



Student Handbook 2026-2027

BA (Hons) Music

BA (Hons) Music Performance

The Frances Rich School of Arts, Humanities,
and Social Sciences

Deree – The American College of Greece

All degree seeking students entering Deree- The American College of Greece (Deree-ACG) will be required to register for both the US, NECHE accredited bachelor's degree, and the European - UK award validated by the Open University. The following may be exempted from this rule:

- a) Students pursuing parallel studies at the Greek University/TEI.*
- b) Transfer students who have transferred 92 US credits or above applicable to their program.*
- c) Readmitted students who have interrupted their studies before 2010 will have the option of pursuing only a Deree US degree.*

Students who wish to be considered for these exemptions must petition the Committee on Academic Standards and Policies (CASP) through the Student Success Center during the first month after their initial registration at Deree.

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1. Welcome to the Programme

1.1 Message from the Dean

Dear students,

At a time when the rise of technology and artificial intelligence is beginning to put into question the very concept of humanity and the potential for creative human expression, an Arts Education takes center stage in any higher education institution that caters to the present while looking to the future. At ACG, we provide a wholistic arts education through programs that combine theoretical knowledge with practical training. A faculty of distinguished academics and professionals will guide you to explore your creative potential; they will nourish your "out-of-the-box" thinking and challenge you to consider human experience through multiple points of view. Your in-class education will be complemented through extracurricular events, such as performances, masterclasses and workshops conducted by domestic or foreign artists and professionals. Our aim is to cultivate your imagination, mental flexibility and resilience, skills that will contribute to your well-being and future success as individuals and engaged citizens.

Wishing you a great academic experience,

Helena Maragou, PhD

Dean of the Frances Rich School of Arts, Humanities, and Social Sciences

1.2 Message from the Department Chair

Welcome to the BA (Hons) Music and BA (Hons) Music Performance programmes. The Music Department aims to provide you with a broad foundation in Music, following a rigorous academic program which includes courses in music theory and musicianship, music history, research and writing about music, music technology, creative music making, and diverse performance practices. Upon successful completion of the program, you will be able to specialize and enter competitive postgraduate studies or careers in music and related fields. We hope that this program will lay the foundation for you to develop into a creative, skillful and open-minded musician.

We encourage all Music majors to take advantage of co-curricular learning opportunities outside of the classroom. You can get involved in Music Society activities and join a range of clubs. We highly recommend you join the ACG Community Choir to develop your musicianship, meet new people and make music collaboratively.

The following guide will answer many questions you may have regarding the Music and Music Performance programmes. It is recommended that you meet with our program coordinator and leader for academic advising Professor Leslie Jones (jones@acg.edu) to be assured of a timely completion of the programme. Please feel free to contact either of us at any time. I hope your experience within ACG will be enriching and memorable.

Tim Ward, PhD

Chair of the Department of Music, Theatre Arts and Dance

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 Programme Coordinator: Leslie Jones: e-mail: jones@acg.edu; telephone: 210-600-9800, extension 1427; room: Arts Center basement 004
- Dean's Office: Niki Kladakis assistant: 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 Beliat, 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 Mission, Aims and Objectives

ACG Mission

To add distinctive and sustainable value to our students, Greece, American education, Hellenic heritage, and the global community through transformative teaching, scholarship and service.

Music and Music Performance Programme Mission

The mission of the Programme is to offer a broad academic foundation and diverse curriculum in Music to serve as a basis from which students can progress on to graduate studies or careers in music and related fields. The Music Department is dedicated to maintaining a stimulating learning environment that promotes academic and personal development, independent lifelong learning, cultural awareness and respect for diversity and openness to new and challenging ideas. The programme encourages students to realize the transformative power of music and its potential to create and support positive engagement in a civil society.

The following Programme Educational Aims and Objectives and Programme Learning Outcomes are in alignment with the QAA and NASM guidelines, which both outline a variety of focuses within degree programmes in higher education.

