



GRAND RAPIDS COMMUNITY COLLEGE
MUSIC DEPARTMENT

MUSIC DEPARTMENT HANDBOOK 2024-2025

Letter of Introduction

WELCOME TO THE MUSIC DEPARTMENT AT GRAND RAPIDS COMMUNITY COLLEGE

On behalf of the faculty and staff of the GRCC Music Department, I welcome you to Grand Rapids Community College. Our faculty and staff are committed to helping you receive the finest music education possible and we stand ready to help you find the best path to achieving your goals.

Grand Rapids Community College is an accredited member of the National Association of Schools of Music, and offers the Associate of Music Degree, the Associate of Music Degree in Recording Technology, the Associate of Arts in Music and Entertainment Business degree with transfer to Ferris State University, and the Digital Audio Specialist Certificate.

The purpose of this handbook is to guide you through the process of selecting the correct courses for your major emphasis in music as well as answering the most frequently asked questions that music majors have when beginning college. We hope that you find it helpful. If you desire additional information I will gladly assist you in any way that I can.

Please contact me at (616) 234-4188 or via email at kdobreff@grcc.edu

Sincerely,

A handwritten signature in black ink that reads "Kevin Dobreff". The signature is written in a cursive, flowing style.

Kevin J. Dobreff
Program Director, Music Department

MISSION STATEMENT

The GRCC Music Department is an open access collegiate music program that embraces community, cultivates curiosity, promotes creativity, and inspires dynamic human expression through musical arts.

We seek to accomplish our mission through the following strategies:

- I. Serving Students
We provide a learning environment that fosters and nourishes creative thought and provides students the opportunity to:
 - A. Develop the skills needed to acquire employment in their discipline
 - B. Develop the skills required for successful transfer to other educational institutions
 - C. Use the arts disciplines to develop life skills (e.g. critical thinking)
- II. Serving the Community
We support the musical arts in the greater Grand Rapids community and help create demand for this art form by:
 - A. Contributing our experience to the community
 - B. Building and developing community music organizations and participating in the network of these community organizations
 - C. Providing opportunities for community members to practice and develop their musical art
 - D. Providing information to the community as an arts resource
 - E. Sponsoring and delivering workshops that are open to the community
 - F. Presenting student, faculty, and guest artist concerts and recitals, both on campus and in

a variety of settings throughout the community

- III. Furthering Music as a Discipline
As professional musicians, we contribute to the development of our discipline by:
 - A. Actively participating as professionals in the community
 - B. Engaging in opportunities for professional development

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

NASM
11250 Roger Bacon Drive, Suite 21
Reston, VA 20190-5248
Telephone: (703) 437-0700
Facsimile: (703) 437-6312
Email: info@arts-accredit.org

Grand Rapids Community College is an accredited member of the National Association of Schools of Music (NASM), and offers the Associate of Music Degree, the Associate of Music Degree in Recording Technology, The Associate of Arts in Music and Entertainment Business-transfer to Ferris State University, and the Digital Audio Specialist Certificate.

MUSIC MAJOR LOGISTICS HISTORY OF THE SMITH MUSIC CENTER

The music department is housed in the Albert P. Smith Music Center, a brick and masonry structure that was originally constructed in 1922 as a physical education building. The building continued to be used in its original purpose first by Strong Junior High School and then by Grand Rapids Junior College until 1976 when the Ford Field House was completed. The building stood vacant for three years until it was determined structurally sound for conversion into other

educational uses. Renovation work began in September 1979, and was completed in August 1980, allowing the Music Department to move into its newly adapted facility. The music center experienced a number of minor renovations during the 1990's and then in 2014 the interior of the entire facility was demolished and completely renovated.

Like the entire GRCC campus, the Music Center is a smoke free environment. Eating and drinking are permitted in the Student Commons area but never in any room that has a computer workstation or a piano. The Music faculty and staff are dedicated to providing the best educational environment possible and are very proud of our facilities. We therefore expect that all persons who use the Music Center to do so with great care and respect.

PRACTICE ROOMS

The Music Center provides 14 practice rooms for student use. All practice rooms are housed in a secure hallway that requires each student to use their ID card for entry. Each practice room is equipped with a piano, music stand, and workstation. The practice rooms are available on a first come first served basis during scheduled facility operating hours.

The two percussion studio/practice rooms remain locked and are only available to those students who are currently enrolled in applied percussion lessons. Keys to the percussion practice areas may be checked out from the main music office or from campus police if the music office is not staffed. Piano majors have the opportunity to schedule rehearsal on the two concert grand pianos in the recital hall to prepare for juries and recitals.

Music majors who are studying applied music are expected to practice no less than two hours each day on their primary instrument.

MUSIC LABORATORIES

The Smith Music Center houses three Music Laboratories that are an essential part of our student's learning experience.

The Music Lab, located in room 137, is a twenty-one station Music Processing/Audio Recording lab. Each workstation is equipped with a Macintosh mini and compatible keyboard controllers, as well as headphones and a microphone interface. Students use the lab for music processing, ear training, and digital recording/sequencing.

