

SPELMAN COLLEGE DEPARTMENT OF MUSIC HANDBOOK

MISSION STATEMENT

The mission of the Department of Music at Spelman College is to enhance students' educational experiences through the study, experimentation, performance, and expression of music. Aligned with the college's goal of imparting the knowledge, skills, and abilities essential for freethinking women of color, our department focuses on expanding students' understanding of women's roles across various fields of music. We aim to equip them to become leading 21st-century creators, innovators, thinkers, and change agents in music and the arts.

OBJECTIVES & GOALS

The program of the department of music is designed primarily for the music major or minor who wishes to study music as one of the liberal arts and who seeks a solid foundation for further study leading to a professional career in performance, scholarship, music education, or related fields.

The goal of the Department of Music is to establish a music program that meets or exceeds NASM accreditation standards, is nationally competitive, and demonstrates increasing excellence in the knowledge and practice of music and technology.

By the end of their matriculation at Spelman, music students will have:

- worked with leading national and international artists/scholars on various music projects
- produced performances or projects via collaboration with other students in various arts disciplines other than music (i.e. visual art, digital media, drama, dance)
- created projects integrating numerous forms of technology and multimedia tools
- pursued various paths in which her musical foundation could lead to entrepreneurial and service opportunities, both locally and globally.

FACULTY & STAFF DIRECTORY (alphabetical order)

Dr. Christina Butera, Senior Lecturer (Composition and Music Technology), Director of Contemporary Popular Music Ensemble (Noire)

Dr. Hyunjung Rachel Chung, Chair and Professor (Piano, Music Theory and Chamber Music)

Dr. Lehobye Goitsemanang, Senior Lecturer (Voice)

Dr. Paula A. Grissom-Broughton, Assistant Professor (Women in Music, Music History and Keyboard Skills)

Part-Time Faculty:

Ms. Ariel Alvarado, Interim Glee Club Director

Mr. Ismail Akbar, Cello Instructor

Mr. Rodney Allen Jr., Instructor (Jazz Ensemble)

Dr. Danielle Davis, Instructor (Musicologist, Survey of African American Music)

Ms. Hanan Davis, Voice Instructor

Dr. Victor Ezquerro, Instructor (Intro to World Music)

Mrs. Laura English-Robinson, Voice Instructor

Mrs. Ellen Heinicke Foster, Harp Instructor

Dr. Tami Lee Hughes, Violin Lecturer

Dr. Valencio Jackson, Lecturer (Music Theory)

Dr. Joyce F. Johnson, Professor Emerita, College Organist

Ms. Candace Keach, Flute Instructor

Mr. Derek Linzy, Instructor (Music Tech and Recording Technology)

Dr. Jaqueline Pickett, Double Bass Lecturer

Mr. Brandon Reeves, Jazz Guitar Instructor

Mr. Matthew Robinson Guitar Instructor (History & Music Appreciation)

Mr. Alhadji Thrash, Instructor (Music Business Management)

Ms. Meghan Yost, Viola Instructor

AUC Orchestra Director: Dr. Alvoy Bryan Jr. abryan@aucenter.edu

Staff

Department of Music Senior Administrative Assistant: Ms. Dawn Garvin

Collaborative Pianist: Mr. Elias Manos

DEGREE OFFERED

Spelman College offers the Bachelor of Arts in music degree which offers a broad liberal arts education with a major in music. In addition to core courses in music, students may choose a major concentration in performance, composition/songwriting, music technology, music research, or choral conducting. A Bachelor of Arts music degree

from Spelman College prepares students for graduate work and other wide-ranging areas of the music and arts industry.

SPECIAL ENTRY REQUIREMENTS

In addition to the general requirements for admission to the College, the incoming music major and minor students must do the following:

1. Complete an audition in person or by videotape recording in their major medium. Auditions will be evaluated by department faculty members. Auditions are held in November and February. Additional auditions are offered during the First-Year Orientation Week and again during the first week of classes in the Spring Semester for students who change their major or minor to music. If you miss the designated audition dates/times, please contact the department chair to arrange an audition date.

