



Student Handbook

BA (Hons) Music

BA (Hons) Music Performance

Frances Rich School of Fine and Performing Arts

DEREE – The American College of Greece

2018–2019

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1. Welcome to the Programme

1.1 Message from the Dean

Welcome to the Music programme of the Frances Rich School of Fine and Performing Arts. In the intellectually invigorating environment of the School, students are exposed to different ways of thinking, and their creativity is nourished and guided by a faculty of distinguished professionals with international backgrounds and great commitment to their role as educators. The faculty of the Frances Rich School of Fine and Performing Arts bring valuable experience to the classroom and proven success in making the student educational experience unique and inspiring. The School's Annual Arts Festival creates the opportunity to enjoy performances and workshops conducted by Greek and foreign artists. Students gain further exposure to prominent artists through several Arts at DEREЕ events. The College's large art collection, gallery spaces, theaters and performance spaces also enhance the student academic experience.

Katerina Thomas, PhD

Dean, Frances Rich School of Fine and Performing Arts

1.2 Message from the Department Head

Welcome to the Music major. You will follow a rigorous academic program which includes courses in music theory and musicianship, music history and research into musical issues, music technology, creative music making, and diverse music performance practices.

The faculty is composed of professionals, highly trained in their disciplines, with diverse backgrounds, whose expertise can help you develop and apply knowledge and critical skills.

All Music majors are encouraged to join the co-curricular Deree College Choir and to attend all Music Department events. I hope you will be involved in the Music Society activities (as well as other clubs and student organizations) and your experience at Deree will be enriching and memorable.

The following guide will answer any questions you may have regarding the Music and Music Performance pathways. It is recommended that you meet with me regularly for academic advising. Please feel free to contact me at any time. jones@acg.edu

1.3 Academic Calendar <http://www.acg.edu/academics/college-calendars>

Academic policies on Blackboard:

https://blackboard.acg.edu/webapps/blackboard/content/listContent.jsp?course_id= 2890 1&content_id= 294306 1&mode=reset

1.4 Key Contacts

- American College of Greece: +30 210 600 9800
- **Music Department Head: Leslie Jones:** e-mail: jones@acg.edu; telephone: 210-600-9800, extension 1427; room: AC basement 004
- Dean's Office: fineperformingarts@acg.edu ext. 1456,
- Academic Advising Office: dc.adv@acg.edu ext. 1431
- Student Success Centre: ssc@acg.edu ext.1326, 1333
- Registrar's Office: registrar@acg.edu ext. 1331, 1328, 1449, 1445
- Validation Office: validation@acg.edu ext. 1428
- Student Affairs: studentaffairs@acg.edu ext. 1197, 1442
- Student Government: dc.sgorg@acg.edu ext.1373
- Library helpdesk: libraryreference@acg.edu ext. 1434, 1267
- SASS: sass@acg.edu ext.1273, 1276
- Study Abroad Office: studyabroadoffice@acg.edu ext. 1029, 1412
- Career Office: career@acg.edu ext. 1313, 1316
- Educational Psychologist: Dr. Natassa Triga, atriga@acg.edu ext. 1167
- College Nurse: Nora Belianti, tbeliati@acg.edu ext. 1500

1.5 Keeping in Touch

Academic and administrative staffs at ACG use your student email address to contact you. It is important that you check this account regularly. You can forward emails from your student email address to a preferred personal email address. However, spam filters needed by the College mean that emails sent from external email addresses may be delayed, blocked or deleted. It is, therefore, important that your student email address is the only email address that you use to contact College staff.

We will inform you of cancelled classes / activities / course notices as soon as possible. This will be via Blackboard, an email to your student email address or, if urgent, via the mobile phone number on our contact records.

Please make sure that you inform the Registrar's Office whenever you change your address and contact details. This will ensure we can always contact you in an emergency, and that you receive any important College communications that we may need to send you.

2. Studying on the Music Programme

2.1 Programme Mission, Aims and Objectives, Goals

Mission

In congruence with the mission of DERE College, the mission of the Music Programme is to offer a broad academic foundation in music addressing both and music performance pathways to serve as a basis from which students can progress on to postgraduate studies or careers in music and related fields.

Educational Aims and Objectives

The Music programme aims to provide a diverse curriculum focused on an approach to the study of music which promotes the development of musical knowledge and understanding, musicianship, creativity as well as practical and transferable skills. The Music department is dedicated to maintaining a stimulating learning environment that seeks to offer students a wide range of opportunities for personal development. The Programme aims, objectives and primary goals as outlined below, are in alignment with the MUSIC QAA (2008) Subject Benchmark Statements.

The primary goals of the Music programme are to:

- enable students to develop a coherent understanding of a wide range of musical repertoires with a focus on Western European music, closely integrated with an understanding of their stylistic developments and broader historical and cultural contexts
- enable students to develop their knowledge of the performance practices at issue across these repertoires
- develop student's musicianship skills and understanding of musical processes
- provide performance platforms, allied with timely feedback in order that students may improve their creative and practical performance skills (*performance pathway*)
- provide students with the skills to conduct academic research and present their work in a manner that adheres to scholarly conventions
- develop students' analytical and critical thinking skills and their ability to evaluate and organize information
- advance students' transferable skills, particularly with regard to effective oral and written communication and interpersonal and team work skills with the aim of better equipping them for future careers or postgraduate study
- provide an environment in which students are encouraged to broaden their cultural awareness and their openness to new and different ideas
- promote an understanding of ethical issues and professional conduct
- provide students with frequent opportunities to participate in a wide range of extracurricular activities in order to develop their personal leadership and collaborative skills through the creative organization and participation in music making events

2.2 Music Programme Student Learning Outcomes

3A. Knowledge and understanding

Students successfully completing the Music programme will have extensive knowledge and understanding of:

- A1. a substantial selection of Western musical repertoire and associated source materials as well as scholarly literature across a broad range of stylistic periods: its genres and forms, stylistic elements, performance practices and reception in an historical and cultural context
- A2. musical terminology, notation and the core elements of music theory: use of melody, harmony, rhythm, texture, tonality and form across a wide range of musical style periods
- A3. the key theoretical issues concerning the use of computer technology in order to make and manipulate music together with broad practical experience and skills in this field

3B. Cognitive skills

Students successfully completing the Music programme will be able to:

- B1. critically examine, analyze and evaluate aural and written materials
- B2. organize and synthesize information and ideas from scholarly sources
- B3. devise, develop and defend academic arguments as well as critically evaluate and engage in informed discussions of the arguments of others

3C. Practical and professional skills

Students successfully completing the Music programme will be able to:

- C1. accurately hear, read, sing, and notate music, demonstrate fundamental knowledge of theory at the keyboard and relate their understanding of musical theory to performance
- C2. effectively use computer technology and online resources for musical research and the production of creative projects
- C3. demonstrate the ability to recognize and identify components of musical language and organization both by ear and through the study of a written score
- C4. (Performance pathway) demonstrate the ability to perform and collaborate in musical performance
- C5. show creativity and originality in conceiving, structuring and executing music projects
- C6. (Performance Pathway) perform on a primary instrument or voice, demonstrating musicianship, technical proficiency, interpretive understanding and breadth of repertoire

3D. Transferable key skills (Generic)

Students successfully completing the Music programme will be able to demonstrate the ability to:

- D1. conduct research, to collect and evaluate relevant information and write a well-structured essay, using recognized academic conventions

- D2. make effective oral presentations
- D3. work and learn independently showing confidence and self-awareness
- D4. utilize information and communication technology for research
- D5. demonstrate personal skills as a leader and collaborator in musical interpretation or group projects and to work effectively within a team, toward common objectives
- D6. apply knowledge of professional ethics, codes of conduct, time management and personal responsibility
- D7. communicate effectively in the English language

2.3 Progression from Level to Level

All courses are assigned one of the three level designations (Level 4, Level 5, Level 6) according to the increasing demands being placed upon students as they undertake learning at higher levels. Students must first complete all Level 4 modules before they take Level 5 modules and must have complete half of Level 5 modules before they take Level 6 modules. Students need to work closely with their academic advisors before registration in order to select the correct courses and avoid any delay in graduation. Learning accredited at each level will reflect the student's ability to:

(MU 2000) Level 4 -Develop a rigorous approach to the acquisition of a broad knowledge base; employ a range of specialized skills; evaluate information using it to plan and develop investigative strategies and to determine solutions to a variety of unpredictable problems; operate in a range of varied and specific contexts taking responsibility for the nature and quality of outputs.

(MU 3000) Level 5 -Generate ideas through the analysis of concepts at an abstract level with a command of specialized skills and the formulation of responses to well defined and abstract problems; analyze and evaluate information; exercise significant judgment across a broad range of functions; accept responsibility for determining and achieving personal and/or group outcomes.

(MU 4000) Level 6 -Critically review, consolidate and extend a systematic and coherent body of knowledge utilizing specialized skills across an area of study; critically evaluate new concepts and evidence from a range of sources; transfer and apply diagnostic and creative skills and exercise significant judgment in a range of situations.

2.4 Music Programme Structure

Music students take the following courses as part of the American Liberal Arts degree. These requirements represent 43 out of a total 121 US credits required to receive the BA award.

Liberal Education (LE)43 US credits	
Core Courses	
WP 1010 Introduction to Academic Writing	3
WP 1111 Integrated Academic Writing & Ethics	3
EN 1212 Academic Writing and Research	3
Mathematics (basic statistics, college algebra, OR higher)	3
SP 2300 Presentation Skills <i>or</i> EN 2342 Professional Communication <i>or</i> equivalent	3
CS 1070 Introduction to information systems <i>or</i> equivalent computer literacy course *	3
Any Natural Science with a lab	4
Liberal Education Electives	
One LE designated course in Natural Sciences	3
Three LE designated courses in the Social and Behavioral Sciences (<i>from more than one discipline</i>)	9
Two LE designated courses in Humanities (<i>from more than one discipline</i>)	6
One LE designated course in Fine and Performing Arts	3

*May be fulfilled through appropriate academic evaluation

Electives

Students also take 6 credits from any academic area

Elective courses (selected from any academic area).....6 US credits
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MUSIC AND MUSIC PERFORMANCE CONCENTRATION REQUIREMENTS: 36 credits
Music Programme Core: (36 US credits/180 UK credits)

Music programme compulsory courses are taken by all Music students on both pathways. These courses represent the core are where the Music programme learning outcomes are primarily met. The QAA guidelines outline a variety focuses within degree programmes in higher education. It states however, that "...all degree programmes are characterised to some extent by the same fundamental linking concerns." (see QAA 2.16). The Music Core at Deree focuses on these concerns:

The study of musical repertoires; examination of the issues involved in their creation and performance, and the development necessary theoretical and musicianship skills to critically engage with them. Across the courses concerning specific musical repertoires there is a focus on the examination of music in terms of its historical and cultural context, and with the close examination of the musical material itself both aurally and via written scores. In this manner the development of knowledge and understanding is interlinked with the development of practical musical skills and development the student's ability to engage critically with musical issues as they progress through the programme.

Music Core courses:

MU 2014 Theory and Musicianship I*

MU 2159 Theory and Musicianship II*

MU 2125 History of Western Music I- Antiquity through the Baroque

MU 2134 History of Western Music II- 1750 through the 20th Century

MU 2124 Researching and Writing about Music

MU 3215 Theory and Musicianship III

MU 3329 Theory and Musicianship IV

MU 3337 Issues in Performance

MU 3336 Beethoven in Context

MU 4040 Modernism

MU 4043 Experimental Sound Art (former title: Music Noise and Culture)

MU 4066 Music in the Community

**May be fulfilled through appropriate academic evaluation*

PATHWAYS: (36 US credits/180 UK credits) 1. Music: 2. Music Performance:

Pathway 1. Music: The academic study of music with emphasis on learning how to research, evaluate and discuss about music as well as the study and practical development of creative practices and use of technology in music. Performance on a primary instrument is not required and prior knowledge of music and attainment of practical skills is not mandatory. Music students enter the programme with various experiences in music and many study a primary instrument or voice at varying levels of proficiency.

MUSIC PATHWAY REQUIREMENTS AND OPTIONS: 36 credits

MU 3119 Making Music with Computers

MU 4748 Music Capstone-(long thin module-2 semesters)

Three of the following L4 options:

MU 2030 Film Music

MU 2049 Recording Studio Techniques I

MU 2135 Cultural Perspectives on Music

MU 2150 Improvisation Techniques I

AR/GD LE 2001 Visual Literacy

Three of the following L5 options:

MU 3041 Film Score and Soundtrack

MU 3062 Music Performance Workshop I (by permission)

MU/CN 3164 Sound Design

MU 3163 Recording Studio Techniques II

MU 3264 Improvisation Techniques II

AR 3019 Video Art

Four of the following L6 options- including at least one Selected Topic:

MU 4371 Selected Topics in Symphonic Forms

MU 4368 Selected Topics in Art Song and Opera

MU 4370 Selected Topics in Jazz and Popular Music

MU 4369 Selected Topics in Composition, Songwriting and Arranging

MU 4031 Studies in Modern Greek Music

MU 4008 Music Performance Workshop II

MU 4065 Ensemble (long thin module-2 semesters)

DA 4066 Music and Dance in Collaboration

Pathway 2. Music Performance: The academic study of music with an emphasis on the development of performance skills. Students have acquired previous instrumental or vocal training and are accepted to the programme by audition. Music Performance students take Applied Music modules (individual instrumental/vocal instruction) and attend the weekly Music Forum Performance Lab where they prepare repertoire and perform regularly in preparation for performance exams, Music Department concerts and the Music Performance Capstone recital requirement. The Music Forum Performance Lab is part of the Applied Music course requirement. It is an open performance class designed for the Performance Pathway Music students to gain experience and develop critical performance skills through listening to peers, frequent presentation of studied repertoire, peer feedback and reflection on progress.

MUSIC PERFORMANCE PATHWAY REQUIREMENTS AND OPTIONS: 36 credits

MU 2053 Applied Music III and Music Forum

MU 2154 Applied Music IV and Music Forum

MU 3356 Applied Music VI and Music Forum

MU 3255 Applied Music V and Music Forum

MU 4457 Applied Music VII and Music Forum

MU 4558 Capstone in Applied Music VIII and Music Forum

One of the following L4 options:

MU 2035 Cultural Perspectives on Music

MU 2049 Recording Studio Techniques I

MU 2150 Improvisation Techniques I

DA 2018 LE Body Awareness and Movement

Two of the following L5 options:

MU 3008 Music Performance Workshop I

MU 3019 Making Music with Computers

MU 3061 Music Theatre Workshop I

MU 3163 Recording Studio Techniques II

MU 3264 Improvisation Techniques II

Three of the following L6 options- including at least one Selected Topic:

MU 4008 Music Performance Workshop II

MU 4031 Studies in Modern Greek Music

MU 4065 Ensemble (long thin module-2 semesters)

MU 4167 Music Theatre Workshop II

MU 4368 Selected Topics in Art Song and Opera

MU 4369 Selected Topics in Composition, Songwriting and Arranging

MU 4370 Selected Topics in Jazz and Popular Music

MU 4371 Selected Topics in Symphonic Forms

DA 4066 Music and Dance in Collaboration

Minor areas of study:

The College offers minor certificates in most academic areas. The music Minor allows students to select courses from their main areas of interest.