The Piano Lab, located in room 310 is used primarily for Piano Techniques courses. This lab contains twelve Yamaha Clavinovas for students and another Yamaha Clavinova for the piano techniques professors. This lab enables the instructors to work with students individually or in groups.

The Recording Technology Lab is located in room 206. This lab contains four digital audio workstations and shares space with the Recording Technology classroom and Recording Studio.

HOURS OF OPERATION

Monday-Thursday	7:00 a.m.-10:00 p.m.
Friday	7:00 a.m.-5:00 p.m.
Weekends	TBD

COLLEGE-OWNED INSTRUMENTS

Music majors and minors as well as students enrolled in instrumental ensembles may borrow one of the college-owned instruments at the request of their applied professor or ensemble director. The student will submit a cash deposit of \$25 per semester for the use of the instrument. Current GRCC students will complete and submit the [instrument check-out form](#). The music department support professional will reach out to the student to complete the check-out process.

Digital pianos are also available to students currently enrolled in any of the online-piano techniques courses. Availability of these instruments is limited and will be loaned to students with the permission of their piano techniques professor.

ACADEMIC HONESTY

The development, understanding and practice of integrity and academic honesty are expected

of all students at Grand Rapids Community College. Personal integrity is important in all aspects of life, and students are expected to conduct themselves with honesty and integrity, both in and out of the classroom. Acts of academic dishonesty will not be tolerated, and students engaging in such conduct may be subject to classroom and/or institutional disciplinary actions.

MUSIC SCHOLARSHIPS

THE GRAND RAPIDS COMMUNITY COLLEGE FOUNDATION

*The Grand Rapids Community College Foundation provides scholarships, loans, and grants to students and staff at Grand Rapids Community College. **The funds presented here are for the music department only.***

Scholarship funds provide tuition assistance directly to students. These awards may be used for tuition, books, or private lessons.

The office of financial aid will help students apply for specific grants, loans, and scholarships administered through the Foundation. The Music Department should be contacted concerning any music scholarship questions. Music scholarships are awarded based on an audition procedure held each spring.

Music scholarships will be awarded on performance, not need.

FOR MORE INFORMATION, CONTACT THE MUSIC OFFICE AT (616) 234-3940.

MUSIC SCHOLARSHIP DESCRIPTIONS

Franklin O. Asper Trumpet Scholarship: This scholarship is made in the memory of Franklin O. Asper and will be awarded to GRCC music majors concentrating their studies in trumpet. All recipients must perform in either the Wind Ensemble or the Campus Band, and maintain a 3.0 GPA.

Closson-Jones String Scholarship: One annual scholarship will be awarded to an outstanding full-time freshman or sophomore string major. This scholarship is renewable by maintaining a 3.0 GPA.

Crescendo Scholarship: This award will be presented to selected instrumentalists who have

demonstrated significant proficiency on their band and/or orchestral instrument and who are currently enrolled in campus band, wind ensemble, or the orchestra. The award amount will be equal to the tuition for a three contact hour class. The Music Department faculty will determine additional selection criteria.

Corey-VanRandwyk Memorial Homeschool Scholarship: This Scholarship will be awarded to one freshman or sophomore music major who was homeschooled, is enrolled full-time and who has and maintains a minimum 3.0 GPA.

Duane Shields Davis Vocal/Choral Scholarship: This scholarship, named for the former director of GRCC choirs, will be awarded to a full time music major who is studying applied voice and is enrolled in Shades of Blue for credit. The recipient of this scholarship must also be a member of the College Choir or Concert Choir and maintain a minimum grade point of 3.0 in music classes.

Deleon D. Dobreff Violin Scholarship: This scholarship is made in the memory of Deleon D. Dobreff and will be awarded to a full time music major studying violin. All recipients must be a member of the College Orchestra and chamber ensemble and maintain a GPA of 3.0 or above.

Alan and Linda Doering Schubert Chorus Scholarship: This scholarship will be awarded each semester in the amount of \$1300 or an amount equal to the tuition of a student enrolled in 12 credit hours that semester. No more than two awards will be granted in any academic year. Students must be a Voice or Piano Major; currently studying applied music and participating in the College Choir or Concert Choir. A minimum GPA of 3.0 is required. The student must be willing to perform with the Schubert Male Chorus at the major concert of that semester (Christmas event or Spring Event). The student must attend all rehearsals leading up to the concert event. The Schubert Chorus will provide the schedule. The GRCC Music Faculty will select the candidate based on an audition process held each year. The Chorus will provide input on the selection.

Ray Gill Instrumental Jazz Scholarship: This scholarship is made in the memory of Raymond "Ray" Gill, former director of Jazz Studies at

Grand Rapids Junior College. The scholarship will be awarded to a full-time music major who is studying applied music and is a member of the jazz ensemble or jazz combo. The recipient of this scholarship must also be enrolled in either campus band or wind ensemble and maintain a minimum grade point of 3.0 in music classes.

