

GORDON COLLEGE
MUSIC MAJOR
HANDBOOK

2009-2010



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MUSIC FACULTY

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Mrs. Valerie Calhoun, Music Appreciation

Mrs. Theresa Chafin, Music Appreciation

Mrs. Julianne Ensley, Flute

Mr. Michael Marabel, Sax and clarinet

Mrs. Dotty Murray, Voice

Mrs. Amy Odell, Piano

Mr. Scott Plato, Guitar

Mr. J. Rousch, Low Brass

IMPORTANT NOTE TO ALL MAJORS

Thank you for coming to Gordon College to begin your career in music. We are here to serve you and to help you succeed and we will always be here for whatever extra help you may need. PLEASE do not hesitate to ask for extra help if you need it. Also, all majors should have either Dr. Wallace or Dr. Boumpani for an advisor; if you find you are not assigned to us – please let us know. As your advisors we are here for all advisement – not just music. If you are having any difficulties in your classes or with any other aspect of your college life – please feel free to come and see us.

With the above statement in mind, please understand the next statement. You have come here to ask us to prepare you to be successful in music. For some of you, the classes may get very challenging. None of you will succeed without regular practice and regular study. Almost everything you do musically over the next two years will be based on skills that you will need to acquire. Skills are acquired one way, and one way only – *practice!* You will be expected to practice your instrument (or your voice) daily. At least one hour of practice must be here on campus at the agreed-upon time. If you live on campus, you should plan on more than this hour. You must realize that aural skills is exactly what the name implies – a set of skills. Here again, regular daily practice is mandatory in order to pass. Practicing three hours one day a week is not equal to 20-30 minutes each day. Some of you will master the aural skills in a short amount of time every day. Some of you will need an hour a day, or maybe 2 or 3 hours a day. Please do not expect that we will pass you for giving us effort. We do not set the standards for your success – they are set by the four year schools you will attend after Gordon. If we were to pass people on effort, you might be happy now, but you would find that you would wind up back in aural skills I and theory I when you move on to your 4-year school. Therefore, please understand that we are not being unreasonable; we are trying to help you to succeed.

Finally, all of you will find that there will be one or more people who cannot handle the demands of the music major. Often, these people will look to blame their failures on others, usually their professors. When you come across such a person, that person may become very negative and begin to claim that Dr. Wallace and Dr. Boumpani are too difficult, or that we do not like them, or that we are mean, or maybe we are demons from the underworld. None of these things are true, of course, but the negativity of such people can affect you adversely. Remember – IF YOU HAVE A PROBLEM – BRING IT TO ONE OF US – do not complain to everyone else if you have not brought your concern to us. We have seen other people brought down by such negative people. We have actually seen A students fail because they bought into this cancer. This year, if we hear of anyone spreading such negativity without bringing any concerns to us first, we will ask that person to leave the program and our ensembles. We will do this in order to help those students who are working hard to succeed. Please do not be one of these people and, for your own well being, avoid them as if they were diseased.

Statement of Purpose and Philosophy

Majoring in the field of music is challenging, perhaps more challenging than any other undergraduate major except nursing. This is because music majors are expected to grow in both *knowledge and skills* of music and performance. Understanding music theory, developing good aural skills, and becoming proficient on many instruments are only a few of the demands of the music major. As a high school student, you may have excelled in band or chorus, or on the piano or guitar. To obtain a major in music, however, you will be expected to do much more. This is why this handbook has been prepared. The **purpose of this handbook** is to help you understand the demands of a music major, both at Gordon College and beyond. The **purpose of the course of study** for music majors at Gordon College is to build a strong foundation in music fundamentals which will enable you to matriculate successfully to any four-year music school. Please note well: the standards we set here are no different than the standards you will find at any 4-year school.

The music faculty of Gordon College subscribes to the **philosophy of mastery learning**. “Mastery” is not synonymous with “perfection;” perfection is not a realistic goal. Mastery learning is recognized as obtaining the 84th percentile in an area of study. This means that any student falling below a grade average of 80 (“B”) in any *required* music class has not mastered the material and should repeat that class in order to be successful both at Gordon and beyond. For example, should you obtain a C or D in Music Theory I or Aural Skills I, the chances of succeeding at the next level (Music Theory II or Aural Skills II) are greatly diminished. We would recommend that you repeat the course. You are not required to repeat the course if you get a grade lower than B; however, you will probably not matriculate into a 4-year college at the junior level if you do not. You must keep in mind that even if you pass Music Theory and aural skills I-IV here, you will be expected to demonstrate your skill in these areas when you matriculate to a 4-year school. If you cannot show mastery, you may be required to retake one or more levels of these classes.