Music Minor

Credit hours required:..... 18

One of the following.....3

MU 1039 LE Experiencing Music

MU 1075 LE Music Fundamentals -How Music Works

MU 1011 Piano Lab I*

MU 2014 Theory & Musicianship I* -Level 4

Five additional courses from one or more of the listed areas

Subject to fulfilment or waiving of prerequisites15

Music Theory and Musicianship and Composition

MU 2159 Theory & Musicianship II* -Level 4

MU 3215 Theory & Musicianship III -Level 5

MU 3329 Theory & Musicianship IV -Level 5

MU 4369 Selected Topics in Composition, Songwriting and Arranging -Level 6

Music Performance

MU 1032 Musical Theatre Performance Skills

MU 1033 Introduction to Musical Theatre: An American Art Form

MU 1044 Jazz and Popular Music Ensemble (Course runs over two semesters)

MU 1051 Applied Music I & Music Forum (*Or higher level of Applied Music-Audition required*)

MU 1152 Applied Music II & Music Forum (*Or higher level of Applied Music-Audition required*)

MU 2150 Improvisation Techniques I -Level 4

MU 3061 Music Theatre Workshop I -Level 5

MU 3062 Music Performance Workshop I-Level 5

MU 3264 Improvisation Techniques II -Level 5
MU 4008 Music Performance Workshop II-Level 6
MU 4065 Ensemble (By permission only-Audition required) -Level 6
MU 4066 Music in the Community-Level 6
MU 4167 Music Theatre Workshop II -Level 6
DA 4066 Music and Dance in Collaboration –Level 6

Music History and Appreciation

MU 1000 LE Listening to Music
MU 1003 History of Jazz and Blues Music
MU 1007 History of Pop and Rock Music
MU 1038 Music around the World
MU 2124 Researching and Writing about Music- Level 4
MU 2125 History of Western Music I-Antiquity through the Baroque-Level 4
MU 2134 History of Western Music II-1750 through the 20th Century-Level 4
MU 2135 Cultural Perspectives on Music-Level 4
MU 3336 Beethoven in Context-Level 5
MU 3337 Issues in Performance-Level 5
MU 4031 Studies in Modern Greek Music-Level 6 MU 4040 Modernism-Level 6
MU 4043 Experimental Sound Art-Level 6
MU 4310 Selected Topics in Jazz & Popular Music-Level 6
MU 4368 Selected Topics in Art Song & Opera-Level 6
MU 4371 Selected Topics in Symphonic Forms-Level 6

Music and Media Production

MU 2030 Film Music-Level 4
MU 2049 Recording Studio Techniques I-Level 4
MU 3119 Making Music with Computers-Level 5
MU/CN 3164 Sound Design-Level 5
MU 3041 Film Score & Soundtrack-Level 5
MU 3163 Recording Studio Techniques II-Level 5
AR 3019 Video Art-Level 5

**May be fulfilled by waiver examination*

2.5 Music and Music Performance: Time Table

The Music concentration courses are usually offered once a year with optional courses offered less frequently. This program is subject to change and the running of courses depends on student enrollment. The Department Head can help you plan your studies. Note: This is a tentative schedule and is subject to change. Contact the Music Department head for confirmation of the projected schedule.

Core courses are required for both Music and Music Performance Pathways.

	FALL 2018	SPRING 2019	SUMMER TERM OR SUMMER I or II	FALL 2019	SPRING 2020	SUMMER TERM OR SUMMER I or II
LEVEL 4 CORE	MU 2125 History of Western Music I- Antiquity through the Baroque MU 2159 Theory and Musicianship II* MU 2124 Researching and Writing about Music	MU 2134 History of Western Music II- 1750 through the 20th Century		MU 2125 History of Western Music I- Antiquity through the Baroque MU 2014 Theory and Musicianship I* MU 2124 Researching and Writing about Music	MU 2134 History of Western Music II- 1750 through the 20th Century MU 2159 Theory and Musicianship II*	
LEVEL 4	MU 2150 Improvisation Techniques I Applied Music III/IV	MU 2049 Recording Studio Techniques I MU 2135 Cultural Perspectives on Music Applied Music III/IV	MU 2030 Film Music MU 2150 Improvisation Techniques I	Applied Music III/IV	MU 2049 Recording Studio Techniques I MU 2135 Cultural Perspectives on Music Applied Music III/IV	MU 2030 Film Music
LEVEL 5 CORE	MU 3336 Beethoven in Context MU 3215 Theory and Musicianship III	MU 3337 Issues in Performance MU 3215 Theory and Musicianship III		MU 3336 Beethoven in Context MU 3329 Theory and Musicianship IV	MU 3337 Issues in Performance	
LEVEL 5	MU 3163 Recording Studio Techniques II MU 3041 Film Score and Soundtrack Applied Music V/VI	MU 3120 Sound Design MU 3264 Improvisation Techniques II Applied Music V/VI MU 3062 Music Performance Workshop I	MU 3119 Making Music with Computers MU 3062 Music Performance Workshop I	MU 3163 Recording Studio Techniques II MU 3120 Sound Design Applied Music V/VI	MU 3041 Film Score & Soundtrack MU 3264 Improvisation Techniques II Applied Music V/VI	MU 3062 Music Performance Workshop I MU 3061 Music Theatre Workshop I

			MU 3061 Music Theatre Workshop I			
LEVEL 6 CORE	MU 4066 Music in the Community	MU 4040 Modernism		MU 4066 Music in the Community MU 4043 Experimental Sound Art	MU 4040 Modernism	
LEVEL 6	MU 4371 Selected Topics in Symphonic Forms Applied Music VII/VIII	MU 4031 Studies in Modern Greek Music MU 4369 Selected Topics in Composition, Songwriting & Arranging MU 4008 Music Performance Workshop II MU 4748 Music Capstone-(2 semester course) Independent Study Applied Music VII/VIII	MU 4008 Music Performance Workshop II MU 4167 Music Theatre Workshop II	MU 4310 Selected Topics in Jazz & Popular Music MU 4065 Ensemble 2 semester course (by permission) Applied Music VII/VIII	MU 4369 Selected Topics in Composition, Songwriting & Arranging DA 4066 Music & Dance in Collaboration OR MU 4368 Selected Topics in Art Song & Opera MU 4748 Music Capstone-(2 semester course) Independent Study Applied Music VII/VIII	MU 4008 Music Performanc e Workshop II MU 4167 Music Theatre Workshop II

2.6 Course Descriptions – Validated Compulsory and Optional Courses

Complete Syllabi can be found here:

http://www.acg.edu/dereeacg/course_results.php

MU 2014 THEORY AND MUSICIANSHIP I

3/1.5/3

LEVEL: 4

PREREQUISITES: Placement examination and by permission. Students who do have previous knowledge of music notation and basic theory should take MU 10xx LE How Music Works before taking this course.

CATALOG DESCRIPTION: Students will be introduced to the fundamental concepts of music theory and its relationship to musical practice. The focus will be on the study of rhythmic, melodic and basic harmonic structures in Western classical and popular music, and the ability to recognize them aurally

and through the study of a written score. Students will develop foundational musical competencies and rudimentary keyboard skills.

MU 2030 FILM MUSIC

3/0/3

LEVEL: 4

PREREQUISITES: None

CATALOG DESCRIPTION: Students will study the evolution of film music as a major art form of the twentieth- and twenty-first century and examine the stylistic, structural, aesthetic and technical issues of film scoring in relation to various historical periods, socio-economic contexts and technological developments. Selected film scores from the silent era and the golden age of Hollywood to the present time will be studied, aiming to enhance critical understanding and appreciation of the art of film music and its relationship to film image.

MU 2049 RECORDING STUDIO TECHNIQUES I

3/0/3

LEVEL: 4

PREREQUISITES: None

CATALOG DESCRIPTION: A comprehensive introduction to the tools and techniques found in a modern recording studio. Extensive practical work based around making well-managed high quality recordings using a range of studio tools (microphones, mixers etc.) will be complemented by an exploration of the underlying theoretical issues in acoustics and sound engineering, and the manner in which these tools and techniques can be extended to live sound engineering.

MU 2053 APPLIED MUSIC III AND MUSIC FORUM PERFORMANCE LAB

1/2/3

UK Level: 4

PREREQUISITES: Previous training and an audition: contact the Music Department Head

CATALOG DESCRIPTION: The course offers individual instrumental/vocal instruction, developing musical understanding, creativity and a range of technical and interpretive skills. In addition to weekly lessons, students gain valuable presentation experience at the Music Forum Performance Lab. The minimum standard of proficiency as reflected in repertoire selections is aligned, but not limited to ABRSM Grade 7. More advanced repertoire is encouraged and may be selected from other sources.

MU 2124 RESEARCH AND WRITING ABOUT MUSIC

3/0/3

LEVEL 4

PREREQUISITES: WP 1010 INTRODUCTION TO ACADEMIC WRITING

CATALOG DESCRIPTION: An introduction to the research skills and resources used to support academic work in music, closely integrated with an exploration of the many ways in which music can be discussed and written about.

MU 2125 HISTORY OF WESTERN MUSIC I- ANTIQUITY THROUGH THE BAROQUE

3/0/3

LEVEL 4

PREREQUISITES: WP 1010 INTRODUCTION TO ACADEMIC WRITING

CATALOG DESCRIPTION: The course is a survey of Western music from Antiquity, Middle Ages, and Renaissance through the Baroque period. Students will examine sources and representative works,

illustrating the development of notation, forms, style, instrumental and vocal genres, and fundamental performance issues within historical, social, and cultural contexts.

MU 2134 HISTORY OF WESTERN MUSIC II: 1750 THROUGH THE TWENTIETH CENTURY

3/0/3

LEVEL 4

PREREQUISITES: WP 1010 INTRODUCTION TO ACADEMIC WRITING

CATALOG DESCRIPTION: This course is a survey of Western music from the Pre-Classical, Classical, Romantic periods through the Twentieth Century. Students will examine representative works which illustrate the development of instrumental and vocal forms, styles and performance issues within historical, social, and cultural contexts.

MU 2135 CULTURAL PERSPECTIVES ON MUSIC

3/0/3

LEVEL 4

PREREQUISITES: WP 1010 INTRODUCTION TO ACADEMIC WRITING

CATALOG DESCRIPTION: Introduction to the study of the complex relationships between music and its cultural, social and political contexts, exploring a wide range of musical repertoire encompassing western traditions of popular music, art music, jazz and non-western musics.

MU 2154 APPLIED MUSIC IV AND MUSIC FORUM PERFORMANCE LAB

1/2/3

LEVEL 4

PREREQUISITES: MU 2053 APPLIED MUSIC III

CATALOG DESCRIPTION: The course offers individual instrumental/vocal instruction, developing musical understanding, creativity and a range of technical and interpretive skills. In addition to weekly lessons, students gain valuable presentation experience at the Music Forum Performance Lab. The minimum standard of proficiency as reflected in repertoire selections is aligned, but not limited to ABRSM Grade 7. More advanced repertoire is encouraged and may be selected from other sources.

MU 2150 IMPROVISATION TECHNIQUES I

3/0/3

LEVEL 4

PREREQUISITES: MU 2014 THEORY AND MUSICIANSHIP I (OR BY PERMISSION)

CATALOG DESCRIPTION: Instrumentalists and singers will develop practical skills in music improvisation and learn fundamental theoretical concepts in order to create coherent improvised solos. Through the development of improvisation techniques, students will cultivate their creativity in ensemble and solo performances.

MU 2159 THEORY AND MUSICIANSHIP II

3/1.5/3

LEVEL 4

PREREQUISITES: MU 2014 THEORY AND MUSICIANSHIP I or placement examination

CATALOG DESCRIPTION: In this course students will further engage in the study of music theory and its relationship to musical practice. The main focus will be on tonal harmonic structures in Western classical and popular music, including diatonic and simple chromatic progressions, seventh chords, secondary dominants, non-chord tones, simple modulations, principles of melodic composition,

species counterpoint, and an introduction to instrumentation. Students will further develop foundational musical competencies in listening, score reading, interaction with lead-sheets, harmonic analysis, elementary composition, and keyboard skills.

LE-GD /AR 2001 VISUAL LITERACY

3/0/3

LEVEL 4

PREREQUISITES: None

CATALOG DESCRIPTION: An investigation of a variety of visual structures as they appear in contemporary cultures through art, design and media. Visual rhetoric and visual meanings are examined through texts and creative practice.

LE-DA 2018 BODY AWARENESS AND MOVEMENT

3/0/3

LEVEL 4

PREREQUISITES: None

CATALOG DESCRIPTION: Practical anatomy and physiology of the moving body. Health & safety of the moving body, awareness of an individual's body schema, movement range and kinesthetic sense as a foundation to understand the expressive potential of kinetic form. Ethics of working 'physically' with others.

MU 3041 FILMSCORE AND SOUNDTRACK

3/0/3

LEVEL 5

PREREQUISITES: None

CATALOG DESCRIPTION: Students will engage in the study of the aesthetic and technical practices of film music and sound through theoretical and practical approaches. The focus will be on the interaction between soundtrack and image track, on the level of form, rhythm, style and emotion, as well as on the creative processes of film scoring. The study of selected film scores illustrating the development of film scoring art will be combined with original practical work in the environment of a lab.

MU 3062 MUSIC PERFORMANCE WORKSHOP I

3/0/3

Level 5

PREREQUISITES: Previous experience is essential: Non-music performance majors can take this course by permission only

CATALOG DESCRIPTION: This workshop is focused on the development of practical solo and collaborative performance skills as well as creative and critical skills involved in rehearsing and preparing for a successful performance. Students perform, collaborate and critically listen to each other as they participate in various performance projects; cultivating artistic and critical skills of awareness, perception, sensitivity, reasoning, judgement and communication. Any musical style or repertoire can be brought to the workshop, including original compositions and arrangements. Applied music exam repertoire may not be duplicated in the workshop examination.

MU 3061 MUSIC THEATRE WORKSHOP I

3/1.5/3

LEVEL 5

PREREQUISITES: Previous musical experience: by permission

CATALOG DESCRIPTION: The course offers students training in singing, acting, dancing and performance techniques drawing from various musical genres. The coordination of dialogue, singing, choreography and staging is developed.

MU 3119 MAKING MUSIC WITH COMPUTERS

3/0/3

LEVEL 5

PREREQUISITES: CS 1070 INTRODUCTION TO INFORMATION SYSTEMS

CATALOG DESCRIPTION: Students will make use of computer technology to create and manipulate musical material, ranging from MIDI through to digital audio. The course is based on extensive practical work allowing students to develop key technological and creative skills and understanding.

MU 3120 SOUND DESIGN

3/0/3

LEVEL 5

PREREQUISITES: CS 1070 INTRODUCTION TO INFORMATION SYSTEMS

CATALOG DESCRIPTION: An exploration of sound design as applied to film and television (foley sound), computer games, theatre and installations in cultural spaces (museums and galleries). The course engages with the theoretical background for work in the field before combining this with extensive practical work that allows students to establish key skills and creative practical experience.

MU 3163 RECORDING STUDIO TECHNIQUES II

3/0/3

LEVEL 5

PREREQUISITES: MU 2049 RECORDING STUDIO TECHNIQUES I

CATALOG DESCRIPTION: The course builds upon Recording Studio Techniques I course, developing skills and understanding across a wider range of studio and live situations and an understanding of more complex studio practices. The course will also focus on helping students develop the ability to effectively undertake self-directed individual project work in the studio.

MU 3215 THEORY AND MUSICIANSHIP III

3/1.5/3

LEVEL 5

PREREQUISITES: MU 2014 THEORY AND MUSICIANSHIP I

MU 2159 THEORY AND MUSICIANSHIP II

CATALOG DESCRIPTION: Students will engage in the study of advanced music theory and its relationship to musical practice. The main focus will be on harmonic structures in Western classical and jazz music, including jazz harmonic theory and practice, extended and altered chords, chord substitutions, modal, non-functional and free chromatic harmony, introductory arranging, as well as various harmonic and contrapuntal devices of the 20th century. Students will develop musical competencies in listening, score reading, further interaction with lead-sheets, rhythm training, harmonic analysis, elementary jazz composition, and basic jazz keyboard skills.

MU 3255 APPLIED MUSIC V AND MUSIC FORUM PERFORMANCE LAB

1/2/3

LEVEL 5

PREREQUISITES: MU 2053 APPLIED MUSIC III, MU 2154 APPLIED MUSIC IV

CATALOG DESCRIPTION: The course offers further individual instrumental/vocal instruction, developing musical understanding, creativity and a range of technical and interpretive skills. In addition to weekly lessons, students gain valuable presentation experience at the Music Forum Performance Lab. The minimum standard of proficiency as reflected in repertoire selections is aligned, but not limited to ABRSM Grade 8. More advanced repertoire is encouraged and may be selected from other sources.