Potential music students will be expected to perform two works, based on the following criteria:

- Voice: two contrasting songs in style and period (both memorized)
- Piano: two contrasting pieces, choosing at least one selection from the Baroque, Classical, or Romantic periods (both memorized)
- Strings: major and minor scales in a minimum of two octaves, and an etude and/or one work from the Baroque, Classical, Romantic, Impressionistic, or Contemporary periods.
- Woodwinds and Brass: etudes or a solo demonstrating contrasting musical styles
- Percussion: solos and/or etudes demonstrating proficiency in snare drum, timpani and mallet percussion; major scales on mallets
- Music Technology, and Choral Conducting concentrations: (1) select one of the applied areas mentioned above for audition. (2) submit a written statement of purpose and sample projects
- For the Songwriting/Composition concentration, please: (1) select one of the applied areas mentioned above for audition, and (2) submit a sample of your composition work.

All students should bring music scores to their audition.

2. Take music theory and keyboard skills placement tests. Students with insufficient music training should plan to enroll in Fundamentals of Music (SMUS 100) before taking Music Theory and Musicianship I (SMUS 113A) and Keyboard Skills I (SMUS 111A). The tests should be completed on the audition day. Applicants completing an online

audition must take the Music Theory and Keyboard Placement Tests during New Student Orientation Week at the designated time.

Admission to the School of Music is dependent on acceptance into the college. Applicants are required to meet the admission standards set by Spelman College.

For transfer students, all credits in music from another institution are subject to evaluation by the Department of Music and must be validated upon entrance by examination and audition. Transfer students may have to spend longer than the customary four years to complete the music requirements for the baccalaureate degree at Spelman College.

COURSE SEQUENCES

Check the Music Department Website for the following course sequences:

Bachelor of Arts in Music Music Minor

Transfer students will be evaluated by faculty and placed accordingly into the degree program.

COURSE REQUIREMENTS

To receive the B.A. in Music, a student must successfully complete 48 credit hours of music courses with no grade below "C." Consequently, any music course in which a grade of "D" or "F" is received must be repeated until a "C" is attained, if it is to count toward degree requirements. Students will be prohibited from continuing in a music degree if grades below "C" are recorded in applied music for two consecutive semesters; a student will then be required to re-audition to continue as a music major in any degree.

Special Requirements (Elective Courses)

All music majors must complete two music elective courses, while music minors must complete one music elective course of their choice.

For Voice concentration students, two semesters of Singer's Diction (2 credits each) are required and count as one of the two music electives. For Music Technology concentration students, SMUS 203: Music Business and Entrepreneurship is required and counts as one of the two music electives.

HONORS

Departmental Honors

The Music Department offers departmental honors for music majors who (1) achieve by the end of the senior year, an overall GPA of 3.25 and a GPA of 3.5 in music courses, and (2) demonstrate exceptional quality in their final project.

Departmental Honor Society - Pi Kappa Lambda

Spelman music majors who achieve academic excellence and display exceptional musicianship and leadership may be elected to membership in Pi Kappa Lambda National Music Honor Society.

The primary objective of Pi Kappa Lambda is the recognition and encouragement of the highest level of musical achievement and academic scholarship. The Society is convinced that recognizing and honoring persons who have enhanced their talents by serious, diligent, and intelligent study will stimulate others to do the same. Moreover, the Society feels that it serves the criteria by granting a charter to institutions that provide the atmosphere conducive to musical achievement and academic virtue. Consideration for membership is based upon the following regulations:

1. Seniors must be in the upper one fifth of their class; Juniors in the upper one tenth of their class.
2. Students must show excellence in all aspects of criteria.
3. Faculty members may be elected to membership in accordance with the regulations stated in the National Constitution.
4. Nominations and elections are the responsibility of the Faculty Committee of the chapter. Acceptance into Pi Kappa Lambda is through personal invitation only.