Grand Rapids Community College Music

Trust: Scholarships from this fund are given to music majors in any area of vocal or instrumental music. This scholarship is renewable by maintaining a 3.0 GPA.

Grand Rapids Piano Forum Scholarship:

Applicants for the Piano Forum Scholarship must be full time piano majors at GRCC. Entering students may compete but any continuing student wishing to maintain this scholarship must have a GPA of 3.0 or above. The scholarship may not be continued for longer than one year or two consecutive semesters.

Kent Philharmonic Orchestra Scholarship:

This scholarship will be presented to a full-time student who enrolls for credit in the Kent Philharmonia Orchestra. The recipient may receive the scholarship on a continuing basis by maintaining a minimum 3.0 GPA.

Kenneth R. Morris Memorial Guitar

Scholarship: This scholarship is awarded to outstanding GRCC music majors who choose guitar as their major instrument. Recipients may be majoring in any music discipline including Recording Technology. Students who are awarded this scholarship must have and maintain a minimum 3.0 GPA and also must participate in the GRCC Guitar Ensemble.

Albert P. Smith Scholarship in Voice: This scholarship is named for the former chairman of the GRCC Fine and Performing Arts Division and will be awarded to music majors who are studying voice. Recipients of this scholarship must maintain a minimum 3.0 GPA and participate in the College Choir or Concert Choir.

Mary Scanlan Piano Scholarship: This scholarship was established by the Music Department Faculty at Grand Rapids Community College, in honor of retired music faculty member Dr. Mary Scanlan. This scholarship is for piano majors or minors as

stipulated by the music faculty. Students must have a 3.0 GPA and participate in one of the music department major ensembles.

Scholarships will be awarded based on scholarship auditions and awards will be renewable as long as the student maintains full-time enrollment status and a 3.0 GPA.

THE ASSOCIATE OF MUSIC DEGREE

MUSIC REQUIREMENTS

Students must achieve a minimum grade of 73% in all music courses, however the grade of 83% or higher is required to demonstrate success in applied study.

Remedial Course Requirements

Prior to registering for any music course, all prospective music majors must complete assessments in music theory, aural perception, and piano. The results of these assessments will indicate whether the student is permitted to begin with college level courses or if remedial courses in music theory and piano are required. Students who do not attain at least an 85% on the assessments will take the following courses prior to enrolling in college level music courses.

- **MUS 112 Basic Music Theory**
- **MUS 120 Introduction to Piano**

Audition and Placement Information

Incoming Freshman Auditions are held each spring. Audition dates and additional audition information are available on the [Music Website](#). Students who are unable to audition on the given date will schedule their audition individually by contacting the music office.

Guitar Major Specific: Students who declare Guitar as their applied primary instrument will be enrolled in MUS 134 Classical Guitar Class 1 for their first semester. A successful classical guitar audition may allow a student to begin applied study in their first semester.

Applied level placement: Most students should expect to be placed in a pre-college level of applied music study for their first semester.

MUSIC THEORY

(Includes Aural Comprehension)

20 Credits

10 Credits (Recording Technology)

The music theory course sequence will prepare music majors to demonstrate capability with musical forms, processes, and structures in composition and performance.

The music theory sequence begins with **MUS 112 Basic Music Theory** for those students who lack the fundamental building blocks such as an ability to read notes on a staff, or an understanding of key signatures and time signatures. MUS 112 prepares the serious music major for the in-depth study of music analysis and counterpoint that is presented in MUS 113. It is important to note that MUS 112 does not fulfill a program course requirement for the Associate of Music Degree. Successful completion of **MUS 112** with the grade of C (73%) or better is a prerequisite for MUS 113. You must take the music theory assessment to establish placement in either MUS 112 or MUS 113.

MUS 113 Music Theory 1 begins with a review of the fundamentals covered in MUS 112, but then goes far beyond with a study of music composition using the format of species counterpoint. Students will also study figured bass and triad inversion.

MUS 114 Music Theory 2 is a continuation of the material covered in MUS 113. Successful completion of MUS 113 with a grade of 73% or better is a prerequisite for MUS 114. Within the MUS 114 structure, students are given the opportunity to master species counterpoint as well as analyze music written by famous composers. Students are encouraged to copy these techniques and use them in their compositions.

MUS 115 Aural Comprehension 1 is taken concurrently with MUS 113. Students will begin to learn basic concepts of ear training, sight-singing, and dictation within the classroom and the Music Laboratory. Aural recognition of intervals, chords, rhythmic patterns as well as harmonic and melodic sequences will enable students to begin writing the music that they

hear. Students will also be introduced to the concepts of Dalcroze movement in MUS 115.