MU 3264 IMPROVISATION TECHNIQUES II

3/0/3

LEVEL 5

PREREQUISITES: MU 2014 THEORY AND MUSICIANSHIP I, MU 2150 IMPROVISATION TECHNIQUES I (or by permission)

CATALOG DESCRIPTION: The class will focus on the development of advanced skills in music improvisation. Students will learn how to improvise coherently in various music styles and will be encouraged to cultivate creativity and the development of a personal voice.

MU 3329 THEORY AND MUSICIANSHIP IV

3/1.5/3

LEVEL 5

PREREQUISITES: MU 2014 THEORY AND MUSICIANSHIP I, MU 2159 THEORY AND MUSICIANSHIP II, MU 3215 THEORY AND MUSICIANSHIP III

CATALOG DESCRIPTION: Students will explore and practice a selected number of key theory issues and musicianship skills that emerged in the light of the new musical ideas of the twentieth century. The main focus will be on understanding the music theory aspects of key movements in twentieth century music, combining this with their practical exploration through keyboard skills, aural exercises and short pastiche compositions.

MU 3356 APPLIED MUSIC VI AND MUSIC FORUM PERFORMANCE LAB

1/2/3

LEVEL 5

PREREQUISITES: MU 2053 APPLIED MUSIC III, MU 2154 APPLIED MUSIC IV, MU 3255 APPLIED MUSIC V

CATALOG DESCRIPTION: The course offers further individual instrumental/vocal instruction, developing musical understanding, creativity and a range of technical and interpretive skills. In addition to weekly lessons, students gain valuable presentation experience at the Music Forum Performance Lab. The minimum standard of proficiency as reflected in repertoire selections is aligned, but not limited to ABRSM Grade 8. More advanced repertoire is encouraged and may be selected from other sources.

MU 3337 ISSUES IN PERFORMANCE

3/0/3

LEVEL 5

PREREQUISITES: WP 1010 INTRODUCTION TO ACADEMIC WRITING, WP 1111 INTEGRATED ACADEMIC WRITING AND ETHICS, MU 2014 THEORY AND MUSICIANSHIP I- (or the ability to read music)

CATALOG DESCRIPTION: The course explores topics, ideas and issues in the performance of music, drawing from a variety of periods, places, and sources. Students will engage in critical listening, score reading, examining, analysing and evaluating a range of musical sources.

MU 3336 BEETHOVEN IN CONTEXT

3/0/3

LEVEL 5

PREREQUISITES: WP 1010 INTRODUCTION TO ACADEMIC WRITING, WP 1111 INTEGRATED ACADEMIC WRITING AND ETHICS, MU 2014 THEORY AND MUSICIANSHIP I- (or the ability to read music)

CATALOG DESCRIPTION: Students will examine Ludwig van Beethoven's life and music in the context of his times. They will study a range of sources including; selected recordings, scores, portraits, letters, contemporary accounts, biographies, documentaries and films. The composer's image and legacy as well as the reception of key works will be explored.

AR 3019 VIDEO ART

3/1/3

LEVEL 5

PREREQUISITES: None

CATALOG DESCRIPTION: Exploration of the potential of the video medium as an art form. Critical analysis of dominant film and video languages. Experimentation with alternative strategies for structuring content in time. Students will complete a series of short video projects.

MU 4031 STUDIES IN MODERN GREEK MUSIC

3/0/3

LEVEL 6

PREREQUISITES: None

CATALOG DESCRIPTION: In this course students will study the evolution of Greek music in the twentieth century, with focus on major musical movements and trends in historical and social context. Associations with the stylistic foundations of the Greek musical tradition, exploration of representative works of leading Greek composers and critical examination of musical forms, styles, performance practices and instrumentation through listening and score reading. Students will further engage in special topics of modern Greek music through individual research work and creative or performing activities.

MU 4008 MUSIC PERFORMANCE WORKSHOP

3/0/3

LEVEL 6

PREREQUISITES: Previous experience is essential: Non-music performance majors can take this course by permission only

CATALOG DESCRIPTION: This workshop is focused on furthering the development of practical solo and collaborative performance skills as well as creative and critical skills involved in rehearsing and preparing for a successful performance. Students perform, collaborate and critically listen to each other as they participate in various performance projects; cultivating artistic and critical skills of awareness, perception, sensitivity, reasoning, judgement and communication. Any musical style or repertoire can be brought to the workshop, including original compositions and arrangements. Applied music exam repertoire may not be duplicated in the workshop examination.

MU 4040 MODERNISM

3/0/3

LEVEL 6

PREREQUISITES: The ability to read music notation

CATALOG DESCRIPTION: In this course students will develop an understanding of the stylistic diversity that emerged in the revolutionary time of Modernism, at the beginning of the 20th century, and will explore the incorporation of the “new” into the traditional continuum in music and other forms of cultural expression. The heterogeneous reactions that resulted to a plurality of musical and aesthetic construction will be captured through selected works and scores and will be discussed in relation to independent texts, literature and visual arts of the time.

MU 4043 EXPERIMENTAL SOUND ART

3/0/3

LEVEL 6

PREREQUISITES: None

CATALOG DESCRIPTION: In this course students will explore the key ideas and artistic practices found within the field of experimental sound art. They will establish an understanding of the evolution of sound art and its context within the wider arts, while at the same time gaining a technical foundation in working artistically with sound. Considerable attention will be given to practical activities, where students will engage with the creation of sound art works in order to develop their practical skills and their ability to realize personal creative concepts in the domain of sound.

MU 4065 ENSEMBLE

3/0/3

LEVEL 6

PREREQUISITES: Previous experience required: by permission only

CATALOG DESCRIPTION: This is a directed study course that aims to develop advanced ensemble performance skills through intensive independent work. Students will develop collaborative performance approaches and apply practical musical skills essential to working in groups. The course is for advanced student groups interested in preparing classical chamber music repertoire or jazz/popular music. The student organized group will be assigned an appropriate instructor according to the ensemble’s musical style.

This course is offered over a period of two semesters (long and thin). At the end of the first semester students will receive the midterm mark and an incomplete. The final mark will be given upon the completion of the course after the second semester.

MU 4066 MUSIC IN THE COMMUNITY

3/0/3

LEVEL 6

PREREQUISITES: None

CATALOG DESCRIPTION: Community Music is a relatively new and expanding field with music studies. It covers the myriad different ways in which musicians have become involved in the design and delivery of music-based programs within cultural, state and community organizations, facilitating creative and engaging music making for a huge range of purposes. Students will explore and develop the practical skills commonly needed in the field, linking them to an understanding of the conceptual ideas that support such practice.

MU 4167 MUSIC THEATRE WORKSHOP II

3/1.5/3

LEVEL 6

PREREQUISITES: Previous musical experience- by permission

CATALOG DESCRIPTION: The course enables students to develop and integrate music theatre performance techniques drawing from a wide range of musical genres. The interpretation and projection of character through music, movement and dramatic techniques are developed.

MU 4368 SELECTED TOPICS IN ART SONG AND OPERA

3/0/3

LEVEL 6

PREREQUISITES: MU 2014 THEORY AND MUSICIANSHIP I, MU 2159 THEORY AND MUSICIANSHIP II, MU 3215 THEORY AND MUSICIANSHIP III

CATALOG DESCRIPTION: In-depth investigation of a selected topic in vocal genres. The topic of the seminar will be chosen by the instructor and will bring to focus selected musical issues.

MU 4369 SELECTED TOPICS IN COMPOSITION, SONG WRITING & ARRANGING

3/0/3

LEVEL 6

PREREQUISITES: MU 2014 THEORY AND MUSICIANSHIP I, MU 2159 THEORY AND MUSICIANSHIP II, MU 3215 THEORY AND MUSICIANSHIP III

CATALOG

DESCRIPTION: Students explore creative musical techniques and practice through the focused study of works and approaches in musical composition or song writing and arranging. Students develop fluency in creating and arranging original musical material through an examination of a variety of musical forms and techniques combined with extensive creative work culminating in a final folio of musical pieces. The topic of the seminar will be chosen by the instructor.

MU 4370 SELECTED TOPICS IN JAZZ AND POPULAR MUSIC

3/0/3

LEVEL 6

PREREQUISITES: MU 2014 THEORY AND MUSICIANSHIP I, MU 2159 THEORY AND MUSICIANSHIP II, MU 3215 THEORY AND MUSICIANSHIP III

CATALOG DESCRIPTION: In-depth investigation of a selected topic in jazz or popular music. The topic of the seminar will be chosen by the instructor and will bring to focus selected musical issues.

MU 4371 SELECTED TOPICS IN SYMPHONIC FORMS

3/0/3

LEVEL 6

PREREQUISITES: MU 2014 THEORY AND MUSICIANSHIP I, MU 2159 THEORY AND MUSICIANSHIP II, MU 3215 THEORY AND MUSICIANSHIP III

CATALOG DESCRIPTION: In-depth investigation of a topic in symphonic forms. The topic of the seminar will be chosen by the instructor and will bring to focus selected musical issues.

MU 4457 APPLIED MUSIC VII AND MUSIC FORUM PERFORMANCE LAB

1/2/3

LEVEL 6

PREREQUISITES: MU 2053 APPLIED MUSIC III, MU 2154 APPLIED MUSIC IV, MU 3255 APPLIED MUSIC V, MU 3356 APPLIED MUSIC VI

CATALOG DESCRIPTION: The course offers advanced individual instrumental/vocal instruction, further developing musical understanding, creativity and a range of technical and interpretive skills. In addition to weekly lessons, students gain valuable experience performing regularly at the Music Forum Performance Lab. The minimum standard of proficiency as reflected in repertoire selections is aligned to DipABRSM. This course prepares students for their final capstone recital, therefore it is understood that repertoire selections may also be included in the capstone recital. The performance of Concertos is optional but if performed they must be memorized; otherwise memorization is recommended for solo piano/vocal works written before 1900.

MU 4558 CAPSTONE IN APPLIED MUSIC VIII AND MUSIC FORUM PERFORMANCE LAB

1/2/3

LEVEL 6

PREREQUISITES: MU 2053 APPLIED MUSIC III, MU 2154 APPLIED MUSIC IV, MU 3255 APPLIED MUSIC V, MU 3356 APPLIED MUSIC VI, MU 3457 APPLIED MUSIC VII

CATALOG DESCRIPTION: This capstone course offers advanced individual instrumental/vocal instruction, developing musical understanding, creativity and a range of technical and interpretive skills leading to the presentation of a complete recital (45-60 minutes duration). In addition to weekly lessons, students gain valuable experience performing regularly at the Music Forum Performance Lab. The minimum standard of proficiency as reflected in repertoire selections is aligned to DipABRSM. Repertoire selections performed at Applied VII may also be included in the capstone recital. The performance of Concertos is optional but if performed they must be memorized; otherwise memorization is recommended for solo piano/vocal works written before 1900.

MU 4648 MUSIC CAPSTONE

3/0/3

LEVEL 6

PREREQUISITES: WP 1010 INTRODUCTION TO ACADEMIC WRITING, MU 2124 RESEARCHING AND WRITING ABOUT MUSIC, MU 2014 THEORY AND MUSICIANSHIP I, MU 2159 THEORY AND MUSICIANSHIP II, MU 3215 THEORY AND MUSICIANSHIP III, MU 3329 THEORY AND MUSICIANSHIP IV

CATALOG DESCRIPTION: In this course students will undertake an extended piece of individual project work that engages with a musical issue of their own choosing, ranging across the whole scope of music studies from musicology through to creative composition. This project will act as a showcase for their studies on the music program. The course is designed around structured tutorial support that aims to further develop in students the skills of planning, implementation, evaluation and critical reflection as applied to a project in progress.

This course is offered over a period of two semesters (long and thin). At the end of the first semester, a student will receive the midterm mark and an incomplete. The final mark will be given upon the completion of the course after the second semester.

DA 4066 DANCE AND MUSIC IN COLLABORATION

3/0/3

LEVEL 6

PREREQUISITES: None

CATALOG DESCRIPTION: Practical and theoretical course exploring the collaborative dialogues between dance and music. Examples of dance/music/collaborations including the socio-cultural context in which they emerged will be discussed as case studies to support studio investigations.

2.7 Course Descriptions- Non- Validated-Music LE and Music Electives

MU 1000 LE Listening to Music

This course aims to develop student's musical knowledge and listening skills through the examination of musical genres and diverse examples of musical practice in varied social, cultural, and historical contexts. Students will learn about the ethical qualities attributed to music over time and what music might mean in varied contexts and through extra-musical association.

Prerequisites:

US Credits: 3/0/3

This course acquaints students with how music works through a practical study of the fundamentals of music theory at the keyboard. Students will learn to read music notation and play basic musical ideas at the keyboard. Through the examination of the materials of music, students will also learn about the natural properties of sound, the music of diverse cultures and the ethical qualities attributed to music over time. No previous knowledge of music is required. This course is taught in a piano lab.

Prerequisites:

US Credits: 3/0/3

MU 1003 History Of Jazz and Blues Music

History of the jazz and blues music idioms in 20th century American music. Examine works and learn about the contributions of selected artists to the development of jazz music.

Prerequisites:

US Credits: 3/0/3

MU 1007 History of Pop and Rock Music

A history of pop and rock music idioms in American popular music from 1950 to the present.

Prerequisites:

US Credits: 3/0/3

- MU 1011 Piano Lab I - Level 4
Introduction to the keyboard and the fundamentals of reading music at the piano. Students develop elementary keyboard techniques through group instruction and individual practice. *Does not satisfy the humanities requirement.*
- Prerequisites:
- UK Credits: 15
- US Credits: 3/0/3
-
- MU 1032 Musical Theatre Performance Skills
Introduction to vocal/singing skills, movement/dance styles and acting/characterization principles which are integrated and developed for Musical Theatre performance. *Does not satisfy the humanities requirement.*
- Prerequisites:
- US Credits: 0/4/3
-
- MU 1038 Music Around the World
The study of the music in representative cultures outside the Western European tradition through the approach of music as art and its relationship to culture and society.
- Prerequisites:
- US Credits: 3/0/3
-
- MU 1039 LE Experiencing Music
Students will experience and learn about the music of diverse cultures through the participation in group music making activities. They will learn about music notation and develop fundamental musical skills. Students will collaborate to plan and organize musical activities in order to engage with the wider community.
- Prerequisites:
- US Credits: 3/0/3

- MU 1044 Jazz and Popular Music Ensemble
 This course aims to develop group performance skills through the exploration of jazz and popular musical styles. Students develop practical musical skills, improvisation techniques, and collaborative performance approaches.
This course is offered over a period of two semesters (long and thin). At the end of the first semester, a student will receive the midterm mark and an incomplete. The final mark will be given upon the completion of the course after the second semester.
- Prerequisites: Previous instrumental or vocal experience
- UK Credits:
- US Credits: 3/0/3
-
- MU 1051 Applied Music I - Music Forum Performance Lab
 Individual instrumental/vocal lessons. Instruction in technical development, musicianship, performance etiquette, repertoire selection, musical interpretation and stylistic considerations. Students attend a weekly Music Forum Performance Lab and perform on a regular basis. Previous instrumental training required. (See ABRSM Grade 5 as a reference for minimum entry level repertoire and achievement)
Does not satisfy the humanities requirement.
- Prerequisites: Audition: contact Music Department Head
- UK Credits:
- US Credits: 3/2/3
-
- MU 1152 Applied Music II - Music Forum Performance Lab
 Individual instrumental/vocal lessons. Instruction in technical development, musicianship, performance etiquette, repertoire selection, musical interpretation and stylistic considerations. Students attend a weekly Music Forum Performance Lab and perform on a regular basis. Previous instrumental training required.
Does not satisfy the humanities requirement.
- Prerequisites: MU 1051
- UK Credits:
- US Credits: 3/2/3
-
- MU 1033 Introduction to Musical Theatre: An American Art Form

Musical theatre as a performing arts form. A survey and analysis of its history and development, primarily focusing on the American musical and its most significant writers, composers, lyricists, directors, choreographers and performers.