Members of the Pi Kappa Lambda Society are entitled to wear honor cords with the Society's colors at graduation. Though the Society itself does not make these cords for sale, options can be ordered online through various third party options. These can be found via an online search engine by searching "Pi Kappa Lambda honor cords," for example. Honor cords for the Pi Kappa Lambda Society are gold and white. For more information regarding the Society, students can visit The Society of Pi Kappa Lambda website.

APPLIED LESSONS (Vocal and Instrumental)

Applied Music at Spelman includes intensive studies towards developing healthy and practical performance skills, performance practice and repertoire appropriate for collegiate, one-on-one lessons with the applied music faculty. Music majors/minors must take their applied music lessons within the Spelman College Music Department unless the department approves an exception (i.e. study abroad).

Scheduling of Lessons

Applied lessons are weekly fifty (50) minute lessons scheduled between the applied instructor and the student immediately following the registration or pre-registration period for classes each semester.

Applied Lesson Requirements

Music majors with concentrations in Performance, Composition, Choral Conducting, and Research must complete a minimum of six (6) semesters of private instruction and two (2) semesters of Senior Project to meet departmental graduation requirements.

Music majors with a concentration in Music Technology must complete a minimum of four (4) consecutive semesters of applied instruction on the same primary instrument or voice, followed by two (2) semesters of Junior Project and two (2) semesters of Senior Project. Changes to the area of applied instruction require approval from the Department Chair.

Music minors must complete a minimum of four (4) consecutive semesters of applied instruction to meet departmental requirements for the music minor.

Applied Lesson Policy for Non-Music Majors/Minors

Non-music majors who wish to take private lessons must complete a basic Music Theory/Keyboard Skills Test. This will help us determine whether students have the foundational music skills necessary to benefit from college-level private instruction, particularly in cases where students may have limited experience reading music. If a student does not demonstrate sufficient foundational knowledge on the placement test, the Department will require them to take SMUS 100: Fundamentals of Music either concurrently with the private lesson or as a prerequisite.

Applied Lesson Fees

All students taking applied instruction in music will be assessed a Private Music Instruction fee of \$551.00 per semester (Fall 2026). There are no refunds for music fees after ADD/DROP period.

Attendance and Obligations

Students are expected to be prepared for and attend each applied music lesson, as well as fulfill other studio requirements. The applied music instructor will maintain records of each student's progress. Voice students are expected to practice a **minimum** of six (6) hours per week, and instrumental students a minimum of twelve (12) hours per week, on the Spelman campus. Students must purchase original copies of their scores.

The Department of Music offers an accompanist for each student taking applied instruction at no extra cost to the music student. Students taking applied instruction are

expected to meet with their assigned accompanist on a weekly basis. Weekly attendance is taken and submitted to applied instructors during midterms, and again during the reading period. Failure to meet with your assigned accompanist for weekly coaching may result in a failing grade.

Make-up Lessons

Instructors are responsible for making up lessons for students who have excused absences. (An excused absence is any absence for which the student contacts the teacher 24 hours in advance and receives the teacher's permission to miss the scheduled lesson.) The applied instructor is responsible for making up any lessons missed by the instructor; such lessons may be made up any time within the semester.

Matinee Performances

With the exception of first-semester students, each student is expected to perform on at least one (1) Matinee during each semester. Each student must enroll each semester in an ensemble supporting their applied music study.

End-of-Semester Jury Exams

Jury Exams serve as the final examination for all music majors and minors enrolled in private instruction as a degree requirement at Spelman College. Jury Exams are held at the end of each semester on the first day of the Reading Period. Students perform before and are evaluated by the music faculty. Students are encouraged to video record their performances for self-assessment and reflection. Students who fail to participate in the Jury Exam will receive a failing grade for their Applied Study for the semester.

