtsFest and presents the annual Night of Wild Sax.

**Fermata the Blue**

Fermata the Blue is an award winning contemporary *a capella* vocal ensemble. Fermata the Blue is open to singers of all majors, and stages on- and off-campus performances.

**Southern Gentlemen**

Southern Gentlemen is an award-winning barbershop ensemble. The group performs on choral recitals and at on- and off-campus events.

**6.3 Total Ensemble Commitment**

Students should be enrolled for all ensembles in which they participate. Students should not participate in more than three (3) ensembles in any given semester, without written permission from the Department Chair.
7. Music Education Requirements

Music Education majors must attend a meeting at the beginning of each fall term to receive a summary of the most recent specific program requirements. The Music Education Field Experience Handbook is posted on the Music Department website > Students > Student Forms. A minimum overall GPA (all college courses ever taken) of 2.5 is required for admission and retention in the Teacher Educator Program. In order to Student Teach, Music Education majors need a minimum institutional GPA (courses taken at Georgia Southern) of 2.75. For a student who only enrolls at Georgia Southern, this means your overall GPA needs to be a 2.75 to Student Teach. A minimum grade of C must be earned in all professional courses (College of Education and Music Education).
8. Applied Music Policies

8.1 Registration

Applied music courses are sequential in nature with various levels of proficiency. For all Bachelor of Music degree candidates and Bachelor of Arts in Music degree candidates, enrollment in a two-credit applied lesson on the primary instrument is expected each semester until the appropriate level has been exited.

8.2 Applied Music Standards

Proficiency levels are consistent with the applied music course number. Students will be assigned a proficiency level by the applied area faculty through audition. All applied music courses have the prefix MUSA. In all applied course numbers, the third digit indicates the number of credit hours and the fourth digit indicates area.

In applied music (private music lessons) a 25-minute lesson receives 1 credit hour, a 50-minute lesson receives 2 credits, and a 75-minute lesson receives 3 credits, with preparation time ranging from 4-28 hours per week depending on the professor, the applied area, the number of credits, and the student’s degree and major.

<table>
<thead>
<tr>
<th>Non-Major Levels</th>
<th>Undergraduate Levels</th>
</tr>
</thead>
<tbody>
<tr>
<td>I MUSA 12XX</td>
<td>I MUSA 11XX</td>
</tr>
<tr>
<td>II MUSA 32XX</td>
<td>II MUSA 21XX</td>
</tr>
<tr>
<td>Graduate Levels</td>
<td></td>
</tr>
<tr>
<td>GI MUSA 71XX</td>
<td>IV MUSA 41XX</td>
</tr>
</tbody>
</table>

A student will continue to enroll in the assigned level until he/she reaches the next Proficiency Level. Levels must be completed in sequence and a student may not skip a level. Transfer students will be placed in the appropriate level by audition. The successful public performance of an approved solo is a prerequisite to being assigned the next proficiency level.

The above policy will apply to music majors on their primary instruments only. Music majors who take a secondary instrument, as well as all others in applied music will enroll at the level assigned by audition and be expected to progress to higher levels.
8.3 Required Degree Proficiency Levels

The required degree program Proficiency Levels are as follows:

- BA - Complete level II
- BM: Performance - Complete level IV
- BM: Music Education - Complete level II *(prior to Student Teaching)*
- BM: Composition - Complete level II

8.4 Applied Music Juries

All music majors will take a jury in their major applied area at the end of each semester of applied study. Music minors may take a jury at the discretion of the applied teacher. Music majors giving a recital may or may not be required to take a jury at the discretion of the jury committee.

8.5 Studio Class

Studio classes on each instrument/voice will be held in accordance with the individual professor's curriculum design.

8.6 Sophomore Barrier

Students must exit Level I in applied study by the end of the fourth semester. A student who does not pass the level requirement will have one more semester in which to reach the required level. Students who have not exited the designated level at the end of five semesters of applied study (at GSU or through GSU and transfer hours) will be advised from the degree program.

8.7 Change of Principal Instrument

Students who change principal instruments during the course of their degree program (e.g., from piano to voice) must complete the leveling requirement for the new instrument to complete the degree program.
9. Recital Policies

Note: These policies, written with respect to solo recitals required for the degree, also govern recitals by fraternal and non-fraternal organizations.

9.1 Degree Recitals

Students will register for the appropriate recital class the semester in which the recital is to take place. These are the recitals required for our degree offerings:

- Performance majors: One half recital (MUSA 3101) and one full recital (MUSA 4111).
- Music Education majors: One half-recital (MUSA 2101).
- Composition majors: One full recital of original compositions (MUSA 4111).
- Graduate performance/composition majors: One full recital (MUSA 7191).