Prerequisites:

US Credits: 3/0/3

2.8 Academic Staff in Music

Office hours are subject to change, and are posted each academic period on office doors and on Blackboard.

Ekonomides, Dahlgren: Associate Faculty

B.A., University of Arkansas

M.A., (Mus) Open University

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Telephone: 210 600 9800 ext. 1069

Dahlgren Ekonomides is Associate Faculty, Lecturer II in Music. Having taught a variety of music courses at the College since 1989 she presently teaches the cultural study of music and music appreciation courses. Having studied piano and violin, her postgraduate research centered on musicological aspects focusing on the performance practice of orchestral recordings conducted by Dimitri Mitropoulos.

Jones, Leslie: Lecturer, Music Department Head

B.M., Manhattan School of Music, (Cello)

M.A., The City University of New York, Hunter College

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Telephone: 210 600 9800 ext. 1427

Leslie Jones teaches music history, appreciation and performance courses at Deree since 1992. As the Music Department Head, she is the academic advisor for all music majors. She has been involved in the development of the Music curriculum at Deree and acts as the Music Forum instructor; organizing the applied music instruction and the Music Forum Performance Lab. She began her music studies in Portland, Oregon where she attended Portland State University and was as a member of the Portland Youth Philharmonic. She transferred to continue studies in New York, and free-lanced with various orchestras and participated in major summer festivals, including the Aspen Music Festival, the Grand Teton Orchestra Festival, and the International Chamber Music Festival of San Miguel de Allende, Mexico. She has performed in major concert halls in New York, London, Madrid and Athens, and has been a member of several orchestras in Greece, including the KAMERATA – Orchestra of the Friends of Music (UK tour with concerts at the Royal Festival Hall and the Bath Festival), the State Orchestra of Athens, the Orchestra of Colours, and the DERE

Chamber Orchestra. She has recorded two CDs of classical and romantic works with the Deree Piano Trio at the American College of Greece. She has premiered contemporary chamber works at the Athens Concert Hall in association with the Union of Greek Composers, and has recently completed a contemporary music recording project of works by Greek composers with the Bridge String Quartet. She was a Scholar-in-Residence at New York University with the Faculty Resource Network in June of 2014.

Minakoulis, Effi: Associate Faculty

Ptychion, French Literature, University of Athens

Master in Musicology (Historical and Systematic Musicology) University of Athens

Ptychion of Classical Guitar, National Conservatory

Diploma of Classical Singing, Kodaly Conservatory

Postgraduate Diploma in Early Music (Lute/Voice), Guildhall School of Music and Drama

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Effi Minakoulis has been teaching music history and music appreciation at ACG-DEREE since 1998. She is also teaches Musical Theater Performance Skills, Vocal Technique, and Applied singing. She is currently the director of the DEREE Choir.

As a lute player she has collaborated with the National Opera House Orchestra, the Greek Radio Orchestra, the National Orchestra of Athens, the Camerata Stuttgart, the Camerata Orchestra of the Friends of Music, the Patras Orchestra and has participated in the performance and the recordings of Handel's "Oreste", "Arianna in Creta" "Tamerlano" (Echo Klassic Award for best recording of 18th c Opera) and "Giulio Cesare" for the German company MDG under the direction of George Petrou. As a singer she is active in the Early Music scene promoting the vocal music of the 16th and 17th centuries. She has also collaborated with the Orchestra of the Municipality of Athens and the Orchestra of the American College of Athens in the performance of J. S. Bach's "Christmas Oratorio" and "Magnificat", A. Vivaldi's "Gloria", W. A. Mozart's "Requiem", "The Magic Flute" and "Cosi fan Tutte" and Handel's "Messiah". She has also recorded a CD entitled "Nativita di Christo" in collaboration with the Music Department of the American College of Greece and a CD entitled "Lovely Echoes" in collaboration with SPIZA. She has taught classical guitar, renaissance lute, basso continuo, early song and chamber music in the Nakas Conservatory and the Nikolaos Mantzaros conservatory.

Papageorgiou, Tatiana: Lecturer

Advanced Theory (Harmony Dip., Counterpoint Dip., Fugue Dip.), Athens Conservatoire

Piano Soloist Dip., Athens Modern Conservatoire

B.Mus., Royal College of Music, London (piano performance)

Professional Certificate, Royal Academy of Music (piano performance)

ARCM[PG], Royal College of Music, London (advanced piano performance)

LRAM, Licentiate, Royal Academy of Music, London (piano teaching)

M.Mus., University of Reading, UK (American 20th-century music)

Ph.D. in Music, Birmingham City University/Royal Birmingham Conservatoire, UK (Greek 20th-century music)

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Tatiana Papageorgiou, teaches music theory, piano, twentieth-century music and appreciation courses in film music and Greek music at ACG-Deree since 1999. She is a concert pianist with diverse professional activity as performer, arranger, teacher and musicologist. A graduate of the Royal College of Music and the Royal Academy of Music in London, she pursued advanced studies in piano and theory, as a scholar of the British Council, the Greek State Scholarships Foundation and the Royal College of Music. Her teachers have included the legendary pianists Lev Vlassenko and Yonty Solomon. Her concert appearances have taken her around the world, including Europe, Australia, North and South America, Africa and China and she has performed as a soloist with orchestras including the London Philharmonic, the Moscow New Opera, the Beijing Symphony, the Philharmonic of Central Germany and the Athens State Symphony. Her groundbreaking doctoral research into the symphonic music of Mikis Theodorakis has resulted in the unearthing of unpublished works, in music editorial work, various arrangements, transcriptions and orchestrations of his works, as well as world first performances and a complete recording of his piano and symphonic music in close collaboration with the composer. Her recent piano arrangements of Theodorakis' songs, ballets and film scores have been published by Schott International in 2011 and have been praised by the international press.

Tokatlian, Christine: Associate Faculty

Soloists' Diploma (distinction), National Conservatory, (Piano)

B.A., DERE- The American College of Greece, (Music)

PGDip., Royal College of Music, UK (Piano)

PGAdvDip., Royal College of Music, UK (Piano)

MPhil/PhD in Performance (in progress), Goldsmiths, University of London. Thesis: Post Soviet Armenian Piano Writing

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Christine Tokatlian has been teaching keyboard skills, music appreciation, music history, music theory and world music courses at ACG-DERE since 2000. She is also an instructor of Applied Music in piano performance and an accompanist in vocal performance.

As a concert pianist she has widely performed in Greece, the UK, Italy, Armenia and Lebanon in solo and chamber music concerts working with distinguished artists (Komitas Quartet). In 2008 she was awarded the honorary Eleni Mykoniou prize for artistic excellence by the Academy of Athens and in 2010 she premiered Khatchaturian's Piano Concerto with the State Orchestra of Thessaloniki. Christine's CD, Armenian Piano Images (2011), has received excellent reviews and it includes rare Armenian works, most of which are world premieres. She is currently pursuing her MPhil/PhD in performance at the Centre for Russian Music in Goldsmiths, University of London. Her research focuses on contemporary Armenian piano music.

Toufexis, Dimitris: Professor

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Dimitri Toufexis is a member of the DEREЕ Music faculty since 1988, and has taught across the curriculum. He currently teaches applied music in piano performance, the performance workshop, music history and music appreciation. He founded the DEREЕ Chamber Orchestra and Choir and has conducted these ensembles for more than 20 years. Professor Toufexis is a distinguished pianist, conductor and pedagogue for more than 45 years, and he continues to be active in concerts, recitals, lectures, seminars and master classes throughout Greece, the U.S.A. and other parts of the world. He has performed at the White House, the United Nations, Carnegie Hall, the Kennedy Center, and Lincoln Center, and as a soloist with conductors such as Bernstein, Previn, Maazel, Rudel, Katims, Fiddler, Schneider and Mehta and Chung. Mr. Toufexis has appeared on Television more than 360 times. He has made five CDs with Musical Heritage in the U.S., three with Philips, and one with Philippos Nakas in Greece: Romantic Piano Masterpieces, Vol. 1, with works by Mendelssohn, Chopin and Liszt. He has most recently completed a series of recordings for the BBC in London. As a conductor, he has led performances with the State Orchestras of Athens and Thessaloniki, the London Chamber Orchestra, the LVCO Chamber Orchestra. He is currently the president of the Executive Board of the Athens State Orchestra- Megaro Concert Hall Athens.

Ward, Tim: Associate Faculty
BA, University of York (Music)
MA, University of York (Music Technology)
PhD, University of York (Composition)

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Tim Ward teaches across the music curriculum at ACG-DEREЕ, but with a special interest in topics connected to twentieth century music, experimental music and computer music. He also teaches the Research and Writing about Music course, as well as having a wider involvement in writing courses across the college. This reflects his interest in the difficult task of writing about music. He has an extensive teaching career, having taught in the music departments of a number of universities in the UK and state universities in Greece, as well as maintaining an ongoing visiting tutor role in the summer school programmes of Goldsmiths College, University of London. Tim Ward's PhD was focused around electroacoustic composition and since this time he has maintained an active research and performance interest in this field. He is a member of a number of ensembles engaged in the performance of this music and has participated in numerous performance projects staged within Greece and abroad. His current interests have expanded to include improvised music, in which sphere he is very active with the Medea Electronique ensemble in performances, residencies and research projects. He is also active in computer music programming, undertaking projects and teaching engagements connected with the computer music languages MaxMSP and PD.

Haralabopoulos, Theodoros: adjunct instructor –Applied Music -Piano
Professional Certificate, Royal Academy of Music (piano, composition)
L.R.A.M., Licentiate, Royal Academy of Music (piano teaching)
Recital Diploma, Piano, Ethniko Odeio Athinon

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Theodoros Haralabopoulos has been teaching music appreciation courses at ACGDeree since 1993. He teaches the piano at the Attikon Odeion, the Orfeion Music School of Athens and the St. Lawrence College and he has been a member of adjudicating panels in various piano competitions, awards and scholarships. As a solo pianist he has given numerous recitals and chamber music concerts in Greece, Cyprus and the UK. A founding member of the DERE Piano Trio, Mr. Haralabopoulos has recorded two CDs of classical chamber music at ACG-DERE.

Molandonis, Marios: adjunct instructor

Professional Certificate, Royal Academy of Music (Clarinet)

Licentiate of Royal Academy of Music – LRAM (Clarinet Teaching)

Ptychion, Hellenic Open University (Studies in European Culture)

MA, University of Athens (in progress)

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Marios Molandonis has been teaching music appreciation courses at ACG-DERE since 1994. He also works as a clarinet professor at the Municipal Music School of Kalamata and as a clarinetist at the Town Band of Chalandri. He has performed as a soloist in recitals and chamber music concerts at most major halls of Athens and festivals. He has broadcasted contemporary clarinet music through the state radio and television. He has appeared in concerts organized by the British Council and the Union of Greek Composers. As an orchestral player, he has collaborated with the National Opera Orchestra and the State Orchestra of Athens. He was the founder of the Grenadilla Clarinet Quartet and a member of the Trio 'Antithesis'. He is currently attending an inter-departmental MA program at the University of Athens (Musical Culture and Communication: Anthropological and communicative approaches to music).

Amiris, Sami Vasileios: Instructor- Applied Music-Jazz Piano

BSc, University of Crete, (Mathematics)

FLCM, London College of Music -University of West London (Jazz Performance)

MMus, London College of Music-University of West London (Jazz Performance)

samiris@acg.edu

Office: Arts Center 004

Telephone: 210 600 9800 ext. 1427

Sami Vasileios Amiris was born in Thessaloniki, where he attended Anatolia College as a scholarship student, while studying music at S.O.Th. He studied Mathematics in Crete and Athens and applies the active use of mathematics in music. He studied classical piano with Prof. Dimitri Toufexis, jazz piano with Mal Waldron, and composition with Th. Antoniou and Ath. Zervas. He has played for many years with the drummer Zach Pinakoulakis, whom he credits as a source of inspiration for his deep interest in rhythm and polyrhythms. His main collaborations include Phos Duo with Antonis Ladopoulos on saxophone, and the jazz power trio NUKeLEUS, with Yannis Stavropoulos on drums and Periklis Trivolis on bass. He also is the pianist of the Big Band of the municipality of Athens. He has played with many internationally acclaimed musicians like Markus Stockhausen, Bobby Shew, Dave Garibaldi, Arild Andersen, Patrice Heral, Walfredo Reyes Jr., Dom Famularo, Graig Bailey, Sean McGowan, Reiner Witzel, Ron McClure, etc, and with most of the important musicians of

the Greek music scene. Former students of his have successfully studied in various Universities around the world, and have launched successful careers in the music industry worldwide.

Ladopoulos Antonis: Instructor- Applied Music-Jazz Saxophone

BM, Athens University of Economics and Business (Business Management)

BM, William Paterson University of New Jersey (Jazz Studies)

MA, Eastern Illinois University

aladopoulos@acg.edu

Office: Arts Center 004

Telephone: 210 600 9800 ext. 1427

Antonis Ladopoulos was born in Athens. He received a Graduate Assistantship with a full scholarship from Eastern Illinois University and spent two years at EIU studying and working as a teaching assistant in the Jazz Program. In 1991 he earned an exceptional performance award at the Notre Dame Jazz Festival. He graduated in 1992 with a Master of Arts Degree. Since then, he has been composing, performing and teaching Jazz. His discography includes 7 albums. He has appeared in numerous concerts and recordings as well as a soloist with the National Radio Orchestra. His Jazz quartet was featured in the celebrational events of the 2004 Olympic Games. Antonis is the co-founder of Muse.gr music institute & record label and the creator and co-director of Muse Festival one of the most prestigious yearly Jazz festivals ever to take place in Greece. From 2008 to 2011 Antonis taught Jazz Theory, Improvisation, Jazz Saxophone & Ensembles at the University of Macedonia. He is currently a Ph.D candidate in Music Studies at the University of Athens and is working as a freelance composer, performer and educator.

Maira Milolidaki: Applied Music (voice)

Soloist Diploma of classical singing (Athens Conservatoire)

Opera Specialization Certificate (Opera Studio of the Academy of Santa Cecilia, Rome, Italy)

PhD University of Sorbonne -Paris IV (Semiotics in French language and music)

Law degree (University of Athens)

Email: mmilolidaki@acg.edu

Office: Arts Center 004

Telephone: 210 6009800 ext. 1427

Maira Milolidaki is considered to be one of the most prominent and versatile sopranos of her country today, hailed for the rich and beautiful timber of her voice and her magnetic presence on stage. Born in Athens, she studied piano and classical singing at the Athens Conservatoire. As a scholar of the Onassis Foundation she pursued her vocal studies in Milan, Italy, with Maria Luisa Cioni and in Rome with Renata Scotto as a member of the Opera Studio in the *Accademia Nazionale di Santa Cecilia*. She won the *Enrico Caruso competition for young lyric voices (Milan 2003)* and the *Francesco Martini bel canto competition (Veneto, 2003)*. She has attended numerous master classes with distinguished artists, such as R. Jansen, J. Pilou, A. Christofellis, D. Kavrakos. She has also studied theatre and the art of performance (Drama school "Empros"). As a debutante, she has participated in the international young artists program of the Aegean Opera under the artistic direction of the American baritone Sherrill Milnes. In November 2007, she made her American debut performing at Carnegie Hall, New York.