Junior and Senior Recital students are exempt from End-of-Semester Jury Exams only during the semester of their recital. These students will have scheduled Recital Hearings as their required preparation for these projects and performances. (See *Recital Hearings*)

Applied Lessons in Secondary Areas for Music Majors

Music major students studying a secondary instrument are required to perform on *Winterfest* (Fall Semester) or *Springfest* (Spring Semester) which occur on the morning of the *second* day of the Reading Period at 10:00 AM and are open to family and friends of the performers.

MUSIC DEPARTMENT ENSEMBLES

The Music Department offers a variety of music ensembles that are available to all students attending Spelman College, regardless of their degree program or major. Typically, members of music ensembles make a year-long commitment.

Below is a list of ensembles that the Music Department currently offers:

Spelman College Glee Club- SMUS 070

The Glee Club is the premier performance organization for the College and sings for most campus events. Their repertoire consists of sacred and secular choral literature for women's voices, with a particular focus on traditional spirituals, music by African American composers, and music from many cultures and commissioned works.

Opera / Musical Theatre Workshop- SMUS 072

This performance-based course provides students with guided experience in preparing, rehearsing, and performing opera and musical theater scenes. Through coaching, staging, discussion, rehearsal, and performance, students will develop skills in acting through song, text interpretation, character development, movement, collaboration, memorization, and stylistic performance practice. Emphasis is placed on integrating healthy vocal technique with dramatic truth, clear diction, and professional rehearsal habits.

Contemporary Popular Music Ensemble- SMUS 081A 01

Noire is a contemporary popular music ensemble comprising vocalists and instrumentalists interested in studying and performing popular styles of American music. The repertoire will be selected based on the interests of the ensemble members.

Contemporary Popular Music Ensemble- Jazz Ensemble- SMUS 081A 02

The Jazz Ensemble is a performance group of vocalists and instrumentalists dedicated to studying and performing jazz.

Chamber Music- SMUS 090

Chamber Music is for instrumentalists interested in small ensemble performance, with repertoire spanning the Baroque period through contemporary works. Audition is required for participation. Students must demonstrate strong sight-reading skills and instrumental technique during the audition.

Atlanta University Center Orchestra- SMUS 392

The AUC Orchestra consists of students from Clark Atlanta University, Spelman College, and Morehouse College within the Atlanta University Center. It focuses on developing performance skills and studying a range of styles and periods in orchestral literature. For more information, please contact Dr. Alvoy Bryan Jr., the AUC Orchestra Director, at abryan@aucenter.edu.

Ensemble Requirements

Music majors and minors are required to register each semester for an ensemble that serves as a laboratory supporting their primary Applied Music study. The Music Department's Chair and the music students' applied instructor must approve the students' participation in music ensembles BEFORE registering for the ensemble. Upper-level music students may elect an additional ensemble only with the approval of the primary applied music teacher and the department chair.

Music majors and minors enrolled in applied lessons are also required to enroll in a departmental ensemble concurrently.

MUSIC SEMINAR

Music Seminar is a zero-credit, pass/fail, weekly meeting of all music majors and minors for the purpose of student performances (matinees), seminars, workshops, special lectures, guest recitals, and master classes. All music majors are expected to successfully complete six (6) semesters of Music Seminar. All music minors are expected to successfully complete four (4) semesters of Music Seminar.

The Music Seminar Grade is comprised of three (3) components, each weighted equally – weekly seminar attendance, three concert reports & reports, and self-evaluation. Failure to successfully complete ANY of these components may result in a failing grade for Music Seminar.

Music Seminar Attendance

Regular seminar attendance is required. Your presence and participation in class are an integral part of your learning experience in this course. Regular attendance will be taken each week at Music Seminar. If your absence will be due to an officially approved College function (e.g., interviews; conferences), you need to provide a signed statement from the faculty sponsor one week in advance; otherwise any such absence will be considered unexcused. Each unexcused absence that you accumulate may cause you to fail Music Seminar. If you accumulate excessive absences without an excuse from the Dean's Office, you will be administratively withdrawn from the class.

Attendance at on-campus concerts/recitals will also be considered as part of your Music Seminar Attendance grade.