MUS 116 Aural Comprehension 2 is taken concurrently with MUS 114. A continued emphasis is placed on ear training, sight-singing, and dictation with additional computer assisted instruction using the Music Laboratory. *Students who are pursuing a degree emphasis in Recording Technology will meet their theory and aural comprehension requirements by completing the above coursework.*

MUS 213 Music Theory 3 begins with the study of tonal counterpoint culminating in an examination of the fugue and other common applications of eighteenth century polyphonic compositional techniques. The continuing study of the development of chromatic harmony in the common practice period, which began in the freshman year, includes the introduction of augmented sixth chords, Neapolitan sixth chords, altered dominants, chromatic mediant, and various kinds of modulation. All of this is assimilated by the student through extensive analysis of well-known compositions and regular assignments in four-part chorale style writing. The study of compositional techniques for both instruments and voices includes considerations of texture, timbre, blend and contrast of sound and the necessary transposition for instruments. This subject leads to the analysis of longer forms in music, such as variation forms, sonata form, and rondo. Successful completion of MUS 114 with a grade of 73% or better is a prerequisite for MUS 213.

MUS 214 Music Theory 4 follows the development of traditional harmony to its ultimate complexity and the eventual breakdown of tonality. The process of analysis is expanded to allow the study of post-Romantic and Impressionistic music. The remainder of the semester is devoted to twentieth-century music, including the various styles of tonal composition, the beginnings of atonal music, the wide variety of later compositional methods using serial and aleatoric techniques, and the newer developments using digital and computer technology. Successful completion of MUS 213

with a grade of 73% or better is a prerequisite for MUS 214.

MUS 215 Aural Comprehension 3 is taken concurrently with MUS 213 and consists of intensive drill in sight singing and ear training. Sight-singing is done using solfege syllables, and also includes work with atonal melodies. Ear training includes harmonic, melodic and rhythmic dictation, and chord recognition. Continued emphasis on the incorporation of Dalcroze Movement is an integral part of MUS 215. Successful completion of MUS 116 with a grade of 73% or better is a prerequisite for MUS 215.

MUS 216 Aural Comprehension 4 is taken concurrently with MUS 214 and continues with more advanced study of the skills learned in MUS 215. Successful completion of MUS 215 with a grade of 73% or better is a prerequisite for MUS 216.

MUS 172 Music Software Essentials for Musicians prepares music majors with computer assisted instruction in the Music Laboratory using state-of-the-art computers and controllers to enhance understanding of music notation, composition, recording, and music processing.

MUSIC HISTORY

9 Credits

Music History is a three-semester sequence which traces the development of Western Art Music from antiquity to the present. It does so by looking at important composers and musical developments in the broader context of the artistic, political, social, and intellectual conditions which influenced them.

MUS 251 (WINTER) begins with Antiquity and concludes at the end of the Baroque era.

MUS 252 (FALL) begins with Pre-Classicism and continues through early and middle Romanticism.

MUS 253 (WINTER) begins with the late nineteenth century and continues to the present. Special emphasis is placed on depicting the developments in American music as they occurred within the Western European tradition. The achievements of African-American and

Women composers are also included. ***Students who are pursuing a degree emphasis in Recording Technology are not required to complete the music history sequence.***

APPLIED MUSIC-PRINCIPAL

At least 8 Credits

At least 4 credits (Recording Technology)

Applied Music is the sequence of private study on the student's principal instrument/voice. **MUS 151-153 are pre-college level applied study. Students with no previous formal applied training may be required to complete multiple semesters of pre-college level applied study. MUS 161, MUS 162, MUS 261, and MUS 262** correspond to the four required levels of applied study during the first two years of college.

- **Students will be placed at the appropriate applied level following their audition.**
- Each student is responsible for completing 13, one-hour private lessons during the semester.
- Each applied music student will pay the applied music fee of \$350 in addition to the tuition for a two contact hour class.
- End of semester jury performances are required for students studying at the 161-262 levels of applied study. This performance will impact the applied lesson grade. The MUS 162 Jury will be performed for the entire music faculty
- MUS 161-262 must be completed for the Associate of Music Degree- curriculum codes 220 and 631.
- Students who are pursuing the Recording Technology- AM 212 degree must complete the applied requirements for MUS 161-162 only.
- **See more information in the applied music handbook.**

APPLIED MUSIC-SECONDARY

0 Credits Required

This applied music area is for students who wish to study an instrument/voice for their own personal interest and development. Students who complete a piano assessment may be

permitted to study applied secondary piano as a substitute for Piano Techniques classes.

MUS 141, MUS 142, MUS 143, MUS 144, MUS 243 and MUS 244

- Each student is responsible for completing 13, one-half hour private lessons during the semester.
- Each applied music student will pay the applied music fee of \$175 in addition to the tuition for a one contact hour class.
- End of semester jury performances are required only for students who are attempting to progress to a higher level of applied study.
- **See more information in the applied music handbook.**

APPLIED MUSIC POLICIES

I. Student Information

- Applied lesson scheduling will be finalized through communication between the applied faculty and the students in their studio. Faculty will work to finalize their teaching schedule prior to the start of the semester but no later than the end of the first week of classes.
- All applied lessons will be taught on the GRCC campus in the Smith Music Center.
- Consistent communication between the applied faculty and students must be maintained to ensure that students receive 13 lessons. Twenty-four hours advanced notification from both the student and faculty is required if a lesson will be missed by the student or the faculty member needs to reschedule.