Students must be on Level II to register for and perform a graduation recital (MUSA 2101), on Level III to register for and perform a junior recital (MUSA 3101), and on Level IV to register for and perform a senior recital (MUSA 4111). Students must also have successfully completed the theory, aural skills, and group piano sequences (as needed) before presenting a graduation, junior or senior recital.

Note: Music education majors must give their graduation recital prior to the student teaching semester.

9.2 Recital Hearings

All degree recital hearings must be unanimously approved by the appropriate jury committee at least three weeks prior to the scheduled recital date. Recital hearing and rehearsal dates will be established by the primary teacher and recorded on the main calendar.

The appropriate applied committee will attend the hearing and approve the program for performance. In the event that a jury member must be absent from the hearing, the jury chair will find a substitute faculty member. All program repertoire will be presented at the hearing. No program substitutions (additions or deletions) may be made between the hearing and recital dates.

Rehearsal time in the Carter Recital Hall shall be limited to three hours per recital.
9.3 Recital Regulations

All recitals will be of reasonable length – 25-30 minutes of music for a half-recital (Junior, Graduation) and 50 minutes of music for a full recital (Senior, Graduate). Intermissions are not recommended (unless necessary due to musical demands of the repertoire). Student full recitals should not exceed one hour in length, including set up and intermissions.

Encores are prohibited. Material added at the performance without the consent of the jury will result in a lowered grade. Recital dedications are considered inappropriate and unprofessional; as such, they are generally prohibited.

9.4 Programs and Publicity

All program and publicity information is due in the main office at least ten business days prior to the scheduled recital and only after the recital hearing is passed. The primary instructor will prepare and proof-read all publicity and program information, including the final copy and it’s format. The music secretary is responsible only for copying the final recital program copy. If a program is not turned in on time, it will be the student’s responsibility to duplicate his/her recital program.

9.5 Attire and Presentation

Performers are expected to present themselves professionally at recitals (including General Student Recitals); this includes wearing appropriate attire.

9.6 Cancellations

Recital cancellations are considered highly unprofessional. However, if in the event of unusual circumstances a recital must be cancelled, the student’s accompanist, the Department Chair, and the Department staff must be notified.
10. Accompanying Services for Students

10.1 General Information

Accompanying is offered to music majors and minors for General Student Recitals; Endowed and Studio Honors Recitals; Juries; and Graduation, Junior, Senior, and Graduate Recitals. The Coordinator of Collaborative Piano (CCP) will make all accompanying assignments in cooperation with the applied faculty.

Rehearsals with the accompanist will be scheduled by the student. The time allotments for rehearsals are:
- GSR, Studio Honors Recital, Endowed Recital, Juries - two 20-30 minute rehearsals
- Senior, M.M. Recital: four lesson/rehearsal hours, hearing, dress rehearsal, and recital
- Graduation, Junior Recital: three lesson/rehearsal hours, hearing, dress rehearsal, and recital

At the discretion of the pianist, additional rehearsals may be provided depending on the pianist’s availability and the difficulty of the music.

Payment for competitions, individual recitals, recording sessions, and additional services are the responsibility of the performer.

10.2 Accompanying Services for Juries

The student will be given a deadline for submitting music to the jury accompanist. If the deadline for submitting music to the accompanist has passed, the student will not be provided an accompanist for his/her jury.

Rehearsals with the accompanist will be scheduled by the student. The time allotment for preparation for juries are two 20-30 minute rehearsals with the accompanist. If a student cannot attend a scheduled rehearsal, rescheduling of the rehearsal, dependent on the accompanist’s availability, must occur prior to the original rehearsal time. If the student misses one of the two rehearsals, the student will not be provided an accompanist for his/her jury.

10.3 Accompanying Services for Recitals

When a student is planning to present a recital, he or she must submit an Accompanist Request Form. If a recital is being shared by two students, an Accompanist Request Form must be submitted for each student. Recitals should not be scheduled prior to the assignment of an accompanist; the accompanist should be consulted about possible dates prior to recital scheduling.
Rehearsals with the accompanist will be scheduled by the student. The time allotments for rehearsals are:

- GSR, Studio Honors Recital, Endowed Recitals - two 20-30 minute rehearsals
- Senior, M.M. Recital: four lesson/rehearsal hours, hearing, dress rehearsal, and recital
- Graduation, Junior Recital: three lesson/rehearsal hours, hearing, dress rehearsal, and recital

At the discretion of the pianist, additional rehearsals may be provided depending on the pianist’s availability and the difficulty of the music.
11. Extenuating Circumstances

Extenuating circumstances, which prevent a student from meeting a certain academic requirement, or departmental policy, occasionally arise. Procedures for special consideration are as follows:

- The student will make a written request to the academic advisor that his/her circumstance be taken under special consideration.
- The written request must state the reasons why the student is unable to meet the requirement or policy.
- The advisor will, in writing, notify the appropriate instructor (if applicable) and the Department Chair of the student's request.
- The Department Chair will request documentation with the advisor, instructor, other appropriate faculty, and possibly the student to discuss the request.
- The Department Chair's decision will be communicated in writing to the student and copies given to the advisor and instructor.
- All documentation is confidential and will be kept by the Department Chair.
Appendix A: Scholarships

Renewable Scholarships

Carol A. Carter music scholarships are awarded through the scholarship audition process to freshman music majors and are renewable for four years as long as the scholarship criteria and requirements are met. The students must demonstrate outstanding musical talent, academic excellence, service to others, and be of the highest integrity.