We believe that *every* student can master the required material, given the right learning circumstances. Here at Gordon the “right circumstances” include:

1. Faculty commitment to high standards of learning: students must master each area before proceeding to the next.
2. Clear objectives and expectations in every area of study.
3. Instruction presented in small units, each with its own objectives and assessment.
4. Students being given the opportunity to develop problem solving abilities.
5. Individual faculty attention given to any student who seeks help.

The Gordon College music faculty believes that every student is capable of mastery learning. Mastery learning may take longer for some students than others; however, for the vast majority of students, hard work and disciplined study habits will result in mastery learning. For a few students, this may mean also repeating some courses until mastery is achieved. The music faculty of Gordon College is here to help students reach their goals. Any student having difficulty in any area should seek extra help when difficulties arise.

Faculty Advisers

All music majors should be assigned a music faculty advisor. If your advisor is not a music faculty, see Dr. Boumpani or Dr. Wallace. You are expected to meet with your advisor at least once a semester for scheduling and other matters of concern. This does not mean you are restricted to meeting once a semester. You should see your advisor whenever you are having difficulty with any aspect of college.

Acceptance to the Music Program

Students must consult with the Gordon College music faculty and successfully complete an audition and theory placement test before they are declared a music major. An applied music audition is required for incoming students who plan to major in music. Dates for auditions are posted on the Gordon College web site. Theory placement tests are administered to incoming students to determine their level of musicianship. Audition repertoire lists are posted on the Gordon College web site.

E-mail and Announcements

Every music major must be able to access the Gordon College E-mail system. Music Program information will not be sent to an alternate e-mail address, e.g., *Hotmail*, *Yahoo*. Students are expected to check their Gordon College e-mail regularly.

Important Forms

All Music Majors are required to file specific FORMS at various times during the year or during the degree program. Below is the list of forms with which you should be familiar.

Student Recital Form

Undergraduate Student Handbook Contract

Jury Evaluation Form

Applied Music Lessons

All music majors are expected to have an applied performance area of study. Students are to register each semester for a thirty minute applied lesson. Lesson times are determined by arrangement with the instructor.

Individual Practice Expectations

No musician can be successful without *regular, disciplined practice*. At least one hour of practice per day in **the Fine Arts Building** is *required* for each student. At least one of these hours each week must be scheduled in room 111 for practice with Smart Music. *Every student must schedule, through Dr. Boumpani, an on-campus, supervised hour of practice every day.* This time is graded as part of your Applied grade. In addition, students are expected to practice ensemble music to achieve a level of mastery. This includes chorus music and, if applicable, band music.

During this practice time, students are required to be in their practice rooms alone. The only time two students may be in the same practice room is when they are practicing a duet. This must be approved by Dr. Boumpani or Dr. Wallace ahead of time. Students using their practice time for socializing will not be given credit for that hour. Students are not to be in the practice rooms doing homework or other non-music major related work. PLEASE NOTE: Although it is impossible to supervise every hour every day, routine random checks will be conducted by Dr. Boumpani and/or Dr. Wallace. A record will be kept on every student and used to adjust grades at the end of the semester.

Practice rooms are available for music major use. Room FA111 is available for practice use on a sign-up basis. A Percussion practice room, FA 236 (on the second floor of the Fine Arts Building) is also available. Non-percussion majors may use the upstairs room if the room is not being used by a percussion major. See Dr. Boumpani or Dr. Wallace to unlock room. If you are not a percussion major, and you use the percussion room for practice – you are not to touch the percussion instruments. Also – the door to the room must remain closed whenever you are not in the room. Please treat all practice rooms and pianos with respect. Food or beverage is not permitted in the practice rooms.

Student Recitals

ALL music majors are to attend **ALL** student recitals. Additionally, every music major must perform at least one recital per semester. Student recitals are held on Wednesdays between 2:00-3:00 p.m. A schedule of recitals will be posted at the beginning of the school year. Performers must fill out and submit the student recital form at least one week prior to the recital date. This should be done in consultation with the private instructor. Please fill out *all* of the information on the form, including the composer's full name and date of birth and death.