II. Applied Instructor Information

- **MUS 105 Performance Class** is a required co-requisite for all students studying at the 161-262 levels. MUS 105 is the performance laboratory for students in the applied music sequence. Applied faculty are encouraged to attend when their students perform to share

feedback and insight. Adjunct faculty will receive compensation for their participation in performance class.

- Consistent communication between the applied faculty and students must be maintained to ensure that students receive 13 lessons. Twenty-four hours advanced notification from both the student and faculty is required if a lesson will be missed by the student or the faculty member needs to reschedule.
- Final grades in applied study are determined by three primary factors
 - Successful completion of the lesson expectations set by the applied faculty member in the applied rubric.
 - Attendance
 - Jury - pass/fail assessment
- Weekly individual practice expectations
 - At least 14-hours for students who study at the primary levels
 - At least 7-hours for students who study at the secondary levels
- The applied faculty will choose literature for study each semester which is appropriate to the applied level in which the student is enrolled.
 - Faculty should make every effort to have all literature chosen by the third week of the semester to allow for sufficient preparation time and successful completion of the applied requirements.

III. Performance

- All applied music students who are enrolled in MUS 161-262 must enroll concurrently in MUS 105 (Performance Class)
- Students must perform in class each semester
- The literature performed must be chosen by the applied faculty and

currently being studied in the student's applied lessons.

- Repertoire that requires piano accompaniment must be performed with the collaborative pianist.
 - Sufficient rehearsal time prior to performance in MUS 105 is required.
 - The collaborative pianist must receive the literature in advance of the 105 performance.
 - It is the student's responsibility to ensure that the collaborative pianist has the time to prepare adequately for a musical and artistic performance.
 - Students will receive additional information on scheduling rehearsals with the collaborative pianist.
- Assessment of applied study forms
 - Applied students and their faculty will complete the assessment of applied study form at least three weeks prior to the scheduled jury performance.
 - The form will be sent to each student and then will be shared with the faculty for their comments and assessment.
 - It is within the applied assessment form that each faculty member will indicate the student's readiness to perform a jury.

IV. Jury Exams

- Jury exams are held at the end of each semester. The applied faculty must participate in the juries for the students in their applied studio
- Sight-reading will be required at all primary applied level juries. Applied faculty will introduce the student to the specific form of sight-reading that is required for the applied level.
- Jury assessment is a collaborative effort between the applied faculty member

and the full-time faculty in the applied area.

- Jury assessment for students at the 162 level will be assessed by all full-time faculty members and the applied faculty member.
- The jury assessment is 20% of the final applied lesson grade. Students will receive either a Pass (20 points) or Fail (0 points). Students must pass their jury and receive a final applied lesson grade of no less than 83% to pass the applied level.

V. Sophomore Recitals

- While recitals are not a requirement for successful completion of the Associate of Music Degree, students preparing for transfer to a senior institution are encouraged to perform a sophomore recital. The following procedure must be followed by all students who intend to perform a sophomore recital in lieu of the MUS 262 jury:
 - Submit the [Recital Intent Form](#) following a successful performance of the MUS 261 Jury.
 - Download, print and submit the [Recital Permission Form](#) and the [Recital Checklist](#).
 - Perform a Recital Hearing for the music faculty in your applied area no more than three weeks prior to the expected recital date. Your applied professor must be present for this hearing. All of the repertoire being performed on the recital must be performed at the hearing. If the student is approved for a recital, no substitutions or additions of repertoire will be permitted. If the student is not approved to perform a recital the student will perform an MUS 262 jury.

APPLIED PERFORMANCE CLASS

At Least 4 Credits

At Least 2 Credits (Recording Tech)

MUS 105 is taken concurrently with the primary levels of applied study. (MUS 161-262) This class is divided into four areas: instrumental, vocal, piano, and guitar. Each student will be expected to perform in class on the instrument/voice that is studied in the Applied Music program. Performance Class will discuss practice routines and habits, pedagogical concerns, technical and stylistic problems, collaborative preparation for performance, memorization, and interpretation. Concert attendance and scholarly writing are mandatory components of this course.

PIANO TECHNIQUES

4 Credits

The Piano Techniques classes - MUS 121- 222 are a four-semester sequence that equips the music major to perform early intermediate piano repertoire and a number of basic functional keyboard skills in preparation for the piano proficiency exam. In MUS 121 and MUS 122, the student learns to apply their music reading skills to the keyboard through graded repertoire and sight-reading. Scales, arpeggios, chords and inversions improve technical skills while harmonization with Primary and Secondary chords and simple transpositions help to link the keyboard with music theory.

In MUS 221 and MUS 222, the above areas are explored in greater depth. Harmonization includes a variety of accompaniment styles, seventh chords, secondary dominants, and jazz harmonies. The level of difficulty is increased in repertoire, transposition, and technical requirements. The student is introduced to simple solo accompaniments that are performed with other class members.

3 Credits (Recording Technology)

Students who are pursuing the Associate of Music Degree with an emphasis in Recording

Technology and who begin piano study with MUS 120 Introduction to Piano may fulfill their requirement by completing the following piano sequence: MUS 120, MUS 121, and MUS 122.