Annual Endowed Scholarships

The Presser Foundation Scholarship, made available by the Presser Foundation of Haverford, Pennsylvania, is awarded annually to an outstanding rising senior music major who has excelled in both musical performance and academics.

The George R. and Emma T. Kelly Scholarship is awarded to a music major in piano performance. The scholarship is awarded on a competitive basis each year and is based upon merit, talent exhibited, academic record, personal character, relevant extracurricular activities, and future professional goals.

The William J. Deal Memorial Scholarship is awarded on an annual basis to a select music major. This award is based on the student's academic record, the highest standards of music performance, and general conduct relative to student life and activities.

T.J. Morris Company Scholarship is awarded on an annual basis to a select music major. This award is based on the student's academic record, the highest standards of music performance, and general conduct relative to student life and activities.

The Dorothy L. Moore Scholarship is awarded annually to the outstanding rising senior in music education student whose primary instrument is in the string area and who performs with the Georgia Southern Symphony.

The Douglas Graves Symphony String Performance Scholarship is a competitive award of $2,000.00 given to an outstanding string major. The recipient must also be a member of the Georgia Southern Symphony and meet all other criteria for a Departmental Scholarship.

The recipient shall only be eligible to receive the scholarship once during their time of study at Georgia Southern University.

The Dorothy Lucille Pevey Music Education Scholarship is awarded annually to the outstanding rising senior in music education.

The Esther Wilburn Barnes Piano Scholarship is awarded annually to a music major whose
applied area is piano and who has maintained a 3.0 GPA.

The Cohen and Newell D. Anderson Memorial Scholarship is awarded to a music major who has maintained a 3.0 GPA and who has demonstrated outstanding leadership and musical ability.

The Michael. Braz Music Scholarship is awarded to a rising sophomore music major who has maintained a 3.0 GPA and who has demonstrated exemplary musicianship and academic achievement.

The Gretsch Company/Ernie Gadzos Memorial Scholarship was established by the Gretsch Music Co. and is awarded to an outstanding percussionist.

Other named awards of varying amounts and requirements are available on a yearly basis. There is no formal application process for scholarships. All students who maintain a 3.0 GPA are considered.

Scholarships may be awarded to music majors who meet the standards for scholarship but may not have been on scholarship when first accepted to the music program.

NOTE: All Carter, Endowed and annually funded scholarship recipients must be enrolled in private lessons in the applied area for which the scholarship was awarded, regardless of the total of credit hours accumulated. Music Education majors are exempt during the semester in which they student teach.

The Georgia Southern Symphony, Symphonic Wind Ensemble, Marching Band, Southern Chorale, University Singers and Jazz Ensemble scholarships/service awards are awarded primarily upon performance ability and the needs of each of the ensembles. The Georgia Southern Opera offers work stipends for stage technicians and singers. Both music majors and non-majors are eligible for ensemble scholarships by auditioning for the director of the appropriate ensemble.

Phi Mu Alpha Sinfonia and Sigma Alpha Iota professional music fraternities each offer a scholarship by audition.

Students may receive scholarships from more than one funding source.

Scholarship recipients enter a contractual agreement specifying the academic, performance and other requirements of their scholarships.
Appendix B: Fraternal and Professional Music Organizations

1. FRATERNAL ORGANIZATIONS

Pi Kappa Lambda - National Honor Society

Pi Kappa Lambda is the national honor society in music open by invitation to junior, senior, and graduate music majors. In addition to scholarship, students who are elected to the society must be considered to have outstanding musicianship.

Kappa Kappa Psi

Kappa Kappa Psi provides the bands with organized and concentrated service activities and gives members valid and wholesome experiences in organization, leadership, and social contacts. The honorary nature of membership is based on the premise that “it is an honor to be selected to serve” the bands, the Department of Music, the University, and the cause of band music in the nation's colleges and universities.

Phi Mu Alpha Sinfonia

Phi Mu Alpha Sinfonia is a professional fraternity to encourage and promote the highest standards of creativity, performance, education and research in music. Membership is open to male students who have a deep and continuing interest in music.