Concert Reports

All music students (majors and minors) are required to attend and submit a critical, analytical report on two (2) approved on-campus concerts and two (2) off-campus

concerts each semester. Students can not report on concerts in which they participate. (See Concert Report rubric for grading.)

Matinee Student Performances

With the exception of first-semester students, each music major taking lessons is required to perform on at least one (1) Matinee during each semester. Students are expected to be appropriately dressed for matinee performances. Concert formal wear is not necessary, but attire appropriate for a job interview is a good guideline. Check with your instructor if you have questions.

Digital Portfolio/Self-Evaluation

All music students (majors and minors) are required to complete a self-assessment for each semester. Your self-assessment should include the following information:

1. Tone Quality (*overall control, warmth, clarity and consistency*)
2. Pitch Accuracy and Intonation (*accuracy and intonation of all pitches in all registers*)
3. Rhythmic Accuracy (*steadiness of beat and accuracy of the printed rhythms*)
4. Articulation and Technique (*precision of marked articulations and appropriate interpretations of markings*)
5. Musical Interpretation (*musicianship such as phrasing tempo, style and dynamics, and overall presentation of musical ideas*)
6. Goals for Personal Improvement (*specific ways that you can improve upon any aspect covered above and how you can personally contribute more to the ensemble rehearsal*)

No makeup is allowed for Music Seminar. Students who do not pass the course by the end of the semester must retake it.

SOPHOMORE CHECKPOINT EVALUATION (SCE)

All music students (majors/minors) who have successfully passed Music Theory and Musicianship I & II, Keyboard Skills I & II, and who have completed four (4) consecutive semesters of applied instruction will complete a Sophomore Checkpoint Evaluation. The SCE will include the following:

1. Review of transcript and the student's matriculation in the music program
2. Discussion of the student's intention of a concentration
3. A 15-minute performance during jury examination

At the conclusion of the SCE, students will be notified whether the music faculty will:

- approve the sophomore checkpoint evaluation
- disapprove of the sophomore checkpoint evaluation (with a failing grade in applied music instruction)

Music students who do not “pass” their SCE will be placed on probation and must retake the SCE the following semester.

JURIES

All students registered for applied music lessons, private composition, private music technology, or senior project as part of their major concentration are required to perform a jury examination, except during the semester in which they are scheduled to present a Junior or Senior recital or presentation. Jury examinations are held at the end of each semester, on the first day of the reading period, and typically last 10–15 minutes per student.

Jury Schedule

Assigned jury times will be announced on or before the last day of classes. Failure to attend the scheduled jury may result in a grade of “F” for the private music instruction course. Personal illness, death in the family, or other serious circumstances require written verification submitted by the student to the Chair. In such cases, an Incomplete (I) grade may be assigned, which must be resolved within the first month of the following semester.

Evaluation Process

Juries serve several important purposes. They give the faculty an opportunity to evaluate a music student’s ability and artistry in performance or project. It also gives the faculty the chance to monitor the progress of the students. Finally, there are specific achievement level requirements for each of the degree programs and it is through the juries that faculty determine whether they have been (or are likely to be) met.

Whereas the applied music professor assigns the grade for the semester, all faculty jury participants assess the jury performance and submit a grade of (P) pass or (F) fail to the teacher. The applied music professor will then factor the composite jury grade into the student’s overall semester grade. A failing grade on the jury may cause the reduction of the student’s grade by one letter. Failure to successfully complete a jury examination could result in repeating an additional semester of applied instruction.

On the day of your jury...

Students should arrive at the CI&A Room 200 at least 30 minutes prior to their jury examination, ready to perform. Students must submit their jury selections, voice type, and instructor’s name by Monday of the jury examination week.

Students are expected to be appropriately dressed for jury examinations. Concert formal wear is not necessary, but attire appropriate for a job interview is a good guideline. Check with your teacher if you have questions.