MAJOR ENSEMBLES

At Least 4 Credits

At Least 2 Credits (Recording Tech)

There are numerous ensembles offered each semester with various styles of music being studied and performed. Music majors are required to perform in one major ensemble each semester but may substitute one small ensemble for one of the four semesters. Those small ensembles are: Jazz Ensemble, Shades of Blue, Madrigal Singers or any chamber ensemble (MUS 181/182)

The major ensembles are MUS 188 Percussion Ensemble, MUS 189 College Choir, MUS 193 Kent Philharmonic, MUS 194 Campus Band, MUS 195 Concert Choir, MUS 196 Orchestra, MUS 197 Wind Ensemble and MUS 198 Guitar Ensemble. All GRCC students may enroll in any ensemble for credit or no credit, but some ensembles do require an audition. Performance in a major ensemble is a requirement for scholarship recipients.

RECORDING TECHNOLOGY SPECIFIC

20 Credits

The four-semester course sequence in Recording Technology begins with two semesters of Basic Recording Techniques 1 and 2: **MUS 173 and MUS 174** respectively.

These courses will provide the student with the fundamentals of the recording arts including basic audio signal and acoustics theory, recording consoles, microphone design and technique, signal processing, multi-track studio production technique, digital audio technology using the Pro Tools/Reaper format and their integration into music production. The sequence continues with Advanced Studio Techniques 1 and 2:

MUS 274 and MUS 276. These courses are taught as applied private lessons and will provide the student with an in depth examination of the principles and applications of digital audio in today's recording and interactive media industries. The labs that accompany MUS 274 and MUS 276, **MUS 273 and MUS 275** provide the advanced recording student with an opportunity to record professional musicians in an environment that duplicates a professional recording studio environment. Topics discussed include: digital audio fundamentals, recording and reproduction systems theory, computer based recording and editing and audio for a variety of new media applications. There is a \$350 fee per semester for MUS 274 and MUS 276. **MUS 271** Sequencing will study a variety of music sequencing software packages examining common and special features, positioning sequencing in a historical perspective to computer composition and electronic music, and explore the close relationship between MIDI hardware and music sequencers. Students will establish a good working knowledge of sequencing software by editing events and controllers, editing audio, working with notation and lyrics, mixing and effects patching, and improving audio performance. **MUS 272** focuses on Live Sound Reinforcement.

DIGITAL AUDIO SPECIALIST CERTIFICATE

The Digital Audio Specialist Certificate is an excellent option for those who want to enter the field of Recording Technology but lack the necessary basic music skills to successfully complete a degree in music. The certificate requirements may be completed in two years. All of the required courses for the certificate will contribute to the completion of the Associates of Music Degree with an emphasis in Recording Technology.

MUSIC AND ENTERTAINMENT BUSINESS

The Associate of Arts in Music and Entertainment Business is designed for those students who intend to transfer to Ferris State University to pursue a Bachelor of Science in Music and Entertainment Business. By completing this GRCC program, students will earn an Associate of Arts from GRCC and will have met most requirements for the GRCC Digital Audio Specialist Certificate. After completing the bachelor's degree at Ferris, students will be prepared for jobs in promotion and production, sales, marketing and management, advertising, and public relations.

NON-MUSIC REQUIREMENTS

ENGLISH COMPOSITION (3 credit hours)

All music majors must complete EN 100.

POLITICAL SCIENCE (3 credit hours)

All music majors must complete PS 110.

Students in the Recording Technology or Music and Entertainment Business programs will select other Social Science course options. (*Refer to the college catalog for additional information*)

GENERAL EDUCATION COURSES

(12/13 credit hours)

Associate of Music Degree students must complete at least nine credit hours from the following four distribution areas, **taking at least one course from each area**. Care should be taken to determine whether or not the transfer institution requires a lab science for the baccalaureate degree. Consult the [college catalog](#) for complete course descriptions.

English Composition and Communications

Choose one course from those shown below

- [EN 102](#)
- [COM 131](#)
- [COM 135](#)

[Humanities](#) - Choose one course

[Social Sciences](#) - Choose one course

[Natural Science and Mathematics](#) - Choose one course

MICHIGAN TRANSFER AGREEMENT

The associate of music degree requires at least 15 credit hours of general education courses. Baccalaureate degrees require at least 30 credit hours of general education courses. GRCC music students have the option to complete all 30 credits of general education courses prior to transferring. This would allow the student to complete both the Associate of Music degree and the MTA. The English and Communication distribution requirements are identical for both the AM and the MTA. All other distribution areas require at least one more course for the MTA.

ARTICULATION AGREEMENTS

GRCC maintains transfer guides for music majors with Alma College, Aquinas College, Eastern Michigan University, Ferris State University, Grand Valley State University, and Western Michigan University. Students transferring to GVSU and WMU must complete the Associate of Music Degree and perform a successful audition at the transfer institution. Once students have been accepted into the transfer institution all music and non-music general education courses will transfer.

