

# **SPELMAN COLLEGE DEPARTMENT OF MUSIC HANDBOOK**

## **MISSION STATEMENT**

The mission of the Department of Music at Spelman College is to enhance the students' educational experiences through the study, experimentation, performance, and expression of music. From a macro level, the objectives of the music department adhere to the primary goal of the college, which is to teach the knowledge, skills, and abilities that freethinking women of color should possess. On a micro level, the departmental objectives are designed to specifically expand the student's understanding of women's position in various fields of music, and to provide the students with the skills necessary to become leading 21st century music performers, artists, scholars, educators, and entrepreneurs.

## **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 overarching goal of the Department of Music is to establish a music program that meet or exceed NASM accreditation standards, are nationally competitive, and demonstrate 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 art projects
- produced performances 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 multi-media tools
- pursued various paths in which her musical foundation could lead to entrepreneurial and service opportunities, both locally and globally

## **FACULTY & STAFF DIRECTORY**

Dr. Paula A. Grissom-Broughton, Senior Lecturer and Department Chair

Dr. Kevin P. Johnson, Associate Professor and Director of the Spelman College Glee Club

Dr. Hyunjung Rachel Chung, Associate Professor of Piano and Music Theory

Dr. Christina Butera, Lecturer of Composition and Music Technology

Mrs. Maria Clark, Lecturer and Coordinator of Applied Music and Vocal Studies

### **Adjunct Instructors:**

Ms. Hanan Davis, Voice Instructor

Ms. Pamela Dillard, Voice Instructor

Mrs. Tami Lee Hughes, String Instructor

Ms. Candace Keach, Flute Instructor

Ms. Kimberly Lorch, Wind Instructor

Dr. Jillian Baxter, Percussion Instructor

Ms. Ella Lewis, Staff Accompanist

Mr. Trey Clegg, Staff Accompanist

### **Department of Music Administrative Assistant:**

Ms. Dawn Garvin

## **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 research, music education, or 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.

## **AUDITION REQUIREMENTS**

Students seeking the Bachelor of Arts degree in Music must complete an audition.

Auditions are held during the following times during the academic semester:

During First-Year Orientation Week and again during the first week of class during the Spring Semester. 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, one must be from the Baroque, Classical, or Romantic periods

Strings: an etude and/or one movement of a standard concerto

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

All students should bring music scores to their audition.

## **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.

## **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 [www.pikappalambda.org](http://www.pikappalambda.org)

## **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. It is the responsibility of the student to contact the department chair to confirm their lesson time prior to arranging work schedules or committing to extra-curricular activities.

### **Applied Lesson Requirements**

Music majors with a concentration in performance must complete a minimum of eight (8) semesters of applied instruction to meet departmental requirements for graduation.

Music majors with concentrations other than performance must complete a minimum of four (4) consecutive semesters of applied instruction to meet departmental requirements for graduation.

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

### **Applied Lesson Fees**

All students taking applied instruction in music will be assessed a Private Music Instruction fee of \$430 per semester. 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 and other studio requirements. The Applied Music teacher will keep records of students' progress. Students are expected to practice a minimum of six (6) hours per week in the Fine Arts Building practice rooms. Students are expected to 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 mid-terms, 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 are the final examination for all music majors and minors in Applied Studies at Spelman. Jury Exams are scheduled at the end of each semester and occur on the *first* day of the Reading Period. Students perform and are evaluated by the music faculty. Students are encouraged to video record their performance for their personal assessment. Music majors or minors who fail to perform for Jury will receive a Failing Grade in 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 for Non-Music Majors**

Students who are not music majors or minors may also take applied lessons, provided that the instructors are available. Students who fall into this category must adhere to the applied instruction fees set by Spelman College.

Non-majors or 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 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**

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.

### **Contemporary Popular Music Ensemble**

*Noire* is the newly formed contemporary popular music ensemble comprised of vocalists and instrumentalists who are interested in studying and performing repertoire of popular styles of American music, including jazz, rock, blues, R&B and more. Repertoire will be chosen according to members of the ensemble.

### **Chamber Ensemble**

Chamber/Keyboard Ensemble is designed to provide instrumental students with on- and off-campus performance opportunities in various small ensemble settings. Each ensemble group learns and performs the chamber music literature ranging from Baroque to contemporary periods. Students will increase musicianship and communication skills through collaborative rehearsal sessions with weighted responsibility as an individual performer.

### **Atlanta University Orchestra**

The AUC Orchestra is comprised of students from each of the undergraduate institutions within the Atlanta University Center - Clark Atlanta University, Spelman College and Morehouse College. This orchestra emphasizes development of performance skills and the study of a variety of styles and periods from the symphony orchestra literature.

## **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, concert attendance & 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 four (4) approved on-campus concerts and one (1) off-campus concert 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 student 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*)

If a student fails a semester of Music Seminar, they will be expected to submit a 10 page research paper approved by the Chair.

## **SOPHOMORE BARRIER**

All music students (majors/minors) who have successfully passed Music Theory , Keyboard Skills I & II, and who have completed four (4) consecutive semesters of applied instruction will complete a Sophomore Barrier. The Sophomore Barrier 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 Sophomore Barrier, students will be notified whether the music faculty will:

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

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

## **JURIES**

All students registered for applied music lessons are required to perform a jury examination, except for the semester when they are scheduled to give a Junior or Senior recital. Jury examinations are held at the end of each semester, on the *first* day of the reading period, for all music majors and minors taking applied instruction. Juries normally last 10-15 minutes per student.

### **Jury Schedule**

Assigned times for juries are posted on the departmental bulletin board on or before the last day of classes. Failure to comply with this requirement may result in a grade of “F” for your applied music instruction. Personal illness, death in the family, or some other untoward problem would require written verification to be submitted by the student to the Chair. The grade for such aforementioned circumstances will be an Incomplete (I), which must be removed during the first month of the next semester.

### **Evaluation Process**

Juries serve several important purposes. They give the faculty an opportunity to evaluate an applied music student’s ability and artistry in performance. 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 teacher 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 teacher 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 Fine Arts building at least 30 minutes prior to their jury examination, ready to perform. Jury forms should be completely filled out prior to your scheduled jury examination time and submitted to each faculty member examining your jury.

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**

### **Junior Recitals in Performance**

All music majors with a concentration in performance 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 II.

The junior recital, consisting of a minimum of 30 minutes of music, may be scheduled in conjunction with another student's junior recital.

### **Junior Recitals in Concentrations Other Than Performance\***

Music majors with a concentration other than performance 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 study in their concentration, and who have successfully passed Music Theory II.

The junior project is a recital or demonstration that consists of a minimum of 30 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 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. ([Please see this link for appropriate layout.](#)) ([Sample Senior Recital Program.](#))

## **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 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.

### **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.

### **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**

The senior project in music composition 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
- Any available 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 musics. 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 15<sup>th</sup>.

# TIMELINES “AT-A-GLANCE”

## **Sophomore Year – Fall Semester**

- Prepare for Sophomore Barrier

## **Sophomore Year – Spring Semester**

- Complete Sophomore Barrier
- 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

## **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.