She has sung at the *National Theatre of Greece, the Opera House of Athens, the Chamber Opera of Athens, the Municipality Theatre of Athens, the Apollon Theatre of Patras, the Megaron – Thessaloniki Concert Hall, the Megaron - Athens Concert Hall, the Ancient Drama Experimental Festival of Athens, the Aegina International Music Festival, the Renaissance Festival of Rethymno, the Accademia Nazionale di Santa Cecilia (Rome), the Maggio Fiorentino Musicale, the Teatro dal Verme (Milan), the baroque music festival Casa de Mateus (Portugal),* performing roles such as *Serpina (Pergolesi, La Serva padrona), Lucia (Donizetti, Lucia di Lammermoor), Magda (Puccini, La Rondine), Schleppenträgerin, (Strauss, Elektra), Clytemnestra, (Eschyle, Eumenides), Rosina (Rossini, Il Barbiere di Siviglia), Woman (Poulenc, La Voix Humaine), Violetta (Verdi, La Traviata), Königin der Nacht (Mozart, Die Zauberflöte), Micaela (Bizet, Carmen).* As a soloist, she has appeared with national and international ensembles and artists such as *The Orchestra of Colors, the Camerata Orchestra Friends of Music, the Ensemble of Contemporary Music, the Symphonic Orchestra of Athens, the State Orchestra of Athens, the quintet Melos Brass, the Cyprus Symphony Orchestra, the Orchestra Sinfonica Tito Schipa, the Orchestra I Pomeriggi Musicali, the baroque ensemble Sinfonia, the organist J. Geffert, the New Hellenic Quartet, the Accademia Athens Orchestra, under the direction of eminent Greek and foreign conductors.* Particularly committed to the performance of chamber music and the contemporary works, her repertoire includes the *Sequenza III for solo voice* by L. Berio, the *Poèmes pour Mi* by O. Messiaen, the *Akhmatova songs* by J. Tavener. Lately, she appeared in the movie *Matriarchy*, an ambitious project about woman's position in our world by N. Kornilios (Premiere Nights, Film Festival of Thessaloniki). Since 2012 She is a member of RAFI, a Music Theatre Company which has already been noticed and praised by critics. Along with the pianist Titos Gouvelis, they organize *Music Tones*, an annual music festival held at *Beton 7, Keramikos*. Teaching has been an essential part of her activity for many years now: she is currently teaching technique and repertoire at Manzaros Conservatory and she is regularly working with actors as vocal coach in theatrical productions.

Yannis Petridis: Applied Music-Classical Guitar

Soloist Diploma, National Conservatory of Music, Athens, Greece
 Bachelor of Business Administration (BBA), School of Economics University of Piraeus
 Post Graduate Diploma (PGDip) RNCM, Royal Northern College of Music, Manchester
 Doctor of Musical Arts (DMA), SUNY Stony Brook University

Yannis Petridis studied the guitar at the National Conservatoire of Athens with Evangelos (Assimakopoulos) and Liza (Zoe) and graduated with first prize and distinction. He carried on his studies at the Royal Northern College of Music, Manchester, UK, taking a postgraduate degree in musical performance with Gordon Crosskey. In addition, Yannis Petridis holds a Doctorate degree from Stony Brook University, New York, USA, under Professor Jerry Willard. He has been awarded in Greek and International Guitar Competitions. Yannis has also taught in masterclasses in Greece, G. Britain, Hungary and the USA - where, he performed in a series of concerts in Colleges, Universities and Guitar Festivals. Recently, he gave a lecture on "Ancient, traditional, popular and modern Greek traces in the music for two guitars by T. Antoniou, P. Koukos, K. Giorginakis, K. Grigoreas, V. Tenidis" at Yale University. For more than twenty years he has been performing guitar duo repertoire with his wife Alexandra Christodimou. Together they have performed in major concert halls, guitar festivals, and at educational institutions – in the United States, Canada, Great Britain, Germany, France, Cyprus, Hungary, Morocco and throughout Greece. Performances have been recorded and broadcast for the Greek Radio Television and the Radio Organization of Cyprus. They have toured with the Cyprus State

Orchestra and have performed at the 3rd International Guitar Festival at the Athens Music Hall and at the Greek Presidential Palace. Throughout their career, they have been dedicated to the performance of music by Greek composers. Their contribution to the guitar duo repertoire is significant as well: their transcriptions of G. Gershwin's "Rhapsody in blue" and J. S. Bach's "Italian Concerto", are included in their first CD "Rhapsody for two guitars", which also includes works by J. Rodrigo, K. Giorginakis and A. Piazzolla. "Mediterranean Echoes". Their second CD, includes music by L. Boccherini, J. Rodrigo, M. de Falla, M. Gangi, P. Petit and K. Grigoreas – whose works were dedicated to them. Their CDs have been received with very complimentary comments and excellent critiques by Greek and International Press. It is worth mentioning their arrangement of Manos Hadjidakis' "For a little white seashell" - a milestone in Modern Greek music - which is included in the CD "Master Class, Half a Century of Greek Guitarists" (2005, Eros Music). With their interpretation they have gained very flattering comments by important personalities of the Greek and International Guitar World. Yannis Petridis was among the faculty of Nakas Conservatory and the National Conservatory of Athens (1989 - 2008). Today, after working at SUNY Stony Brook, USA, he teaches at the American College of Greece - DERE and at the National Conservatoire of Athens. Since 2011, Yannis is the artistic director of the Guitar Festival in Palaio Faliro, Athens. web site: www.alexandrayannis.com

George Polyhronakos: Applied Music - Drums
DIP, Victorian College of the Arts / Melbourne, (Music)
MMus, (Honors) Ionian University, (Jazz Studies)

George Polyhronakos graduated with honors from the Victorian College of the Arts (Melbourne University) where he studied drums with Virgil Donati, Alex Pertout, Ted Vining, Peter Blick and Andrew Gander. During his final year (1988) he won the "Gwen Nisbet Award for Outstanding Musical Talent".

While living in Australia (1984-1992) he performed and recorded with many prominent Australian jazz musicians, such as: Graeme Lyall, Tony Gould, Lisa Young, Ben Robertson, Linda Cable, Christine Sullivan, Peter Jones, John Sangster, Joe Chindamo, Keith Hounslow amongst others and the visiting artists John Hoffman (U.S.A/Buddy Rich Big Band), Peter Leitch (Canada) and Rudolf Josel (Austria/ Vienna Philharmonic).

Since settling back to Greece (1993) he is a vibrant member of the local jazz scene and has performed and recorded with an array of its distinguished musicians, such as: Dimitris Vassilakis, Takis Barberis, George Kontrafouris, Dimtris Tsakas, Antonis Ladopoulos, Takis Paterelis, Dimos Dimitriadis, Dimitris Kalatzis, Sami Amiris, Vasilis Rakopoulos, Andrea Polyzogopoulos, Lucia Palaiologou, Andonis Andreou, Christos Rafalides to name a few and the legendary composer Mimis Plessas. He has also performed with the visiting artists: Benito Gonzalez (Venezuela), Essiet Okon Essiet and Jack Walrath (U.S.A.), Andy Sheppard and Juliet Kelly (U.K.), Theodosii Spassov (Bulgaria), Tamuz Nissim & Shauli Einav (Israel), Ilhan Ersahin (Sweden), Sylvia de Hartog (Holland), Francesca Tandoi (Italy) and Jari Perkiomaki (Finland).

Apart from being a member of the Takis Barberis Group, the Dimitris Vassilakis Quartet and playing with various jazz ensembles, he is a dedicated drum teacher and rhythm ensemble instructor. In 2000 he released his first personal CD with original music under the title "Blink".

Penelope Tzanetaki -Applied Music- Jazz Vocals

Macedoniko Odeio Thessaloniki - Diploma in Harmony of Music
Odeion Kerkyras - Diploma in Classical Piano (Grade A , 1st Prize)
BMus, Ionian University (Jazz Vocal Performance and Composition)

ptzanetaki@acg.edu

Penelope Tzanetaki was born in Thessaloniki where she took her first piano and music theory lessons at the age of 7. As a young artist she gave many concerts with diverse repertoire, took part in radio shows in *Radio Paratiritis* and recorded her first record, singing her father's (Nickolas Tzanetakis) compositions. She participated in master classes in jazz improvisation and repertoire with John Hendricks, Sanii Orasmaa and Sheila Jordan and has given concerts with Aristotle University of Thessaloniki's Jazz Ensemble, where she studied jazz with Minas Alexiadis. In 2002 she won a Berklee Scholarship and the 3rd Prize at the European Festival "Sarandev" in Dobrich, Bulgaria.

She was awarded a Diploma in Classical Piano performance while also completing the Bachelor of Music in Jazz Vocal Performance and Composition, at the Ionian University, under the guidance of the saxophonist Dr. Dimos Dimitriades where she performed frequently with the Ionian Jazz Ensemble as well as other ensembles. Penelope took part in the International Association of Schools of Jazz Conference (Krakow, 2005), where she recorded live performances and her compositions were included in an IASJ CD publication. She has attended master classes in New York with the jazz violinist and composer John Blake Jr. and also performed in several NYC jazz clubs in 2007. She has since collaborated with Yorgos Chadjinasios at Half Note Jazz Club in Athens, but also with Dimitris Kalantzis, Takis Paterelis and other acknowledged jazz musicians at the Athens Megaron Mousikis and Summer Festivals including Tinos Jazz Festival (Women in Jazz 2011), Patmos Sacred Music Festival (2011) and with Mario Frangoulis (2012). She has performed with Mimis Plessas at the Ianos Stage and at the theater of Athens College with Nadia Konstantopoulou. In 2011, she recorded as a guest artist with Yorgos Psychogios on the CD "The Art of Melancoly" and she recorded an album with Priamos Morakis Quartet "The Athenian Project" (Hidden Track Records). Critics have called her "one of the most well-tuned voice of the Greek Jazz Vocalists" (Kornillios Diamantopoulos, *Jazz & Τζαζ Magazine*) and as "exceptional and true performer" (Thanos Mantzanas, *Avgi Newspaper*, *Kerkuraiko Vima*) and also that "Penelope's voice, even if it's upcoming in the music of Athens now, leaves you with a great impression and also with the feeling and sense of the singers in Athens back in the 50's, or the clubs in France. An Edith Piaf of now" (Katerina Frangkoulaki, *City Press*). She currently teaches in public elementary schools and performs with several ensembles, including Oleg Chaly Hammond Trio, Cool Jazz Quartet, and the Voyage Jazz Group. She is also preparing an album of her own original compositions.

Katerina Kozanidou: Part-Time (Applied Music- Modern music/jazz styles vocal)

Bachelor of Music (BMus) in Jazz Vocals Codarts—Rotterdam Conservatory;
Thesis: 'Billie Holiday: A musical biography' Main Subject Teachers: Harjo Pasveer, Fay Claassen, Francien van Tuinen, Bart de Win,
Caspar de Jonge, Pedagogie/Vakdidaktiek: Laura de Bekker
BSc Speech and Language Clinical Science at Aegean College.
CMT-C (Certified Master Teacher Candidate) for EVT (Estill Voice Training) Phase one completed.

Nickos Mandylas: Part-time (violin and viola)

Violin diploma with honours, first prize and a medal of distinction at the Hellenic Conservatory

Viola diploma with “Excellent” and a first prize- Phaethon Conservatory, Alexandroupoli
Graduate Performance Studies Royal Academy of Music in London

Postgraduate diploma in chamber music Stuttgart Hochschule für Musik (Melos String Quartet class)

Post-graduate violin diploma with honours Stuttgart Hochschule für Musik

Soloist diploma (Solisten Klasse) Stuttgart Hochschule für Musik (Wilhelm Melcher’s class)

Mr Mandylas is the Assistant Concert Master of the Athens State Orchestra Since 2003. He has given recitals and chamber music concerts in Greece, England, Germany, Switzerland, Albania. He has collaborated as a soloist with various orchestras, including Athens State Orchestra, Thessaloniki State Orchestra, London Royal Academy of Music Symphony Orchestra, Stuttgart Academy Symphony Orchestra, Nafplion Festival Orchestra, York University Orchestra, Corfu Municipal Symphony Orchestra, Patmos Festival Orchestra, Orchestra of Corfu Philharmonic Society, Athens Municipal Symphony Orchestra and others. He was awarded the third prize at the Bubenreuth string quartet International Competition (Germany, 1993) and the first prize at the HELEXPO chamber music competition (Thessaloniki, 1994). He had been member of the European Union Youth Orchestra and the Saint Gallen Symphony Orchestra. He received a viola diploma with “Excellent” and a first prize in 2007 at Phaethon Conservatory in

Alexandroupoli. Since 2003, he is assistant leader in Athens State Orchestra.

Since 2002, he is violin and viola professor at the Municipal Conservatory of Argos and the Corfu Ionian Conservatory. In 2013 he taught violin at the School of Arts-Music of the University of Surrey in England. Since 2015 he is teaching violin and viola at the Filippou Nakas Conservatory. His students have repeatedly been awarded at competitions in Greece.

Angelos Matsopoulos: Part-time (Applied Music Electric guitar, Classical Guitar)

Berklee College of Music -Professional Diploma - Guitar Performance),

Royal Conservatory of Brussels -MA/BA – Classical guitar Performance)

amatsopoulos@acg.edu

Berklee College of Music -Professional Diploma - Guitar Performance),

Royal Conservatory of Brussels -MA/BA – Classical guitar Performance).

Angelos is an active session guitarist, composer and songwriter with performances around all over the world. He is combining the classical music training with jazz, rock and pop music genres, trying to follow nowadays music industry’s needs and introduce his students the 21st century music requirements and rhythms. Among his collaborations he has worked with composer Jorge Callandrelli-six time Grammy Awards winner and two Oscar Nominations, Australian pop star Tina Arena, Greek tenor Mario Frangoulis, Jetro Da Silva (Whitney Huston’s pianist/stage director) British pop singer Alexandra Burke, classical crossover and jazz singer George Perris and many more.

He has performed at Jazz at Lincoln Center (Manhattan, NY), Herodes Atticus Theatre (Athens, Greece), Tribeca Performance Center (Manhattan, NY), Pasadena Civic Auditorium (Pasadena, CA), Rialto Theatre (Montreal, Canada).

Dimitris Stasinou: Part-time (Electric guitar and Bass)

BA in Musicology, University of Athens, Department of Music Studies

Diploma in Vocal Studies and Jazz Harmony & Improvisation

“Filippos Nakas” Conservatory, Athens

Diploma in Byzantine Music & Chanting, Metropolitan Byzantine School, Agrinion

Diploma in Harmony & Counterpoint, Tirteos Conservatory, Agrinion

Glynatsis, Themelis: Part-time (Music Theater courses)

B.A., (Hons) Comparative Literature and Drama University of Kent at Canterbury, UK.

M.A., Greek Drama, University of Nottingham, UK.

Ph.D., (Practice Based: The theatre and its language). Royal Holloway, University of London, UK

2.9 Programme Resources

Music Facilities-Performance spaces

There are several performance spaces at Deree College. These spaces offer a full range of sound equipment for use in concerts and recording, including a range of standard mixing desks, microphones, loud-speakers and supporting equipment (cables, stands etc.). Some equipment is installed permanently; other equipment is mobile and moved between the theatres and to other spaces on campus as required. Sound recording and theatre lighting equipment in these spaces are supported by an experienced and dedicated team of support personnel, including a sound engineer and lighting engineer and assistants.

Pierce Theatre-The largest ACG performance space has two Steinway concert grand pianos which are maintained in excellent condition.

7th Auditorium-The acoustically designed auditorium is an appropriate lecture and chamber music space. The Auditorium has a small grand piano and an upright piano. The Music Forum, Choir and Performance classes are held here as well as departmental concerts and special events.

Black Box Theatre-The Black Box is a medium size space which is used primarily by the Theatre Arts programme, but also hosts Music Programme concerts and events. The space has a small grand piano.

The Irene Bailey Open Air Theatre-This is a brilliant open air space for summer events. The acoustics are excellent and the view from the theatre is outstanding.

The John S. Bailey Library -The upper level hosts lectures and events and has an upright piano.

Faculty Lounge -Music events and gatherings are frequently hosted in the faculty lounge which has a grand piano.