RECITALS/ PROJECT RESENTATIONS

Junior Recitals in Performance, Composition/Songwriting, Choral Conducting and Research

All music majors in this category are required to present a recital during their junior year. Junior recitals are given AFTER music majors have completed a minimum of five (5) semesters of applied instruction, and who have successfully passed Music Theory and Musicianship II. The junior recital, consisting of a minimum of 25 minutes of music, may be scheduled in conjunction with another student's junior recital.

Junior Project for Music Technology Concentration*

Music majors with a concentration in music technology are required to complete a project during their junior year. Junior projects are presented AFTER music majors have completed a minimum of one (1) semester of private music technology, and who have successfully passed Music Theory II. The junior project should consist of a minimum of 25 minutes of music and/or presentation.

*Students with concentrations other than performance have the option of completing two (2) semesters of an applied instrument during their junior year. The applied instruction must be approved by the Chair.

SENIOR PROJECTS

Senior Projects are the "capstone" research component of the music students' matriculation. Students who intend to pursue a successful senior project should declare their intent at the outset of the junior year of music study, so that the remaining music courses they elect will support their capstone experience in music study—the senior project. The student may submit a proposal for the project as early as the end of the junior year, following successful completion of her junior performance recital, and must submit her proposal no later than the first week of the senior year. Each student pursuing this project must obtain the approval of a primary faculty reader and a secondary faculty reader. The primary faculty reader should be the music faculty member whose major teaching activities relate most closely to the project. The secondary reader should be another music faculty member whose performance, research, or creative interests have some connection to the proposed project.

Senior Recitals

Music majors whose area of concentration is performance, composition/songwriting, or conducting are required to present a senior recital during the spring semester of their senior year. (Upon the approval of their instructor and department chair, the student may be able to present their recital fall semester, but are required to enroll in senior project for two (2) semesters.) The senior recital must consist of a minimum of 50 minutes of music. Students performing senior recitals are responsible for submitting copies of the complete recital program (including all translations and using correct formatting) at the time of their recital hearing. Please see your applied instructor for any proofing BEFORE submitting your program.

Degree Recital Program Requirements

For the BA in Music with a concentration in Performance, the degree recital serves as a capstone experience and should reflect the breadth of the student's musical training and the curriculum offered by the department.

Junior Recital: 25-minute program that should demonstrate appropriate breadth and represent the student's area of concentration. For voice students, the recital program should include repertoire in **three** different languages, including at least one spiritual or song by a Black composer.

Senior Recital: Repertoire should demonstrate greater depth, maturity, and breadth in the student's area of concentration. For voice students, the recital program should include repertoire in **four** different languages, including at least one spiritual or song by a Black composer.

Repertoire Across Junior and Senior Recitals: Across the two degree recitals, the student's repertoire should represent the following four historical periods: Baroque, Classical, Romantic, and 20th- and 21st-century.

Recital/Project Hearings

Students presenting a performance, composition/songwriting, or conducting recital must obtain approval from a jury of music faculty before scheduling their recital. At the time of your recital hearing, a completed program should be submitted, including all translations, program notes, and assisting artists.

At the completion of the Recital Hearing, the music faculty will either:

- 1) approve the recital for performance as scheduled;
- 2) disapprove of the recital; or
- 3) require the student to postpone the recital to be performed in the following semester

The deadlines for recital hearings are as follows:

- Fall Recitals – Recital hearings should be presented BEFORE November 1st
- Spring Recitals – Recital hearings should be presented BEFORE April 15th

Please see the Department Chair for available dates/times for recital hearings.

Recital Flyers and Programs

All recital and senior project flyers must be approved by the department chair. Any flyers distributed manually or digitally that have not been approved by the chair may result in the postponement of your recital or senior project presentation.

The following information **MUST** be included on all flyers:

Flyers should include the following information:

- Spelman College Department of Music
- Senior or Junior Recital
- Date, place, and time of the recital

The complete program copy must be submitted electronically and in hard copy to the Music Department Administrative Assistant no less than three weeks before the recital. The music department bears the cost of copying programs for senior recitals.