Dress Requirements: see *Juries*.

Solo Instrumental/Voice Recital

The Solo Recital is the culminating performance event in the associate degree program. It is expected that students who are completing their fourth semester of lessons, or have *successfully* completed four semesters of applied lessons will present a Solo Recital. Students must enroll in MUSC 2559 or MUSC 2569 for the semester in which they intend to perform the recital. Students must also be enrolled in an applied lesson during this semester, even if four semesters of lessons have previously been completed. The length of the solo recital must include at least a half hour of music. This means that the total time of the musical pieces must equal or exceed 30 minutes, not including the time between pieces.

The program for this recital must be compiled by the student with the oversight of the applied teacher. The recital program must represent various styles, tempos, genres and musical eras. A list of proposed works must be presented to the instructor AND Dr. Wallace at least two months prior to the performance. If an accompanist is required for any of the works, **it is the responsibility of the student to hire and pay for an accompanist.** (Using the department's accompanist is not required, but certainly may be considered.) Also, the student must be responsible for setting up all rehearsal sessions with the accompanist. We recommend that rehearsal begin no later than one month prior to the recital and include no fewer than 4 rehearsals prior to the performance. The student must also alert the applied instructor as to when these rehearsals are scheduled.

Performance Jury

All music majors are expected to perform a jury on their principal instrument at the end of each semester. Juries are generally scheduled the last day of classes each semester. A sign-up sheet will be posted two weeks prior to juries. Students who have not selected a time one week before the jury will be assigned a time. Juries are designed to provide an opportunity for the evaluation of a student's progress in applied music study in a given semester.

Juries should be approached as an opportunity to show the faculty how much you have grown as a musician. The amount of practice you put into your area will be evident as the faculty experiences your growth from semester to semester. The juries and the recitals are not about learning a couple pieces of music to play for others. You are demonstrating your technical growth and musical maturity. If you are practicing on a regular basis, the recitals and juries are places to show off your hard work. The faculty knows, within the first few minutes of a student's performance, how much effort the student has put forth.

While the ultimate decision about repertoire and memorization should be made by the applied music teacher in consultation with the student, the Gordon faculty expects the following:

Instrumental Majors - Semester I: all major scales and chromatic scale (minimum 2 octaves)
Semester II: all minor scales (all forms – minimum 2 octaves)
Semesters III and IV: perform any of the above scales on request

Instrumental and Vocal Majors: Each semester:
Two pieces of music of acceptable college level,
assigned by the applied teacher.

Dress Requirement for Juries: Men – Coat and tie, dress pants, dress shoes.
Women – Skirt and blouse or dress (no pants), dress shoes.

Ensemble Requirements

Students must enroll in College Chorus (MUSC 1601) and Vocal Ensemble (MUSC 1611) each semester of full-time enrollment as a music major. Also, instrumental majors must be enrolled in Gordon Band for each semester that they are enrolled.

Applied Music Guidelines

Guidelines for Applied Voice

Students accepted as voice majors must be able to sing a simple melody on pitch with correct rhythm and phrasing; have knowledge of the rudiments of music; and have the approval of the Voice Instructor.

General Objectives

The study of applied voice through a weekly, private lesson has several objectives.

- To develop the vocal technique of the student.
- To develop interpretive skills through stylistic interpretation of assigned literature.
- To improve diction through guidance in pronunciation and comprehension of the text.
- To learn vocal literature in English and in foreign languages.
- To build a solo vocal repertoire; students enrolled for 1 credit hour will learn a minimum of 2 to 3 songs per semester.
- To experience performance in recitals.

Weekly Expectations

Voice lessons provide their most direct benefit to the student when there is a consistent level of preparation on a weekly basis. The student is expected to fulfill the following outside of the weekly lesson:

- Have the music prepared before the voice lesson—learn all of the notes. The lesson is not a practice session.
- There should be daily practice of literature, vocalises, and sight-reading. It is expected that the student will practice a minimum of 30 minutes to 1 hour each day. This

practice time does not include the rehearsal time spent in an ensemble. A minimum of 5 hours of practice each week is expected.

- Keep a journal. During the lesson, make note of all vocal exercises, weekly assignments, and practice suggestions. During daily practice, make a log of your personal observations as you apply exercises and technique to repertoire.
- Write translations of foreign language works in the score.
- Bring all music, translations, pronunciation guides, pencil, and voice journal to each lesson.