Music Facilities Classrooms-Practice Studios and Rehearsal Spaces:

Music Studios (AC 004 and 005) Two music studios are used for teaching and practicing purposes. Studio 005 has a basic sound setup for the support of practice and performance using electronic instruments, including a grand piano, clavichord, drum kit and Kurzweil electronic keyboard, mixing desk, microphones, speakers, guitar and bass amplifiers. This equipment is mobile and freely available for student practice and performance. Studio 004 accommodates applied music lessons as well as ensemble practice. This space has a grand piano and computer and storage space.

Music technology (studio) and practice rooms-The new recording studio is located next to the Pierce Theater. This space will be operational as of Fall 2016.

Music Classrooms-All teaching rooms are fully equipped with a computer with internet, video player, DVD player and projector.

The Piano Lab-The Piano Lab classroom consists of 8 Yamaha Clavinovas and 4 electric Kawai pianos which are connected to the instructor listening board. Theory and Musicianship courses are taught here.

Music Technology-For computer music activities the college designates state-of-the-art computer labs in the Communications Building (both PC and Apple Mac labs). With extensive technical support, the labs run a wide range of music technology software, ranging from commercial programs (Steinberg's Cubase and Avid's Sibelius) through to a wide range of freeware and shareware programs (Reaper, pD, Sound Hack, Csound, Sound Magic etc.).

Students also have direct access to a range of music technology equipment for recording and live concerts, including a 24-8-2 mixing desk, powered speakers and a range of microphones and associated cables and stands.

ACG Art Gallery

A state of the art Gallery space is located in the basement of the John S. Bailey Library. The College has a large art collection (over 3500 works) focusing on artists connected with Greece.

Computer Laboratories Students benefit from new, state-of-the-art student computer lab in the Centre for the Arts building, which replaced an older facility, doubling the number of students that can be served at any given time. The computer lab was designed by VOA architects in Chicago and was built by Technical Services and the Information Resources Management (IRM) departments of Deree-ACG.

Featuring 36 Dell personal computers and 4 Apple Macintosh computers, the lab has a number of new features to improve both the student learning experience and the aesthetics of the facility. The laboratory is equipped with flat screen monitors positioned throughout the room, displaying information from the instructor's computer. To reduce clutter and manage cords, the room has a raised floor to contain wiring. All 40 computer stations are fitted with ergonomic chairs and attractive, spacious work areas. In addition, new laser and ink jet printers are conveniently located in the room.

2.10

The John S. Bailey Library (resources)

The John S. Bailey Library provides extensive print, electronic and audio-visual resources in support of the College's academic programmes. The attractive, quiet and modern environment offers an ideal setting for students to study, conduct research, connect with peers, or read for pleasure.

The library provides 28 computer workstations, viewing and listening stations, ample space for studying, individual study carrels and comfortable seating. A wireless network allows users to access all electronic resources from their laptops, tablets or hand-held devices. Printing and photocopy facilities are also available.

In addition to a wide range of resources, the library offers to incoming students training sessions in information discovery and research. Students learn how to use the library website to access, select, evaluate and effectively use information resources. Moreover, in collaboration with faculty, special training sessions are organized for the needs of specific courses or disciplines. The reference desk is staffed throughout the day by specially trained personnel who can assist students and faculty in using the library and its various resources.

Library Help

Your department liaises with J.S. Bailey Library staff to ensure physical and electronic information resources for your subject are available. Library staff are available to support you personally and will work with you throughout your time at the College.

If you have any questions about using the Library, such as logging-in, printing or using our various databases you can get help:

- from the front desk on the ground floor of the JS Bailey Library
- online: <http://library.acg.edu/help>
- by phone: +30 210 600 9800 ext. 1434

The J.S. Bailey Library's website library.acg.edu provides access to thousands of resources and information about Library services. You can also access key services via your smart phone or tablet.

Student Software

Microsoft Student Advantage

The IT department of The American College of Greece, is providing Microsoft Office 365 Pro Plus to all registered students at no cost via the Microsoft Student Advantage program. This agreement between ACG and Microsoft allows the College to provide current students with the latest version of full Office at school and at home. The license to use the software is provided and validated to all students through the college email system (@acg.edu).

Microsoft e-Academy

The College's Microsoft campus agreement requires that the e-academy Electronic License

Management System (ELMS) is made available to all students of the ACG community. ELMS is a web-based management system which easily enables students to download Microsoft software and use it for educational purposes. The use of ELMS for the management and

distribution of software in the Academic Alliance Program is made available by Microsoft ande-academy (Microsoft partner) as a student benefit, free of charge. Students may use the software that is provided through ELMS for non-commercial purposes including instructional use, research and/or design, development and testing of projects for class assignments, tests or personal projects.

The Technology Enhanced Classroom initiative at ACG enables instructors and students access, tools and resources available beyond the traditional classroom. Classrooms are equipped with IT resources designed to extend and broaden the learning experience. From faculty lectures to student presentations, users are able to display multimedia and web enabled information throughout the ACG network of technology enhanced classrooms. All classrooms are equipped with a ceiling mounted video projection system specifically designed to meet the requirements of each classroom environment. A projection screen provides an ideal viewing surface for data or video, displaying clear, bright images.

Every classroom features a teaching station that is specially designed to house the room's technology. The teaching station also features a retractable keyboard and mouse tray, along with a built-in LCD monitor, which provides the ability to display the same image on both the built-in monitor and projection system, thus allowing instructors to maintain eye contact with students. A VCR/DVD/Blue Ray player that incorporates high quality video in the classroom is also provided. The system is complemented by the latest sound amplifier technology and wall mounted speakers. All classrooms are connected to ACG's high speed backbone and some of them also offer wireless connectivity. Training for maximum use of equipment in Technology Enhanced classrooms is provided by Media Centre staff.

Media Centers

The Media Centers at The American College of Greece support the instruction and research needs of ACG's faculty, students, staff and alumni by providing facilities, collections and expertise for researching, viewing and producing a wide range of media. The Centers provides equipment and expertise for producing video for classroom and extracurricular projects. Digital cameras, camcorders and audio recorders are available for loan to support the academic community. Multimedia stations are available for editing audio and video, scanning and manipulating images, and creating presentations. Workshops (offered on demand during the term) provide instruction on multimedia hardware and software available in the Center. The Centers' media collection comprises more than 1,000 DVDs and 1,500 videotapes, as well as audiotapes, CDs, and CD-ROMs on a wide variety of subjects.

The Media Center has equipment and support for digitizing and editing audio, video and images. This facility is also equipped to repair, duplicate, transfer, and convert the presentation of media materials into the most popular audio and video formats. The Media Center serves several locations on all campuses, including DERE's Main Building in the J.S. Bailey Library and the Communications Building.

The John S. Bailey Library Resources (Focus on Music)

Students, faculty and staff have access to a large collection of print and non-print resources including 129,000 books, 132,000 e-books, more than 12,500 academic journals and newspapers and more than 2,200 educational films and CDs. These resources and other research tools are accessible through the library website (library.acg.edu) on campus as well as remotely.

New Grove Dictionary of Music and Musicians

The Library currently holds New Grove Dictionary of Music and Musicians, the largest single reference work on Western music in widespread use across English language based education and academia. The J. S. Bailey Library has both the printed multi-volume set and a subscription to the online service.

Oxford Music Online

Oxford Music Online provides access to important resources such as: The New Grove Dictionary of Music and Musicians, The New Grove Dictionary of Opera, The Oxford Companion to Music, and The Oxford Dictionary of Music. (www.oxfordmusiconline.com).

Oxford Reference

A collection of over 200 general and subject-specific reference titles published by Oxford University Press, covering more than 25 subjects: from art to accounting, music to marketing, and computing to communication. Contains over 16,000 illustrations and more than 775 locator, physical and political maps.

Academic Search Premier (EBSCO)

Citations, abstracts and full text of periodical articles covering all academic disciplines. More than 4,700 titles are available in full text, of which more than 4,000 are peer-reviewed.

EBSCO ebook Collection

A collection of over 132,000 ebooks covering all academic disciplines. Students studying Music have access, in particular, to high-quality journals, images and other types of information through the following electronic resources:

JSTOR

A high-quality interdisciplinary archive of over 1,600 leading academic journals across the humanities, social and natural sciences, as well as select monographs and other materials. The entire collection is full text searchable, includes high-quality images and is interlinked by millions of citations and references. Includes core periodical titles on Music including some 81 journals available in the music area, including Ethnomusicology (1953-current), Journal of Music Theory (1957-2004), Journal of the American Musicological Society (1948-current), Music & Letters (1920 - 2009), Music Analysis (1982-1999), Perspectives of New Music (1962-2002), Tempo (1939 - 2004) etc. The Deree Library has an online subscription (www.jstor.org).

Project MUSE

A full text collection of current content from nearly 150 scholarly journals in the fields of the humanities and the social sciences. A different set of holdings to the similar JSTOR system,

with access to more recent issues (within the last 3 years). The Deree Library has an online subscription via (muse.jhu.edu.)

The Great Music Library of Greece “Lilian Voudouri”

It is also valuable to mention The Great Music Library “Lilian Voudouri”, (www.mmb.org.gr) which is the largest music research library in Greece, based in Athens. The library is open for use free of charge to residents in Greece, and has extensive holdings in the fields of western music, Greek art music from antiquity and the Byzantine period to the present day, Greek folk music, and traditional music from all parts of the world and jazz. The collection presently stands at 63,000 volumes (in all languages), 22,000 volumes in microform, 400 periodical titles, 10,000 recordings, 150 electronic editions and a collection of concert programs, rare editions and many manuscripts.

All students on the music program visit the library in order to join and follow an introductory tour, and all tutors encourage students to expand the range of material available to them via the use of the library.

2. 11 Music Department Referencing and Citation Policy

A properly implemented citation system allows you to clearly show how your work is related to the sources that you have used - where quotations come from and when you have paraphrased the work of others. Referencing Systems are based on the standard two elements: in-text citations and a closely linked bibliography - which when use correctly allow you to clearly and reliably indicate the use of sources in your work. The most common citation styles for Music are the

Harvard and Chigago styles. That being said, the ACG DEREЕ Music Department suggests students to use the MLA style of citation (humanities) because our academic writing program, libraries and staff support this style. **It is important that whichever style you choose must be implemented consistently.** This will directly contribute to the evaluation of the final mark for a piece of work. Harvard System of Referencing is not supported by ACG librарys, but the The Chicago System of Referencing is.

There are numerous guides to the Harvard System online - one that is particularly comprehensive can be found at the library site of the University of Anglia Ruskin in the UK (<http://libweb.anglia.ac.uk/referencing/harvard.htm>).

Another clear and detailed guide that is specifically targeted at music can be found via the Writing Program at Queens College CUNY (<http://qcpages.qc.cuny.edu/Writing/music/>)

Resources on MLA rules and plagiarism include:

<http://www.mla.org>

<http://www.writing.ku.edu>

2.12 Required Texts

Music students must own their own copy of required text books: Order your text online before the semester begins. You can access all music syllabi on the college web site and on the Music Society BLACKBOARD site. The syllabi will show you the required material/reading lists in addition to content and assessment information. Some courses may have e-books and others will have detailed reading lists.

Music Theory and Musicianship I and II (L4)

Kostka, S. & Payne, D. 2008. *Tonal Harmony: with an Introduction to Twentieth Century Music*, 6th ed., Textbook and CD-ROM. McGraw-Hill, New York.

Kostka, S. & Payne, D. 2008. *Tonal Harmony: with an Introduction to Twentieth-century Music*, 6th ed., Workbook and 2CDs. McGraw-Hill, New York.

Music History I and II (L4)

Burkholder, P. J., Grout, D. J., & Palisca, C. V. *A History of Western Music*, W.W. Norton Co., New York. (7,8, or 9th edition)

Weiss, P. & Taruskin, R. 2007. *Music in the Western World, A History in Documents*. 2nd edition. Schirmer Books, New York. (Cengage Learning)

Reference for writing

Herbert, T. 2009. *Music in Words: A Guide to Researching and Writing about Music* 2nd ed., ABRSM, London

2.13 Attendance and Study Requirements

Class Hours and Study Hours

Classes are held three hours per week for 14 weeks in semesters students are expected to spend 105 hours per semester/session in private study outside the classroom, (including studying course materials, preparing assessed coursework, preparing for examinations, writing assessed essays etc.) Thus, student work per semester or session for each course amounts to a total of 150 hours (15 UK credits). The easiest way to remember is that for each academic hour (50 minutes) you are expected to spend 2 hours (100 minutes) in independent study.

Class Attendance

Give the importance of interaction between students and faculty members, class attendance is an obligation. Students who miss nine of the 40 classroom hours that comprise a course will fail. (7 absences on a T/TH and 9 on MWF). Individual instructors may enforce a stricter attendance policy. See your course information Packets for details.

Office Hours

Teaching is supported by faculty office hours. Instructors keep one office hour per course per week during semesters. Students are encouraged to make full use of the instructor's office hours to ask questions, see their exam paper(s) or other assessed coursework, or go over lecture material. The faculty office hours are posted on Blackboard and the office door at the beginning of each semester.

2.14 Placement Exams and Credit for Previous Learning

Deree accepts and transfers credits from accredited universities and colleges, but not Greek music conservatories (odeon). Student can however take exams in music theory and musicianship (harmony) to receive credit for previous learning. These exams are given three times a year: during the last week of June, second week of September, and second week of January. Contact the department head for the exam day and hour and to confirm your participation. Please refer to the Music Theory and Musicianship syllabi for content. It is important to take the placement exams as early as possible so that you can be placed at the appropriate level. Students should be able to read basic music notation before taking Mu 2114 Music Theory and Musicianship I. If you do not read notation at all, you can prepare on your own, or take an appropriate preparatory music course at Deree. See the Dept. Head for more information.

2.15 Deree College Choir and Deree Singers

The choir at Deree is a co-curricular activity open to all students and staff and organized by the Music Department under the direction of Professor Minakouli. Music majors from both pathways are expected to participate in the choir for at least one or more years during their studies. The Choir participates in community events including the annual sing along Messiah charity event at the historic St. Paul's church near Syndagma.

Deree Singers is small ensemble of selected vocalists who perform and record music from various musical styles. Participation in this group is by audition. The ensemble is led by Professor Minakouli.

2.16 Performance Guidelines and Audition Information

Performance pathway students attend the Music Forum Performance Lab as part of the Applied Music course requirement. It is an open performance class designed for the Performance Music students to develop critical performance skills through the frequent presentation of studied repertoire with immediate feedback. Visitors are welcome as it is an open forum. Music Forum Performance Lab meets every Friday during semesters in the 7th Level Auditorium and the Music studio from 4:00-6:00.

Music Performance- Applied Music Guidelines:

Performance pathways and applied music auditions:

New Students can audition for immediate acceptance to the Music performance and for Music scholarships. Students also can defer the audition for a later date and take 1000 level non validated Applied Music as preparation for the audition to the pathway. Applied music I and II are not validated and may be taken as an Elective courses for Music Performance students. Auditions will be scheduled three times a year: during the last week of June, second week of September, and second week of January. Contact the Dept. Head for an audition appointment. (Prospective students living abroad or at a distance from Athens may send a recent video recording) Please prepare: two contrasting works showing versatility of style and technical ability.

Registering for Applied Music:

Students need Department head permission to register for Applied Music courses.

They should schedule a meeting to also discuss a possible consultation with the applied music instructor. If an instrument is currently not represented by a staff member, an appropriate instructor will be hired. The semester has 14 weeks and students should have a total of 14 one hour Lessons. The hour and day of the week of the lesson is arranged between the Applied music instructor and the student.

In cases where the student would like to change applied music instructors as they continue to the next semester, they need to notify the department head at least 3 weeks before the beginning of the next semester.

2.17 The Music Society



The Music Society is an academic society organized by students in the Music major and minor with the Music Department head acting as the advisor. The Music Society organizes academic events and concerts during Music Week, and other activities throughout the year. The Governing Body (GB) is comprised of five students and is elected annually at the end of the spring semester. The GB represents Music students and their academic interests. See the Music Society Constitution on the Society Blackboard site for more information.