MUSIC THERAPY TRANSFER TO WMU

Students who apply to WMU for the Music Therapy Degree will not perform an audition. Instead they must interview with the director of the MT program at WMU. These students should also complete [MUS 184 -Introduction to Music Therapy](#) and [MUS 133 - Beginning Guitar](#)

MUSIC AND ENTERTAINMENT BUSINESS

Students who intend to transfer to Ferris State University for Music and Entertainment Business will follow the [3+1 Transfer degree requirements for the Associate of Arts in Music and Entertainment Business degree](#).

MUSIC COURSE DESCRIPTIONS

Follow this link to learn more about each of the MUS courses offered at GRCC.

PROTECTING YOUR NEUROMUSCULOSKELETAL HEALTH

[An NASM/PAMA Student Information Guide](#)

PROTECTING YOUR HEARING HEALTH

[An NASM/PAMA Student Information Guide on Noise-Induced Hearing Loss](#)

SMITH MUSIC CENTER INFORMATION

The Albert P. Smith Music Center is located on the southeast corner of Lyon and Ransom directly across from the Student Center. Our address is 142 Ransom Ave. NE, Grand Rapids, MI 49503

Hours of Operation

Monday-Thursday..7:00 a.m. - 10:00 p.m.

Friday 7:00 a.m. - 5:00 p.m.

Weekend Determined by course offering

For More Information

Contact the Music Office at (616) 234-3940 or visit the main music office, room 104.

STAFF

Donovan Rose(616) 234-3940

- Department Professional Support Staff

FULL-TIME FACULTY

Justin Colwell.....(616) 234-3180

- Collaborative Pianist
- Piano Techniques
- Performance Class

Debora DeWitt.....(616) 234-4192

- Director of Piano Studies
- Music Theory
- Aural Comprehension
- Applied Music, Piano
- Performance Class
- Piano Techniques
- Chamber Ensembles

Kevin Dobreff.....(616) 234-4188

- Music Program Director
- Performance Class

Tim Heldt.....(616) 234-3424

- Recording Tech Administration
- Basic and Advanced Studio Techniques
- Music Sequencing
- Performance Class

Jonathan Marshall.....(616) 234-2195

- Director of Guitar Studies
- Applied Music, Guitar
- Introduction to Guitar Pedagogy
- Guitar Ensemble
- Music Theory
- Classical Guitar Class
- Jazz Guitar Class
- Performance Class
- International Guitar Series Coordinator
- Music Computer Lab Coordinator

Libor Ondras.....(616) 234-3303

- Director of Orchestras
- Applied Music, Violin and Viola
- College Orchestra
- Kent Philharmonic Orchestra
- Music History
- Apprec. of World and Western Music
- Performance Class
- String Quartet and Chamber Ensembles
- Conducting

Shannon Shaker.....(616) 234-4186

- Director of Bands
- Wind Ensemble
- Campus Band
- Jazz Ensemble
- Jazz in Contemporary America
- Applied Music, Clarinet
- Introduction to Music Education
- Conducting
- Performance Class

PART-TIME FACULTY

Christopher Belland

- Applied Music, Guitar
- Music Theory I

William Bokhout

- Applied Music, Vocal

James Borst

- Music History 1

Cameo Elzinga

- Piano Techniques
- Apprec. of World and Western Music

Rose Gifford

- Applied Music, Piano
- Piano Techniques
- Introduction to Piano Pedagogy

Kathleen Gomez

- Applied Music, Double Reeds

Adam Graham

- Applied Music, Low Brass
- Apprec. of World and Western Music
- American Popular Music
- Jazz Combo

Paige Heidrich

- Applied Music, Vocal
- Diction for Singers

Christopher Jones

- Applied Music, Percussion
- Percussion Ensemble

Gary June

- Applied Music, Clarinet

HaYoung Jung

- Applied Music, Vocal

Andrew Laven

- Applied Music, Cello

Shirley Lemon

- College Choir
- Concert Choir
- Madrigal Singers

Hannah Macgillivray

- Applied Music, String Bass, Jazz Bass
- Apprec. of World and Western Music
- Aural Skills
- Jazz Combo

Carmen Maret

- Applied Music, Flute
- Flute Ensemble
- Intro to Music Business
- American Popular Music

David Martin

- Applied Guitar
- Classical Guitar Class

Victoria McCarthy

- Applied Music, Piano
- Piano Techniques
- American Popular Music
- Apprec. of World and Western Music

Brian Morris

- Applied Guitar
- American Popular Music

David Schultz

- Applied Music, trumpet, horn
- Apprec. Of World and Western Music

Jed Scott

- Director-Shades of Blue
- Jazz Theory
- Jazz Arranging
- Applied Music, Jazz Piano, Jazz Voice

Jeremy Verwys

- Applied Guitar
- Introduction to Music Therapy

Roy Wallace

- Basic Recording Studio Tech I & 2
- Live Sound Reinforcement

Karsten Wimbush

- Applied Music, Saxophone, Jazz Saxophone
 - Saxophone Quartet
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MUSIC CAREER GUIDE

WHAT CAN I DO WITH THIS DEGREE?