Performance outcomes for applied voice students

Students will be able to

- Sing different phrase lengths using correct (lower abdominal, silent) breath support, breathing in appropriate places.
- Correctly pronounce and enunciate songs in English.
- Sing in different languages using correct diction.
- Sing legato phrases.
- Phonate with a well-produced tone, neither breathy nor will glottal attacks.
- Phonate throughout the range, making a smooth transition from chest to head voice.
- Sing a song with correct rhythm, pitches, and articulation.

Repertoire

Applied voice students should work on vocal literature in an incremental order of difficulty. Specific repertoire requirements are determined by the individual instructor and will depend on the ability of the student, the potential for vocal progress, and the level of study. A suggested order of study of repertoire:

- Semester 1: English and Italian
- Semester 2: English and Italian
- Semester 3: English, Italian, and French or German
- Semester 4: English, Italian, French, German

Recitals and Juries

Voice majors must perform at least one student recital each semester that they are studying with the voice instructor. They should register for MUSC 2569, *Solo Voice Recital*, and perform a solo recital, open to the public, before completing the degree program. The student must perform a minimum of 30 minutes of music, without an intermission. This is generally called a “half” recital. The student may choose to perform a “whole” recital, which is a 1 hour recital with an intermission. The student may share a half recital with another music student who has prepared a half recital. The choice of repertoire for the solo recital should be directed by the voice instructor. The student may choose to utilize appropriate instrumental accompaniment to selections so composed.

At the end of each Fall semester and each Spring semester, voice majors must sing for a jury of the music faculty. The repertoire performed for the jury should be chosen in consultation with the voice instructor. Each faculty member will submit comments on this performance to the voice instructor.

Evaluation of student work

It is the responsibility of the voice instructor to assign a grade for each semester of voice study for credit. The voice instructor will review the standards and grading procedures for his/her studio at the beginning of a student's term of study. Final grades in applied voice are based on (1) preparation for lessons, (2) progress in technique and artistic growth, (3) appropriate literature memorized, (4) participation in student recitals, (5) quality of jury performance, and other individual expectations of the voice instructor.

Guidelines For Piano Study

1. All teaching repertoire will be selected by the piano instructor in consultation with the piano major.
2. Piano juries will occur at the end of each semester of study. Each faculty member will submit comments on this performance to the piano instructor.
3. Piano majors must perform their juries and recitals by memory, unless exempted for reason. The jury requirement each semester is two works of contrasting style.
4. Minimal technical requirements for piano majors:
 - First year – All major and minor scales (octaves), arpeggios (triads in inversions) and appropriate etudes
 - Second year – All major and minor scales (octaves, thirds and double octaves), arpeggios (triads and dominant sevenths in inversions) and appropriate etudes
5. Piano majors are expected to practice two hours daily.
6. It is expected that second year piano majors will accompany at least one person each semester. Majors may choose to accompany an ensemble as an option of their study.
7. Piano majors must perform at least one student recital each semester that they are studying with the piano instructor. They should register for MUSC 2559 *Solo Instrumental Recital* and perform a solo recital, open to the public, before completing the degree program. The recital may be a "whole" or "half" recital (shared or not shared). It should be predominantly a solo recital, but some chamber music may be included.
8. It is the responsibility of the piano instructor to assign a grade for each semester of piano study for credit. The piano instructor will review the standards and grading procedures for his/her studio at the beginning of a student's term of study.

Guidelines For Organ Study

1. The study of organ is open to all Gordon College students upon approval by the organ instructor.
2. The beginning organ student should possess a solid piano technique.
3. Organ study is based on the premise of historically informed performance of all periods and styles.

4. It is expected that the building of an organ technique will be cumulative.
5. The organ major will perform in a jury at the end of each semester. Each faculty member will submit comments on this performance to the organ instructor.
6. Organ students will have one lesson per week and must practice a minimum of two hours daily.
7. Organ majors must perform in student recitals each semester that they are studying with the organ instructor. They should register for MUSC 2559 *Solo Instrumental Recital* and perform a solo recital, open to the public, before completing the degree program. The recital may be a “whole” or “half” (shared or not shared). It should be predominantly a solo recital, but some chamber music may be included.