2018-19 Governing body:

	Name	Surname	
1	Aspasia	Nistikouli	President
2	Christos	Yonas-Kontos	
4	Georgia	Painesi	

5	Giorgos	Alexopoulos	
6	Michalis	Trochanis	
7	Nefeli	Karimali	
8	Pyrros	Marmatakis	

DEREE Clubs are formed by student initiatives and are considered social clubs where students with shared interests join to organize events and have fun, rather than academic societies of students who share the same academic concerns. To start a club, students get signatures of interested students, ask a faculty member to be your advisor and then go to the Student Affairs office to discuss a budget for your events. Currently DERE has an active **Music Club** (advisor: Professor George Papageorgiou, co-advisor Music Dept. Head Leslie Jones).

2.18 Merit Scholarships in Music

Merit Scholarships in Music are awarded to new and continuing students. Students need to apply for these awards through the Financial Assistance office.

2.19 External Examiner

The External Examiner assures that you are assessed fairly in relation to other students on the same programme and that your award is of the same standard as similar programmes offered by other UK higher education institutions.

The External Examiner for this programme is: Dr. Jo Wainwright

Academic Society Advisors provide an oral summary of External Examiners' reports in the first Academic Society General Assembly meeting after each Board of Examiners. Information on the External Examiner's report could be provided by your Department Head upon request.

2.20 Work-Related Activities

While you may gather a great deal of information in your courses, there is no substitute for direct experience in a professional environment. Work-related activities allow you to get "hands-on" experience and, therefore, constitute a pertinent learning tool.

Internships provide opportunities for the development of practical skills in contexts where professional criticism is both immediate and constructive. They also furnish you with opportunities to observe and understand connections between coursework and skills needed to perform effectively in a professional environment. Internships aid in the identification of knowledge and skills essential to doing well in a particular profession, give you the opportunity to demonstrate your professionalism and, therefore, increase the credibility of your degree. In addition, because the internship experience requires a great deal of personal responsibility, it enhances your professional confidence and provides an important step in your personal and professional maturation process.

The industry placement is in essence your first step towards a professional career. It gives you valuable experience in preparation for employment, provide entry into a professional network and occasionally lead directly into employment opportunities. Contacts made through the internship can be invaluable sources of information for securing eventual employment.

For information regarding available internships in Human Resources Management please contact your Department Head.

2.21 Opportunities for Graduates

Careers

Deree Music graduates are equipped with a broad background in Music as an academic subject. In addition to practical musical skills, the study of music also develops a variety of intellectual and generic skills, all of which are relevant to career paths in Music and other fields. As a result, Deree Music graduates are prepared for a wide range of career options, and can pursue specializations in music as well as other related disciplines. In addition to music studies, Deree students have opportunities to pursue interdisciplinary interests from a number of different areas through the requirements and options in the US liberal education programme. As career options in music today include a variety of professional fields which are constantly developing particularly in interdisciplinary and the creative areas, the solid and diverse academic background offered by Deree is a distinct advantage. Deree Music graduates have established careers in: performance musicology/ethnomusicology, composition/arranging, music education, music therapy, music technology, music management, music production, and music journalism.

DEREE Graduates

Since its inception in 1988, the Music programme has been providing a solid education to its students, serving as a springboard to postgraduate study abroad. DEREЕ Music graduates have been accepted to postgraduate programmes leading to Master's degrees and advanced study diplomas at prestigious universities and colleges across the world. The following list includes some of the institutions where DEREЕ Music graduates have completed postgraduate studies:

- King's College, London, UK
- Royal College of Music, London, UK
- Trinity Laban Conservatoire, London, UK
- Newcastle University, UK
- Durham University, UK
- Royal Holloway London University, UK
- City University, London, UK
- Royal Northern College of Music, Manchester, UK
- Royal Scottish Academy UK
- Goldsmiths University, London, UK
- Westminster University, London, UK

University of Strathclyde, Glasgow, UK

University of Limerick, IRELAND

New York University, US

Mannes College-The New School for Music, New York, US

Longy School of Music, Boston, US

The Boston Conservatory, US

3. Assessment and Feedback

3.1 Assessment

Assessment Strategy and Procedure

Although courses may employ assessment instruments which perform only a diagnostic or formative function, credit for the completion of a course can only be obtained on the basis of one or more summative assessments. A summative assessment provides a measure of the extent to which a student has achieved the intended learning outcomes of a module. The assessment of a student's academic performance requires a judgment of the quality of his or her work. In all cases, this assessment is governed by criteria which are explicit and communicated to students. More information on the assessment strategy of the College is given in Appendix A. The general grading criteria employed by the College are set out in Appendix B.

Examination Regulations and Procedures

Examination regulations apply to in-class assessments, such as examinations, laboratory tests etc., for all students registered in DERE courses and aim at promoting academic honesty through appropriate conduct. More information on procedures for exam security and invigilation is provided in Appendix A.

Student Identity

Students must carry with them their DERE ID card in the examination room. For details on Checking of Student Presence Procedure, please visit *myACG*.

Entering and Leaving the Exam

Students who arrive late may be admitted to the exam but no additional time will be given. Students should be allowed to enter and take the exam up until a quarter of the allotted time has passed. Students should not be allowed to leave before a quarter of the allotted time has passed. Students should bring as little as possible to the examination room. Any bags, books, notes, should be placed underneath the chair. Food and drink (including coffee) are not permitted in the exam room with the exception of clear bottles of water.

Exam Conduct

Students should bring their own pens, pencils, approved calculators, and other materials needed for the examination. All exams should be written legibly in black or blue ink. Pencil may only be used for diagrams, graphs, etc. Exam answers written in pencil are not acceptable. Entry/leaving an exam should be done as quietly as possible.

Mobile Phones and Electronic Devices

Mobile phones and electronic devices must be switched off – not on “silent” –and placed underneath the chair. If students use or attempt to use their phone / electronic device during the exam it will be regarded as a disciplinary offence. Students will be held responsible if their mobile phone / electronic device rings / vibrates during the exam. Any student caught using Bluetooth or any electronic device in the exam will be asked to leave immediately and will face disciplinary action.

Student Answers/Examination Paper

All answers must be legibly written on exam paper provided by the exam proctor. Students are not permitted to write answers on the question paper. Students must clearly cross out any (rough) work that is not to be graded. If extra exam paper is needed, it will be provided by the exam proctor. The only paper that can be used is the paper provided by the College and should all be returned to the proctor at the end of the exam.

Return of Exam Papers

Students must put the exam question paper and all answer papers together and submit both to the exam proctor. Failing to do so will result in failure in the exam.

Assessment Schedule

Please note the exam/assessment periods in the academic calendar and make sure that you are available during that period.

Examination Schedule

The examination schedule is published on *myACG*. Please keep checking for updates.

Coursework

Where a module is wholly or partly assessed by coursework, the submission date and method of submission will be clearly stated on the Course Information Packet circulated to students by the instructor on the first day of classes and posted on the course Blackboard container.

When you submit an assignment it is important that you ensure the following information is on the assignment front sheet:

- ✓ Your name
- ✓ Year and semester
- ✓ Name of the instructor for whom the assignment has been done
- ✓ Name of the module for which the assignment has been done

Your responsibilities:

- ✓ Keep a record of your work
- ✓ Keep copies of all assignments
- ✓ Ensure your work is handed in within the deadlines

Each piece of assessed work will receive a mark and feedback. The method and form of feedback for each module will depend on the assessment method.

Assessment Method Mapping

In-class midterm assessment – summative (40%)	Submission of project and presentation
Final assessment - summative (60%)	Submission of project and presentation

Formative:

In-class "diagnostic" test – formative (0%)	Submission of project and presentation

The formative test aims to prepare students for the projects.

3.2 Giving your Feedback about this Programme

We are keen to work with you to enhance your programme. Opportunities for you to feedback to us formally include student participation in the Programme Committee, the Academic Society, Student Course Evaluation, Senior Exit Surveys, meetings with the Dean, meetings with the Provost, and other student surveys. Informal feedback is also welcome at any time either via your instructor or your department head.

Music Department Committee

The Music Department Committee is responsible for the routine monitoring of programmes, including the consideration of student feedback, performance data and external examiners' reports. Proposals approved by the Committee are forwarded to the DERE Curriculum Committee and Academic Council. The Programme Committee is chaired by the Academic Dean of the School. Committee membership includes all Department Heads and Programme Coordinators, as well as the president of each student academic society. This ensures that the student community has a voice in decisions about curriculum, teaching and learning, and the development of the School of Business.

Departmental Academic Society

The Music Department has a student society, which organizes field trips, on-campus lectures, and informational meetings about the programme and which participates with other student societies in organizing the annual Business Week event. The faculty advisor to the Society supervises the organization of student elections to the society's governing board according to the society's constitution, and the board of students implements all planned activities. The societies also maintain a Blackboard site for all students majoring in the programme where academic information can be posted.

Student Course Evaluation

Student evaluations of courses and instructors are administered by the Office of the Registrar at the end of each academic term. The online course evaluation system is easy, convenient, secure, anonymous, and confidential. The course evaluation system is administered by the Registrar's Office. Information about the course evaluation system is available through the college website or by emailing registrar@acg.edu.

Senior Exit Survey

Student feedback comprises an integral part in the continuous development and success of all programmes. In that spirit, we ask prospective graduates a Senior Exit Survey. The survey includes questions on student satisfaction with the education provided by the Music Department and with their overall College experience at DERE. The aim is to identify areas of good practice as well as areas that need improvement. Based on the data collected through the Senior Exit Survey, a report is developed by the Music Department Head. All data collected in this survey are held anonymously and securely. Responses cannot be traced back and all results are presented in an aggregated form. When you reach the final semester of study, you receive the relevant link in your student email address

3.3 What Happens with your Feedback about this Programme?

Your feedback helps us to continually enhance this programme. You can find out what actions have been taken in response to your feedback through your academic society, student government, department head or instructor. Updates on action taken are also provided through blackboard and *myACG*.

Student feedback is used in a variety of ways, including:

- Improvement of methods of Teaching and Learning
- Module Leader Reports
- Annual Performance Evaluation of academic staff

3.4 Getting Feedback on your Assessed Work

According to The College has committed to a two week turnaround for feedback. Each module handbook will provide you with specific guidelines on the turnaround for feedback.

3.5 How do I Get my Results?

Results from module assessments and decisions on progression to the next level or awards (if you are in the final level) are available from *myACG*. Results normally appear within ten working days after the end of the examination period. Marks on individual assessments are not finalized until the Board of Examiners' meeting (the meeting where your end of year outcome will be decided). If you are unsure about when you might receive your results or have queries relating to your results, you may contact your module instructor via email.

3.6 Issues with Assessment

If you are experiencing problems which are adversely affecting your ability to study (called 'mitigating circumstances'), then you can apply providing some form of evidence of your circumstances to verify your request.

Examples of acceptable extenuating circumstances include:

- Bereavement

- Illness
- Hospitalization
- Transport cancellation, where this may be evidenced
- Court attendance
- Serious family illness where the impact on the students' ability to undertake assessment may be demonstrated
- Accident

The following are not acceptable extenuating circumstances:

- Holidays
- Weddings
- Family celebrations
- Printing problems
- Computer failure, corrupt USB sticks
- Financial problems
- Work related problems
- Accommodation issues
- Mis-reading assessment arrangements

Late Submission

You must submit work by the deadlines set in the course outline. Work submitted after but within seven days of the deadline will receive a maximum grade of C. You will fail the assessment if work is submitted later than seven days after the deadline.

Resits

In the case of an initial failure of one or more assessments in a course, you have the right to be reassessed in (i.e. resit) the element that you have failed. This reassessment will normally be scheduled prior to the commencement of the following semester. Only one resit per each assessment element is allowed in each module. The maximum grade you can obtain for the reassessed component of the course is a pass (Grade C – 40%). If you fail the resit, you will not receive the credit for that course.

Resits in Capstone Courses

Students who fail a coursework assessment (project/paper) with a weight of 60% or above in a capstone course may request to resit the failed assessment in the resit period following the one designated for the course.

Such requests from students must include the instructor's verification that it is impossible for the student to successfully complete the assignment by the scheduled course resit period.

Such an extension for the completion of specified coursework in capstone courses can only be given upon the recommendation of the student's instructor and the approval of the relevant Department Head and CASP.

Academic Appeals

Students registered in a validated program, may appeal against a decision of the Board of Examiners. Students' rights of appeal are limited to two grounds:

- either that the candidate's performance in an assessment was adversely affected by illness or factors which s/he was unable, or for valid reasons unwilling, to divulge before the Board of Examiners reached its decision
- or that there has been a material administrative error, an assessment was not conducted in accordance with the current regulations for the program or special arrangements formally agreed, or that some other material irregularity relevant to the assessment has occurred.

Disagreement with the academic judgment of a Board of Examiners in assessing the merits of an individual element of assessment does not constitute grounds for an academic appeal. Responsibility for the submission of documentary evidence in support of the appeal rests with the student.

Appeals must be submitted in writing to the Registrar no later than 14 days following the publication of Examination Board results. All appeals must be submitted in writing to the Registrar by the end of the second week of the following session/semester.

On receipt of the appeal, the Registrar informs the department head/area coordinator and Academic Council (through the Chief Academic Officer) and submits to them all relevant evidence and correspondence.

The Academic Dean will undertake an initial assessment of the validity of the appeal and advise the student accordingly. In the light of this advice, the student should decide whether s/he wishes to proceed with the appeal. Alternatively, the student may decide to withdraw his or her appeal and/or lodge a complaint in accordance with the College's complaints procedure. The subcommittee of the Academic Council will hear the appeal. The appellant may be called to appear before the subcommittee. The subcommittee may also require the Chair of the Board of Examiners to appear separately before it. The appellant and the Chair of the Board will not be present when the subcommittee considers the evidence and formulates its decision. The subcommittee must inform the student and the Board of Examiners of its decision within seven days of the hearing. The student has the right to subsequently appeal to the President in writing against the decision of the subcommittee. If the appellant wishes to contest the President's decision s/he has the right to lodge an appeal with the Open University. The student will obtain contact details for the President and the Open University at the Student Success Center.

The Registrar's Office will keep records of outcomes for all appeals cases. The Academic Council will receive annual summary reports regarding all appeals received by the College.

Cheating, Plagiarism and other forms of Unfair Practice

An academic offence (or breach of academic integrity) includes any action or behavior likely to confer an unfair advantage, whether by advantaging the alleged offender or by disadvantaging another or others. Examples of such misconduct are plagiarism, collusion, cheating, impersonation, supplying false documentation, use of inadmissible material and disruptive behavior in class or during examinations. Responsibility for reviewing breaches of academic integrity is held by the Committee on Standing and Conduct.

3.7 Academic Misconduct and Penalties

Charges against a student for violating academic integrity may originate from any source: a faculty member, an administrator, a staff member, a fellow student, or from the community at large. The charges are to be submitted in writing to the chair of the Committee on Standing and Conduct. If a member of the Committee originates the charge, then that member will be recused from the decision-making process, and any other process related to the case, other than those related to the role of complainant/witness. On receipt of the allegation of a breach of academic integrity, the Chair must inform the Chair of the Board of Examiners that is responsible for the assessment. The Board should then suspend its decisions on the candidate's grade(s) until the facts have been established (see Appendix D – Regulatory Framework).

Once the Committee on Standing and Conduct has considered the allegation and reached a conclusion on whether an offence has occurred, it should issue a report with a recommendation regarding the outcome for the student to the Chair of the relevant Board of Examiners. If it has been established that an offence has occurred, the Board will judge the significance of the misdemeanor and exercise its discretion as appropriate to the case. If it is established that a student has attempted to gain an unfair advantage, the examiners shall be given the authority to rule that the student has failed part or all of the assessments, and the authority to determine whether or not the student should be permitted to be reassessed.