Programs should include the following information:

- date, place, and time of the recital
- titles of the works including movements (opus numbers if appropriate)
- composers' full names and dates
- full names of any additional performers and their instrument or voice
- translations of texts (required for voice recitals)
- program notes (required for composition and conducting recitals)
- *"In partial fulfillment of the graduation requirements for the Bachelor of Arts Degree in Music."*
- *"Student's name is from the studio of the Instructor's name."*

Scheduling of Recitals

The Department Chair and the applied instructor must approve recital dates and sites with the assistance of the Administrative Assistant. Students should schedule their recital, and any dress rehearsals, at least 3 weeks before the requested performance date. Please be sure to inform your accompanist of your recital date/time immediately following the recital hearing.

All recitals must be performed before the first day of the final exams.

Guidelines for the Senior Project in Choral Conducting

Students electing this senior project must earn a grade of B or better in choral conducting MUS 210. The senior project in choral conducting consists of two semesters of applied study in choral conducting culminating in a choral conducting recital of no less than one hour. The student must also work with her applied professor in the fall semester to select appropriate repertoire for the recital, and by the end of the fall semester present a recital proposal outlined below. In the spring semester, the student must recruit a choral ensemble of no fewer than sixteen singers and is responsible for scheduling and conducting recital rehearsals. The recital hearing will take place no later than April 15th. When the recital hearing is successfully completed, the student may conduct the remaining rehearsals and make final plans for the recital.

In addition to the concert performance, the student must also provide detailed program notes presenting their research and analysis of selected repertoire. These program notes will be included in their recital program.

Guidelines for Senior Projects in Composition/Songwriting

The senior project in music composition/songwriting will consist of two parts: (1) original compositions lasting at least fifty (50) minutes, for both voices and instruments in any combination agreed upon by instructor and student; and (2) an analysis, using parameters described in the previous paragraph, of a work or works that served as model or significant precedent for the student's own composition (i.e., part 1 of the project). The student's original composition should demonstrate fluency in instrumental and vocal techniques and idioms; it should possess a unified, conscious sense of style and a coherent form; and its final version should reflect serious effort by its composer, including evidence of sustained creative interactions between the composer, her instructors on the project, and the potential performers of the work.

In addition to the concert performance, the student must also provide detailed program notes presenting their research and analysis of original compositions. These program notes will be included in their recital program.

At their recital hearing, students will have to present a portfolio containing the following:

- Publisher ready Scores
- Program notes and Analysis
- Recordings

Guidelines for the Senior Project in Music in Historical and Cultural Context

The senior project in Music in Historical and Cultural Context, whether focused on a topic in African-American music, World Music, or Western music history, will take the

form of a written thesis, with a text consisting of no fewer than thirty pages and no more than fifty, plus a supporting apparatus that includes source citations, bibliography, music examples, and any necessary figures or tables. The project may also include recorded performances, poll and survey data, audio- or videotaped fieldwork, interview transcripts, and other materials appropriate to ethnographic or historical studies, but these will be considered supplementary and will not take the place of the written components described below.

Presentation Guidelines

Students interested in presenting a senior project in theory must present theory research in a faculty hearing. Once approved, the student will present her senior project in theory during Music Seminar at the end of the second semester of her senior year. A senior project in music theory must include the following components:

The thesis must include the following three components:

1) *Cultural/Historical Studies Component*. The thesis should begin with an introduction to the cultural and historical context within which the topic issues are to be considered, and should proceed to a thorough examination of more specific cultural and/or historical matters that are the immediate concern—the problematic of the topic. This introduction and examination should occupy no less than one-third and no more than six-tenths of the total written text of the thesis, excluding bibliography, figures, and other supplementary materials.