Guidelines for Applied Instrumental Music

Students accepted as instrumental majors and must be able to meet the general guidelines outlined below, as well as any specific guidelines set by the applied teacher.

General Objectives

The study of applied brass through a weekly, private lesson has several objectives.

- To develop proper technique on the instrument.
- To develop interpretive skills through stylistic interpretation of assigned literature.
- Winds: To improve tone, intonation and dynamic control.
- Percussion: To improve techniques on all percussion instruments.
- To learn some of the standard literature written for the instrument.
- To build an instrumental repertoire.
- To experience performance in recitals.

Weekly Expectations

Instrumental lessons provide their most direct benefit to the student when there is a consistent level of preparation on a weekly basis. The student is expected to fulfill the following outside of the weekly lesson:

- Have the music prepared before the lesson; the lesson is not a practice session.
- Students must own their own metronome and preferably an electronic tuner for daily use in their practice sessions.
- There should be daily practice of literature, technical studies, and sight-reading. It is expected that the student will practice a minimum 1 hour each day. This practice time does not include the rehearsal time spent in an ensemble. A *minimum* of 5 hours of practice each week is expected. One hour each week must be scheduled on Smart Music.
- Keep a journal. During the lesson, make note of all problem areas, weekly assignments, and practice suggestions. During daily practice, make a log of your personal observations as you apply exercises and technique to repertoire.
- Be able to explain any of the terms that are found in your music.

- Bring all music, technique books, and other exercises, pencil, and journal to each lesson.
- All instrumental students are required to be in the Gordon Band.

Performance outcomes for applied instrumental students

Students will be able to

- Play all major scales and the chromatic scale to two octaves by the end of the first school year.
- Winds: Adjust their pitches to be in tune with a tuner and/or another performer.
- Percussion: be able to tune timpani quickly and in time with the music.
- Understand, explain, and demonstrate the advanced techniques common to their individual instruments. These include alternate fingerings, pitch correction measures, or, for percussion, alternate stickings, etc.
- Sight read music at least one level below the music used for performance.
- Winds: demonstrate correct breathing techniques that allow the student to correctly perform long legato phrases.
- Demonstrate proper techniques for marcato, legato and staccato playing.
- Perform music with correct technique, rhythm and musical expression.

Repertoire

Applied instrumental students should work on literature in an incremental order of difficulty. Specific repertoire requirements are determined by the individual instructor and will depend on the ability of the student, the potential for musical progress, and the level of study. However, the repertoire is not the sole focus of the lessons. Students should be mastering all aspects of performance, including music to be performed in the various ensembles.

Recitals and Juries

Instrumental majors must perform at least one student recital each semester that they are studying with their instructor. They should register for MUSC 2559, *Solo Instrumental Recital*, and perform a solo recital, open to the public, before completing the degree program. The student must perform a minimum of 30 minutes of music, without an intermission. This is generally called a “half” recital. The student may choose to perform a “whole” recital, which is a 1 hour recital with an intermission. The student may share a half recital with another music student who has prepared a half recital. The choice of repertoire for the solo recital should be directed by the instrumental instructor. The student may choose to utilize appropriate instrumental accompaniment to selections so composed.

At the end of each Fall semester and each Spring semester, instrumental majors must perform for a jury of the music faculty. The repertoire performed for the jury should be chosen in consultation with the instructor. Each faculty member will submit comments on this performance to the student’s instructor.

Evaluation of student work

It is the responsibility of the applied instructor to assign a grade for each semester of applied study for credit. The instructor will review the standards and grading procedures for his/her studio at the beginning of a student's term of study. Final grades in applied instrumental music are based on (1) preparation for lessons, (2) progress in technique and artistic growth, (3) appropriate literature learned, (4) participation for student recitals, (5) quality of jury performance, and other individual expectations of the instructor.

Guidelines For Ensembles

All music majors must participate in College Chorus (MUSC 1601) and Vocal Ensemble (MUS 1611) each semester of full-time enrollment at Gordon College.

Those students who receive music scholarships are expected to perform in one or more ensembles in their performance areas as designated by the Director of Choral Studies, the Director of Instrumental Ensembles, or the Coordinator of the Music Program.

Choral Ensembles

College Chorus – Membership is open to any student without audition. A minimum of one performance is given each semester.

Vocal Ensemble (Chamber Choir) – Open to any Gordon College student, but an audition is required.