Sigma Alpha Iota

The Sigma Alpha Iota Music Fraternity for women was established in 1903 with the sisters pledged to "stand for the highest possible musical scholarship, for nobility and uprightness of character and for the maintenance of friendly and unselfish relations among women in the musical profession." SAI has maintained these lofty ideals during the ensuing years. Membership in this international organization is open to qualified women with active and sincere interest in furthering their musical education.

Tau Beta Sigma National Honorary Fraternity

Tau Beta Sigma, a coeducational fraternity, operates primarily as a student service and leadership recognition society, whose chief aim is to assist the band director in developing the leadership and enthusiasm that is required of the band. Fraternity goals are to not only provide the band with organized and concentrated service activities, but to give our membership valid and wholesome experiences in organization, leadership and social contacts. The honorary nature of membership is based on our premise that "it is an honor to be selected to serve” the band, the Music Department, Georgia Southern University and the cause of band music in the nation's colleges and universities.
2. PROFESSIONAL ORGANIZATIONS

American Choral Directors Association

The American Choral Directors Association is the largest single organization of choral directors in the United States. Student membership provides opportunities for participation in the activities of the student chapter as well as the state, regional and national associations. The Georgia Southern student chapter is specifically designed to provide professional and collegial contacts for choral music education students. All choral music education students are expected to join this organization.

National Association for Music Education (NAfME) Collegiate Chapter

The mission of NAfME, the National Association for Music Education, is to advance music education by encouraging the study and making of music by all. NAfME has more than 75,000 members nationwide and serves students and teachers at all levels of music education. Music Education majors are expected to join NAfME for a small cost each year, and this membership includes a joint membership with Georgia Music Educators Association (GMEA). As members, students receive the professional publications Georgia Music News, Teaching Music, and Music Educators Journal. They also attend the annual GMEA Conference held in Savannah, for a significantly reduced conference fee. The Collegiate Chapter participates in several community events each year, including Instrument Petting Zoos and other outreach endeavors.
Appendix C: Protecting Your Hearing Health

Student Information Sheet on Noise-Induced Hearing Loss

National Association of Schools of Music Performing Arts Medicine Association

This document is not copyrighted. It may be reproduced in whole or in part in the interest of education and institutional development. This resource may be edited to fit the local needs of departments, schools, or institutions. Any organization or institution may reproduce the document in quantities sufficient for its own use, but not for sale. Notice of credit to NASM and PAMA should appear on all versions of this resource, both original and as edited for local use.

Hearing health is essential to your lifelong success as a musician. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.

Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.

The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing. Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (blender, hair dryer) – 2 hours
- 94 dB (MP3 player at 1/2 volume) – 1 hour
- 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110 dB (rock concert, power tools) – 2 minutes
- 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.

The use of earplugs and earmuffs helps to protect your hearing health.

Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.

It is important to follow basic hearing health guidelines. It is also important to study this issue and learn more. If you are concerned about your personal hearing health, talk with a medical professional. If you are concerned about your hearing health in relationship to your program of study, consult the appropriate
contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site at the URL linked below. http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health

Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss NASM/PAMA: November 2011
Neuromusculoskeletal health is essential to your lifelong success as a musician. Practicing and performing music is physically demanding. Musicians are susceptible to numerous neuromusculoskeletal disorders.

Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person’s risk of developing certain behavior-related neuromusculoskeletal disorders. Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.

Sufficient physical and musical warm-up time is important. Good posture and correct physical technique are essential.

Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain. It is important to set a reasonable limit on the amount of time that you will practice in a day. Avoid sudden increases in practice times.

Know your body and its limits, and avoid “overdoing it.” Maintain healthy habits. Safeguard your physical and mental health.

Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.

If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional. If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below.

http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA+Advisories+on+Neuromusculoskeletal+and+Vocal+Health
Appendix E: Protecting Your Vocal Health

An NASM – PAMA Student Information Sheet

This document is not copyrighted. It may be reproduced in whole or in part in the interest of education and institutional development. This resource may be edited to fit the local needs of departments, schools, or institutions. Any organization or institution may reproduce the document in quantities sufficient for its own use, but not for sale. Notice of credit to NASM and PAMA should appear on all versions of this resource, both original and as edited for local use.

Vocal health is important for all musicians and essential to lifelong success for singers. Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.

Practicing, rehearsing, and performing music is physically demanding. Musicians are susceptible to numerous vocal disorders. Many vocal disorders and conditions are preventable and/or treatable.

Sufficient warm-up time is important. Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.

Good posture, adequate breath support, and correct physical technique are essential. Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.

It is important to set a reasonable limit on the amount of time that you will practice in a day. Avoid sudden increases in practice times. Know your voice and its limits, and avoid overdoing it or misusing it.

Maintain healthy habits. Safeguard your physical and mental health. Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.

Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.

If you are concerned about your personal vocal health, talk with a medical professional. If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below.

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard%20Vocal_June%202014.pdf