AREAS		EMPLOYERS	STRATEGIES
EDUCATION	• Teaching	<ul style="list-style-type: none"> • Elementary and Secondary Schools • Daycare Centers • Colleges and Universities 	<ul style="list-style-type: none"> • Acquire teaching certificate for public school teaching. • Gain experience working with children through volunteer or part-time work experiences. • Graduate degree required. Specialize in an area such as music, music theory, composition, music history.
	• Private Lessons	<ul style="list-style-type: none"> • Studios • Self-employed 	<ul style="list-style-type: none"> • Performance skill on one instrument or voice required. • Develop business relationships with schools and music stores to increase client base.
PERFORMANCE <ul style="list-style-type: none"> • Instrumental • Vocal 		<ul style="list-style-type: none"> • Armed Forces Bands and Orchestras • Symphony orchestras • Small ensembles • Pop, Rock, or Jazz Groups • Concert Soloist • Clubs/Restaurants • Church Choirs • Community Choral Groups • Opera chorus or soloist • Recording Industry • Radio, television, and motion picture industries 	<ul style="list-style-type: none"> • Develop musical talent and skill in college degree program • Ambition and showmanship • Join campus bands and choruses, church choirs and other performing ensembles • Opportunities are very limited. Most performers have other careers.
COMPOSITION & ARRANGING <ul style="list-style-type: none"> • Composition • Arranging 		<ul style="list-style-type: none"> • Self-employed • Recording Industry • Publishers • Background Music • Motion picture and television industries • Production companies • Music for Gaming 	<ul style="list-style-type: none"> • Thorough knowledge of composition, harmony, arranging, and theory—graduate degree in theory and composition recommended • Learn how to use electronic instruments and computers including desktop publishing • Skill on one or more instruments and voice are necessary • Seek grants and awards through foundations • Very few musicians earn a living through composing.
CONDUCTING		<ul style="list-style-type: none"> • Choral Ensembles • Bands • Orchestras • Opera • Musicals 	<ul style="list-style-type: none"> • Develop superior musicianship and leadership. • Acquire extensive experience in performing ensembles. • Opportunities are extremely limited. • Gain acceptance into a conductor-training program or related apprenticeship.
MUSIC THERAPY		<ul style="list-style-type: none"> • Hospitals: general and psychiatric • Special education facilities • Mental health centers • Nursing homes • Correctional facilities • Private practice 	<ul style="list-style-type: none"> • Take courses in psychology, social work, or education. • Earn bachelor's degree in music therapy and seek certification. • Volunteer in a rehabilitation setting. • Must demonstrate a genuine interest in helping people.
RECORDING INDUSTRY <ul style="list-style-type: none"> • Publishing and Editing • Producing • Recording • Engineering 		<ul style="list-style-type: none"> • Production recording studios • Television and radio stations • Motion picture industry • Work or volunteer at a campus or local 	<ul style="list-style-type: none"> • Seek a college degree in recording technology. • Complete internships with a recording studio. • Take business courses to work in management or administration.

MUSIC CAREER GUIDE

WHAT CAN I DO WITH THIS DEGREE?

<ul style="list-style-type: none"> • Manufacturing • Talent Acquisition • Promotion/Media Relations • Publicity • Administration • Marketing and Sales • Product Management 		radio station.	<ul style="list-style-type: none"> • Journalism, public relations, and communication classes helpful for work in areas of promotion. • Gain sales experience for marketing. Must interact well with people • Develop persuasion tools. • Knowledge of electronics, audio engineering, and recording production required. • Join organizations involved with bringing events and entertainment to campus.
RADIO/TELEVISION <ul style="list-style-type: none"> • Music and Program Direction • On Air Performance • Promotion • Voice-Overs • Copyright/Clearance Administration • Music License Administration • Music Editing, Production, and Composing • Sound Mixing • Post Production • Research 		• Radio and Television stations	<ul style="list-style-type: none"> • Take classes in communications, broadcasting, or journalism. • Work at on-campus or local radio station. • Complete an internship at a television or radio station.
OTHER CAREER OPTION	• Sales	<ul style="list-style-type: none"> • Music retail • Online music sales • Instrument manufacturers and restorers 	• Acquire sales experience
	• Music Journalism	<ul style="list-style-type: none"> • Music-related publications • Magazines and newspapers 	• Take courses in Journalism and English
	• Law	• Entertainment law firms	• Earn a law degree

GENERAL INFORMATION

- Finding positions in the music industry requires a combination of education, talent, training, connections and some luck. Perseverance is required.
- Develop competencies in business management, computers, marketing, or other areas to broaden the range of employment possibilities.
- Develop a variety of skills. Become multi-talented.
- Confidence, personality, a positive attitude, and a love of music are important to success.

- Requires basic tools of self-promotion.
- Some jobs may require you to join unions or guilds.
- Majoring in music provides students with a sense of aesthetics and an understanding of human expression valuable to many employers.
- Gain experience working for a music publisher or other businesses in the entertainment industry.