Instrumental Ensembles

Gordon Band (Instrumental Ensemble) – Membership is open to any student *with instrumental music experience* but without audition. Several performances are scheduled each semester. *Instrumental majors must participate in Community Band each semester.*

Jazz Ensemble – Open to any Gordon College student interested in the jazz and popular idioms.

Percussion Ensemble – required of percussion majors, but open to anyone interested in percussion and capable of performing the music. Any student who has a good level of rhythm-reading ability may perform. This is not a class for those who cannot read music.

Various Small Ensembles. Depending upon student interest and instrumentation, we will create small performance ensembles like duets, trios and quartets. Students interested in these small ensembles must set aside at least one hour a week for group practice. Ensemble practice times will be determined based on members' schedules.

Guidelines for Required classes

Guidelines For Aural Skills

The activities performed in aural skills are not intended to be an end in themselves,

but a means of developing your musicianship.

To Understand What You Hear

This is the primary goal of aural skills. Dictation is the activity practiced in aural skills that leads to the development of a “sharp ear.” The end-product of a dictation is a visual representation of the music: you write down what you hear. Dictation is used to develop your ability to comprehend music aurally, and to evaluate your level of comprehension. You learn to hear more and hear better by writing it down. It is also a means of communicating to someone (an instructor, a study partner, or even your self with an answer sheet) what your understanding of the music is, so that you can receive feedback for improving. In aural skills you will study rhythmic, melodic, and harmonic dictation.

To Hear What You See

The goal is to gain the ability to see a piece of music on the written page, and perform it in your mind. You must be able to hear the music in an “inner” ear as if you were actually hearing someone play it. One of the means by which this skill is developed is through sight singing. The goal of singing in aural skills is not to have a beautiful voice, but an accurate voice. In sight singing you are sounding out what is being heard in your head.

To Reconcile Sight and Sound

You must develop the ability to detect and correct discrepancies between the written music and music you hear. This involves comparing the audible performance of a score with your inner performance of the score. Thus, you must be able to hear what you see.

To Play What You Mean To Play

When performing music, you must be able to execute accurately what is in your head. Part of this depends upon your technical proficiency on your instrument (or voice) and part of this depends upon your internal sense of pitch, rhythm, dynamics, etc. The goal of each exercise that is studied in aural skills is to learn skills and strategies that are applicable to all music that you encounter.

Guidelines for the Study of Music Theory

1. All music majors are expected to begin theory and musicianship study in their first year of being a music major. There are four semesters of Music Theory required of all music majors. Mastery of each level is important before moving on to the next level.
2. All incoming music majors are required to take an entrance exam in music theory. A grade of 95 or above on this proficiency will allow a student to take Music Theory I on a test-only basis. What this means is that a student demonstrating understanding of the basic concepts of music theory I will only have to attend class for major tests and all other attendance requirements are waived. HOWEVER, should an exempted student perform poorly on any required test at any given time in the semester, the

instructor may revoke the test-only status and require the student to attend regular classes from that point until the end of the semester. NOTE: This rule applies to Music Theory I ONLY.

3. All music majors must pass the Music Department's musicianship proficiency requirement before becoming eligible for graduation. Students will attempt this test at the completion of Music Theory IV AND Aural Skills IV. In the event of failing this exam, students must schedule future attempts. A student may not receive an Associate Degree from Gordon College until this test is passed.

GORDON COLLEGE

MUSIC CALENDAR 2009-2010

AUGUST

THURSDAY, AUGUST 27

GORDON RECITAL SERIES
Ransom Piano Duo
Fine Arts Auditorium, 7:30 p.m.
Free to Gordon Students, Faculty,
and Staff

OCTOBER

FRIDAY, OCTOBER 2

AUDITIONS
Program Admission/Scholarships
Fine Arts Bldg., 9:00 a.m.-5:00 p.m.
High School Students

SATURDAY, OCTOBER 3

AUDITIONS
Program Admission/Scholarships
Fine Arts Bldg., 9:00 a.m.-5:00 p.m.
High School Students

WEDNESDAY, OCTOBER 7

STUDENT RECITAL
Applied Music Students
Fine Arts Auditorium, 2:00 p.m.
Open to the public/Free Admission

MONDAY, OCTOBER 26

GORDON RECITAL SERIES
Ryan Smith, percussionist
Fine Arts Auditorium, 7:30 p.m.
Free to Gordon Students, Faculty,
and Staff

DECEMBER

WEDNESDAY, DECEMBER 2

STUDENT RECITAL
Applied Music Students
Fine Arts Auditorium, 2:00 p.m.
Open to the public/Free Admission

THURSDAY, DECEMBER 3

CHOIR/BAND CONCERT
College Chorus and Concert Band
Fine Arts Auditorium, 7:30 p.m.