Independently of the assessment decisions made by the Board of Examiners on offences pertaining to validated courses/programs, the Committee on Standing and Conduct is empowered to consider a wider range of sanctions that might be applied when a student is found guilty of a breach of academic integrity.

The following list of sanctions is indicative and can be imposed by majority vote of the Committee:

Admonishment Letter (or Letter of Warning): The student is advised in writing that her/his behavior violates rules of academic integrity and that a recurrence will lead to more serious sanctions. The Committee will deliberate on whether the letter should or should not appear in the student's file permanently or for a lesser period of time.

First Offence File: The student's name and a description of the offense is filed in a shared electronic folder, accessible by the Chief Academic Officer, the academic Deans, the Dean of Students and department heads.

Second offences automatically result in a hearing.

Disciplinary Probation: The student is advised in writing that his/her behavior violates rules on academic integrity and is given a probationary period (to be decided upon by the Committee) to show by good behavior that a more stringent penalty should not be imposed. During the period of the probation, the student is required to terminate association with all extra-curricular activities and resign from any student office.

Suspension: The student's relationship with the College will be discontinued until the end of the semester or term. The student will forfeit any fees involved with the College.

Dismissal: The student's relationship with the College will be terminated indefinitely. The right to apply for readmission shall be denied.

Before announcing judgment/sanctions, the Chair of the Committee on Standing and Conduct consults with the Chair of the Academic Council, who has the right to recommend other sanctions. If the Chair of the Academic Council is in agreement with the Committee's recommendations, the Chair of the Committee will inform the student and the plaintiff (in writing and within three days of the hearing) of the final judgment and the actions to be taken. If the Chair of the Academic Council proposes other or additional sanctions, the chair of the Committee must communicate these recommendations to the Committee within three days and re-deliberate. Majority vote once again determines final sanctions. Communications procedures as outlined above apply. A final written report to the Academic Council on a case-by-case basis, is prepared within 14 days, and includes the complaint, the Committee's judgment and sanctions.

Within three *working* days of receipt of the decision, either party (plaintiff or student) has the right to make a formal written appeal against the decision of the Committee. The appeal is addressed first to the Committee on Standing and Conduct. If the Committee does not deem any change to the decision is warranted subsequent to consideration of the appeal, the appeal may then be brought to the Academic Council, and subsequently to the President whose decision is final. The student may appeal against the decision of the Board of Examiners in accordance with the regulations for academic appeals (Section 9, Appendix D – Regulatory Framework).

3.8 Complaints Procedure

Complaints are specific concerns about the provision of a course / module or a program of study or related academic or non-academic service. When appropriate, a complaint is first resolved through informal discussion with the party / office directly involved. If not resolved at that level, a formal complaint is submitted by the student to the Registrar's Office within 14 days from the day the outcome of this discussion is made known to the student. Upon receipt of the complaint, the Registrar forwards the complaint with all relevant documentation to a panel consisting of the Chief Academic Officer, the Academic Deans and the Dean of Students.

Depending on the nature of the complaint, the academic Dean or Dean of Students will undertake an initial assessment of the validity of the complaint and advise the student accordingly. In the light of this advice, the student should decide whether s/he wishes to proceed with the complaint.

In the event that the student decides to proceed with the complaint, a subcommittee of the Academic Council will be convened no later than three weeks after receiving the student's decision. The membership of the subcommittee shall not include any member of faculty or the administration who has been involved in the complaint or who is a member of the relevant Board of Examiners.

The subcommittee of the Academic Council will hear the complaint. The appellant may be called to appear before the subcommittee. The subcommittee may also require the relevant member of faculty and/or Administration to appear separately before it. The appellant and any member of staff against whom the complaint has been made will not be present when the subcommittee considers the evidence and formulates its decision. The subcommittee must inform the student and the Chair of the Board of Examiners (if the complaint concerns a validated course/program) of its decision within seven days of the hearing. The student has

the right to subsequently appeal to the President against the decision of subcommittee. If the appellant wishes to contest the President's decision s/he has the right to lodge a complaint with the Open University. The student will obtain contact details for the President and the Open University at the Student Success Center.

The Registrar's Office will keep records of outcomes for all complaints cases. The Academic Council will receive annual summary reports regarding all complaints received by the College.

4. Where to Get Help

4.1 Downloading College Forms

All standard student forms are available online on www.acg.edu as well as on *myACG* → *Student Resources* → *Forms*

4.2 Academic Advising

The Academic Advising Office aids students in choosing and completing their academic programs. The advising staff provides academic advice and information to undergraduate students, advising all first-year students, some second-year students, and transfer students; support for academic staff advisors; and resources for all students in need of academic advice. Once students have declared their major they participate in an advising program that uses academic staff as advisors to handle the responsibility of advising on academic and career-related matters.

International students have an additional non-academic international student advisor who assists them in their efforts to adjust to the new culture and supports them in obtaining any student visas and residence permits required by Greek law.

4.3 Student Academic Support Services

The Student Academic Support Services (SASS) is open daily and offers academic assistance to all DERE-ACG students through individual learning facilitation sessions and/or workshops. SASS learning facilitators are peers who assist students in improving and strengthening academic study skills.

4.4 Office of Student Affairs

The Office of Student Affairs is dedicated to promoting student development and continually improving the quality of student life. Through extra-curricular activities the College strives to provide students with opportunities parallel to the classroom experience that are consistent with its educational values, such as presentations, lectures, excursions, debates, theatrical plays, blood drives, happenings and events. The students are encouraged to explore personal and professional goals by participating in clubs, societies, organizations and athletic teams. All the student groups have an advisor, or coach, who is knowledgeable in the subject area, monitors their activity, attends their general assemblies and supports the group during the year.

4.5 Student Success Centre

The Student Success Centre supports students by offering comprehensive, integrated services in the areas of academic advising, OU validation issues, student records, registration, and payments in a one-stop area. The Student Success Centre aims to create the optimum conditions so that students can follow the path to academic success. Students may visit the Student Success Centre to pay a bill, request a certificate, obtain a form, arrange to bring a visitor on campus, obtain their transcript, see an academic advisor, ask about OU validation, change a course, and obtain or replace their student ID. The SSC web page has been set up to reflect the one-stop concept of the Centre and includes information from different departments. It may be accessed from the “Quick Links” on the ACG homepage (www.acg.edu) and it allows students to print forms or view the academic calendar, academic policies, final exams schedule, course schedule, graduation instructions, major requirements, frequently asked questions (FAQs), the e-mail directory, and financial aid and international student information.

4.6 Disability Status and Provisions

Students are responsible for alerting the Educational Psychologist to a known or suspected disability and/or learning difference, and for providing relevant documentary evidence if available. The Educational Psychologist suggests actions to be taken to accommodate such cases, having ensured that there has been full consultation with faculty in the department(s) responsible for the assessment of that student. The accommodation is approved by the Committee on Disability and Learning Differences. This action must be endorsed by the Chair of the relevant Board of Examiners in the case of the validated award. Information, guidance and support are provided to all disabled students who declare their disabilities. Students with disabilities and learning differences may be eligible for special accommodations, such as extra time for examination completion, and receive support and educational counseling from the Educational Psychologist on campus.

4.7 Career Services

The Office of Career Services offers centralized, comprehensive and coordinated career development, through appointments, sessions and workshops, building relationships and longstanding collaborations between students/alumni and potential employers. In the past three years the Office has expanded the quality of the services offered by acquiring a Career Services Manager tool, Goinglobal, as well as the handling of the international internship positions and the work study positions, transforming it thus into a hub for career-related issues. The Office moved dynamically to the era of social media utilizing Facebook and LinkedIn. The variety of programs and services offered to students and alumni include: counselling sessions about career advising and graduate studies advising; an online test which identifies strengths and personality preferences aiming to assist the students in their selection of a major; Goinglobal, a tool offering job openings abroad; skills workshops about job search and job interview techniques; Career networking events; JobBank offering part-time and full-time positions; Career Days where the students have the opportunity to have a short interview with a company representative; International Internship program.

4.8 Study Abroad

The Study Abroad Programme not only brings US and international students to Athens, it also sends DERE students to several partner universities in the US and other countries. The

International Internship and Study Abroad Program combines and provides a first-of-its-kind career and academic program in Greece and is open to all undergraduate students. Students have the opportunity to intern with a leading multinational company abroad and follow this up with a semester of study with an international partner university. The College is proud to be partnering with a select number of institutions that span the globe such as Northern Arizona University, Mercy College, Texas A&M, Kingsville, University of Utah, the American University in Cairo, and Richmond – The American International University in London, to name a few.

5. What to do if you.....

5.1are absent for more than one day

You must notify your instructor(s) if you are absent for more than one day. If you are going to apply for Mitigating Circumstances you will need to provide written evidence of the reason for your absence (see section 3.6).

5.2are ill

If you are absent through illness on the day of an examination or assignment deadline and you intend to apply for mitigation, you must also provide us with details and any available evidence as soon as possible. Contact the Student Success Centre to get a copy of the appropriate Mitigating Circumstances form.

5.3have a comment, compliment or complaint

We are committed to providing a quality, student-centered experience for all our students. We welcome comments and compliments from students, and find them valuable for on-going improvements. Comments and compliments about your course can be raised with your instructor(s) and/or Department Head. If you have a specific complaint about an act or omission of the College you may be able to make a formal complaint in writing under the Complaints Procedure (see section 3.8).

5.4are considering withdrawing from the course

You must consult with your advisor if you wish to defer your studies, withdraw from a course, or to transfer registration from one course or award (major) to another. Applications for deferral, withdrawal or transfer should then be lodged with the Registrar's Office. Applications are subsequently considered by the Committee of Academic Standards and Policies (CASP). CASP decisions are governed by the following regulations:

- Students are permitted to change a course within the first two days of teaching.
- Beyond this period, students may withdraw from a course within the first two weeks of teaching whilst retaining the right to re-enroll in the said course in the future.
- Changes after this deadline will only be considered in exceptional circumstances. Students shall not be permitted to withdraw and then subsequently re-enroll in a course after the submission or completion of the first summative assessment.

5.5need a reference letter

If you need a reference letter from one or more of your instructors, fill in the Reference Request Form from *myACG* (→ *Student Resources* → *Forms*), stating the reason why you need the reference, as well as the number of hard and/or electronic copies requested.

6. Other Relevant Policies

6.1 Attendance Policy

All students are required to attend 80% of instructional class time. Some programmes may impose a stricter attendance requirement.

Absence from a class does not exempt a student from completing the work for that class. Students who have exceeded the allowed threshold of absences will be referred by the instructor to the Registrar's Office. The Registrar will in turn inform the Committee on Academic Standards and Policies which, in the light of any evidence of extenuating circumstances supplied by the student, will decide whether the student must withdraw from the course (and receive an F grade).

6.2 Student Punctuality Policy

It is the responsibility of students to be in class on time, and the responsibility of instructors to begin their class on time and end it on time. Students are considered absent and will be recorded as such, if they arrive to class 10 minutes (or more) later than the scheduled class starting time.

Individual instructors reserve the right to have a more stringent policy, provided that this policy is listed in the Course Information Packet.

6.3 Turnitin Policy and Student Guidelines

The College is using Turnitin software to assist in the detection of plagiarism. If a case of cheating is proven, disciplinary procedures will be followed, as described in sections 3.6 and 3.7. More information about the College's Turnitin Policy can be found in Appendix F.

Guidelines for Student Use of Turnitin:

- Students are only permitted to submit their own work and only for assignments created by DEREЕ faculty for DEREЕ courses.
- Students are not allowed to submit the work of others.
- Students are not allowed to have their own work submitted by others.
- Students are responsible for submitting assignments to Turnitin on time.
- Work submitted to Turnitin remains in a large database of papers against which future papers are scanned.

6.4 Transfer of credits

Students who transfer must be in Good Academic Standing at their previous institution. Students who wish to transfer from US institutions must have a cumulative index (CI) or overall Grade Point Average (GPA) of 2.75 or above. Transfer students must contact the Academic Advising Office and the Validation Office after they are admitted to the College.

6.5 Evaluation of Transfer Credits

The transfer credit process begins immediately after the student's first registration and only after the student has submitted both the official transcript(s) and the course syllabi or

descriptions of substantial length from official publications of the institution. Course syllabi may be required for a better evaluation of the student's completed prior academic work. All submitted documents not in English or Greek must be accompanied by certified English or Greek translations and must be submitted to the Validation Office before the end of the student's first semester. The assessment process of the student's prior academic work will be completed no later than two months (excluding vacation period) after the student has submitted a complete folder of the required documents as stated above.

Students cannot be granted credit (or be exempted from) courses at Level 6 and/or for more than 4 courses (i.e. 12 US credits or 60 UK credits) at Level 5. All transfer credit requests are handled by the Validation Office.

6.6 Credit by Assessment for Professional Experience

Credit by assessment may be earned for experiential learning (professional experience) by experienced professionals* who wish to begin or complete their studies. Such credit may fulfill up to 36 US credits required for a degree.

No credit by assessment can be awarded for Level six (6) courses, except for validated internship courses.

No credit by assessment can be awarded for more than four (4) Level 5 courses.

The method of assessment, the number of credits to be earned as well as the course(s) for which experiential credit will be given will be decided by the relevant academic department(s) depending on the disciplines for which credit has been requested. The academic department of the student's declared major will report the results of the assessment to the relevant School Dean for approval. The Office of the Dean will send the final approved evaluation to the Registrar's Office.

*Students must submit an application in order to take advantage of the Credit by Assessment program. The application includes an updated resume and a statement that describes knowledge and skills gained through experience-based learning and how they relate directly to course(s) for which credit requested. Students may also submit certificates of training, work samples, and other documents appropriate as evidence of equivalent to college learning.

Once the application is approved a fee of 90 Euros per credit hour to be assessed will be charged to the student.

6.7 Student matriculation

For the US NEASC accredited degree students have the right to complete their studies in accordance with the educational programs and requirements in effect at the time they were first admitted to the College. The maximum period of matriculation for a US NEASC accredited degree is 10 years.

If the degree requirements should change during the student's period of studies at the College, the student may choose to complete those degree requirements in effect upon entry or any other set of requirements introduced subsequently and prior to graduation; all the specified requirements for the particular degree chosen must be met.

Students must observe all current prerequisites for courses. Students may stay informed about current prerequisites/co-requisites of courses by consulting annually the latest on line College Catalog.

Re-admitted students are required to follow the program requirements in effect of their re-admission.

6.8 Safety, Health and Wellbeing

The College committed to providing a vibrant and sustainable working environment that values wellbeing and diversity. This commitment exists alongside our wider legal and moral obligations to provide a safe and healthy working environment for our staff, students and members of the public who may be affected by our activities.

Disabled Students

You are expected to declare any disability that would affect your safety in the event of a fire or earthquake, e.g. hearing impairment or the use of a wheelchair. Disabled students must declare their disability, to the College, for it to be taken into consideration.

Accident and Incident and Reporting

All accidents and incidents and dangerous occurrences, must be reported to, and recorded by College staff. In case of accident or medical emergency, you need to contact the College nurse. ACG First Aid Protocol and Medical Emergency Flow Charts are available on Blackboard.

Smoking

No smoking is permitted in any of ACG buildings; if you do smoke outside our buildings please make sure that you stand at least five meters from building entrances and boundaries.

List of Appendices

Appendix A: Teaching and Learning Strategy, Assessment Strategy, Procedures for Exam Security and Invigilation -available on Blackboard

Appendix B: Programme Specification – available on Blackboard

Appendix C: Grading Criteria-examples available on Blackboard

Appendix D: Undergraduate Online Catalog (including Regulations for Validated Awards of the Open University) <http://www.acg.edu/academics>

Appendix E: ACG First Aid Protocol and Medical Emergency Flow Charts- available on Blackboard

Appendix F: Turnitin Policy -available on Blackboard

Appendix G: Music Society Constitution-available on Blackboard