2) *Analysis Component*. The thesis should then undertake musical analysis central to the topic. This may take the form of analysis of selected musical score(s) using traditional tools to examine style, form, texture, and usages of pitch, rhythm, timbre, et al., with an eye to establishing the music's meaning and significance within the cultural-historical context established earlier. Alternatively, the analysis may consist of an original transcription of one or more jazz improvisations accompanied by detailed scrutiny of unifying and varying elements within those improvisations, as informed by an overall sense of the performer's style. Or the analysis may draw upon multiple transcribed performances of folk, popular, or traditional musics, detailing important parameters of those performances and noting variants, in order to help describe the sociocultural function of that music and consider its relationship to other musics operating in the same sociocultural niche (or to similarly functioning musics in other sociocultural niches).

3) *Bibliography Component*. The thesis should include an annotated bibliography of works relevant to the topic and consulted in the writing of the thesis. This bibliography should be a selective guide to the most significant and relevant

sources of information related to the topic, but it should have been arrived at following a demonstrably exhaustive survey of all possible sources. Those sources should also inform the thesis itself, being incorporated into its cultural-studies and analysis components at every appropriate step, with proper documentation throughout. Source citation may follow either parenthetical-reference or footnote-endnote format; the current edition of the Chicago Manual of Style is recommended as an ultimate authority.

Guidelines for the Senior Project in Vocal/ Instrumental Recital

Students who successfully perform a Junior Recital may have the privilege of continuing private lessons leading to the performance of a full Senior Recital (fifty (50) minutes of music) during the 2nd semester of the senior year. All applied students will be required to complete a Declaration of Intent Form, and have the approval of the Applied Music teacher at the end of the junior year, specifying their Senior Project intent. Students are expected to begin work on their recitals during the summers preceding the recitals.

All recitals consist of representative works from a variety of periods of music history including 20th century music. The student must be enrolled in Senior Project during the academic year the recital is to be presented. A recital hearing must be performed by April 15th.

TIMELINES “AT-A-GLANCE”

Sophomore Year – Fall Semester

- Prepare for Sophomore Checkpoint Evaluation

Sophomore Year – Spring Semester

- Complete Sophomore Checkpoint Evaluation
- Start discussing plans for your junior recital and senior project.

Junior Year – Fall Semester

- Prepare program for Junior recital (Music Majors)
- Begin discussing your intent for your Senior project
- Declare your intent for your senior project
- Seek other career development opportunities/internships

Junior Year – Spring Semester

- Schedule hearing for Junior recital
- Perform your Junior Recital or present your Junior Project (Music Tech Concentration only)

Senior Year – Fall Semester

- Being auditioning/applying for graduate school, if attending.
- Seek other career development opportunities/internships
- Prepare program for senior hearing/recital

Senior Year – Spring Semester

- Complete senior recital, if not already performed during the Fall semester.
- Audition/Apply for graduate school, if attending.
- Seek other career development opportunities/internships

GENERAL INFORMATION

MUSIC OFFICE

Normal office hours are 9:30 a.m. to 5:00 p.m. Monday-Friday. Students are requested not to use the School of Music Office as a mailing address. The office staff cannot accept items for pickup or delivery.

POLICIES, OPERATIONS, and PROCEDURES

Students are expected to regularly monitor emails and voice messages, as important communication from the Department of Music may be delivered by either of these media. Additionally, students are expected to check the bulletin boards on a regular basis, as important communications and announcements may be posted there as well.

PRACTICE ROOMS

Practice Rooms are available to music majors and minors, and those students who are taking applied lessons. Numerous students need access to the practice rooms on a daily basis. Every student must do their best to keep the practice rooms clean and available for the next student at their reserved practice time. This means **no food and drinks** (besides water) in the practice rooms.

Instruments and personal belongings should not be left unattended in the practice or rehearsal rooms. Spelman College Music Department is not responsible for lost or stolen items. Items left in the practice or rehearsal rooms may be collected for security and/or maintenance reasons. There are music stands that have been specifically designated for use in the practice rooms and need to remain in the assigned room. Please do not remove chairs or stands from the rehearsal halls and move them into practice rooms.

Each person is asked to be cooperative and respect his or her fellow musician's need to have an enjoyable atmosphere in which to practice and rehearse.