MONDAY, DECEMBER 7

Free Admission
JURIES
Applied Music Majors
Fine Arts 116, TBA
Not open to the public

JANUARY

FRIDAY, JANUARY 8

AUDITIONS
Program Admission/Scholarships
Fine Arts Bldg., 9:00 a.m.-5:00 p.m.
High School Students

SATURDAY, JANUARY 9

AUDITIONS
Program Admission/Scholarships
Fine Arts Bldg., 9:00 a.m.-5:00 p.m.
High School Students

FEBRUARY

MONDAY, FEBRUARY 15

GORDON RECITAL SERIES
ETA3 (Flute, Piano, Clarinet)
Fine Arts Auditorium, 7:30 p.m.
Free to Gordon Students, Faculty
and Staff

WEDNESDAY, FEBRUARY 24

STUDENT RECITAL
Applied Music Students
Fine Arts Auditorium, 2:00 p.m.
Open to the public/Free Admission

MARCH

MONDAY, MARCH 8

GORDON RECITAL SERIES
Antonio Giuliano, Tenor
Fine Arts Auditorium, 7:30 p.m.
Free to Gordon Students, faculty,
and Staff

THURSDAY, MARCH 11

BAND CONCERT
Gordon College Concert Band
Fine Arts Auditorium, 7:30 p.m.
Free Admission

APRIL

WEDNESDAY, APRIL 14

STUDENT RECITAL
Applied Music Students
Fine Arts Auditorium, 2:00 p.m.
Open to the public/Free Admission

THURSDAY, APRIL 29

CHOIR/BAND CONCERT
College Chorus and Concert Band
Fine Arts Auditorium, 7:30 p.m.
Free Admission

MAY

MONDAY, MAY 3

JURIES
Applied Music Majors
Fine Arts 116, TBA
Not open to the public

FRIDAY, MAY 14

COMMENCEMENT REHEARSAL
College Chorus, TBA
Lambdin Hall

SATURDAY, MAY 15

COMMENCEMENT
College Chorus, TBA

On the following page you will find a blank schedule form. This form has been attached to help you succeed as a music major. In order to be successful in ANYTHING one should begin with the end goal in mind. If you want to be a music teacher, performer, technician, etc., you must know what it takes to get to your goal, then plan a way to get there. Those who do not plan with their goal in mind more likely fail than those who do plan. This schedule was designed to help you plan to succeed.

THERE ARE TWO COPIES IN THIS BOOK. Fill out both – keep one in your loose-leaf notebook (the one you must have for theory) and give the other copy to Dr. Boumpani along with the signature page. PLEASE SCHEDULE YOUR PRACTICE TIME CAREFULLY! You practice time is now considered a class and you are expected to be in that class daily. These times will be randomly monitored.

IF YOU FAIL TO PLAN – YOU PLAN TO FAIL!!!!

TIME BUDGET WORKSHEET – YOUR COPY

	M	T	W	TH	F	SAT
8AM:						
9AM						
10AM						
11AM						
12						
1PM						
2PM						
3PM						
4PM						

1. FILL IN YOUR CLASS SCHEDULE ABOVE FIRST.
2. SCHEDULE ONE HOUR OF **ON-CAMPUS** PRACTIVE TIME EACH DAY FOR YOUR APPLIED AREA. (THIS MUST NOT CHANGE)
3. SCHEDULE EAR TRAINING TIME DAILY (AT LEAST 20 MINUTES)
4. SCHEDULE TIME FOR THEORY HOMEWORK
5. SCHEDULE TIME FOR OTHER HOMEWORK

COPY TO BE SUBMITTED TO DR. BOUMPANI

	M	T	W	TH	F	SAT
8AM:						
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SIGNATURE PAGE

Name: _____

I have read the Gordon College Music Handbook and I am aware of my responsibilities as a student in the Gordon Music Program.

Signature

Date

This form should be signed and turned in to Dr. Wallace or Dr. Boumpani by the end of the second week of classes.