The Quality Assurance Agency for UK Higher Education (QAA) 2019 MUSIC Subject Benchmark Statement. <https://www.qaa.ac.uk/>

https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/subject-benchmarkstatement-music.pdf?sfvrsn=61e2cb81_4

National Association of Schools of Music (NASM), an association of post-secondary music schools in the United States and the principal U.S. accreditor for higher education in music.

<https://nasm.arts-accredit.org/>

<https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/Advisory-LiberalArts-Degree.pdf>

QAA 2.2, broadly defined, a music degree involves:

- creative and re-creative practice
- study of music as text
- study of the cultural and social contexts of music
- the application of music in other fields

The Educational Aims and Objectives of the Music and Music Performance programmes are to:

- enable students to develop a coherent understanding of a wide range of musical repertoires with a focus on Western music, closely integrated with an understanding of their stylistic developments, music performance practices and broader historical and cultural contexts.
- develop students' musicianship skills and understanding of musical processes with the ability to recognize, identify and creatively apply theoretical concepts to music projects.
- develop students' analytical and critical thinking skills and their ability to conduct academic research evaluate, organize, develop and defend musical judgements.
- advance students' transferable skills, including skills of effective oral and written communication, time management, and interpersonal and team work skills, and an understanding of ethical issues and professional conduct, with the aim of better equipping them for future careers or postgraduate study.

Educational Aims and Objectives specific to the Music programme are to:

- Identify and utilize current technology for the creation and manipulation of musical material for the composition, performance, production and/or the dissemination of music.

Educational Aims and Objectives specific to the Music Performance programme are to:

- Develop a solid understanding of the principals and established approaches to musical practice together with the technical, expressive and stylistically informed skills necessary to communicate music convincingly to a listener.

2.2 Music and Music Performance Programmes student learning outcomes

A. Knowledge and Understanding:

Students successfully completing the Music programme will be able to:

A1. demonstrate knowledge and understanding of the stylistic elements, historical and cultural contexts of Western musical repertoire.

A2. explain how musical language works in terms of key music theory concepts.

A3. demonstrate knowledge and understanding of music research methods and academic conventions.

A4. **(Music)** Identify the role of technology in the creation and manipulation of musical material for the composition, performance, production and/or the dissemination of music.

A5. **(Music Performance)** Show knowledge and understanding of stylistic and cultural traditions associated with music performance practices.

B. Cognitive and Intellectual Skills:

Students successfully completing the Music programme will be able to:

B1. apply theoretical concepts to music projects such as: written work, creative and/or analytical work, or performative musical practices.

B2. demonstrate musical keyboard skills to communicate fundamental concepts in music theory.

B3. critically examine the practice and experience of music using scholarly sources with academic integrity.

B4. **(Music)** formulate musical ideas based on the use of technology in the creation and/or manipulation of music.

B5. **(Music Performance)** apply understanding of principles and established approaches to learning in relation to one's own musical practice and the musical practice of others.

C. Practical and Professional Skills:

Practical and professional skills relate to students' technical control of their musical medium, whatever their musical discipline, genre or context. Students successfully completing the Music programme will be able to:

C1. demonstrate the ability to aurally recognize, notate, read and/or reproduce musical ideas.

C2. identify musical elements, styles, genres and traditions by ear and through the study of a written score.

C3. design musical projects showing individual creativity and the ability to work independently.

C4. utilize current (music) technology in the development of creative and theoretical projects.

C5. **(Music Performance)** demonstrate the technical and expressive skills necessary to communicate music convincingly to a listener.

C6. **(Music Performance)** creatively adapt to a range of collaborate performance contexts.

D. Personal and Transferable Key Skills (Generic):

Students successfully completing the Music programme will be able to demonstrate skills in the areas of self-management, communication and interaction including the ability to:

D1. design projects, working independently to find solutions and solve problems.

D2. demonstrate the ability to deliver effective oral presentations.

D3. apply knowledge of current information and communication technology.

D4. demonstrate interpersonal skills as a leaders and collaborators working toward common objectives.

D5. apply understanding of professional ethics, academic integrity, codes of conduct, time management and personal responsibility.

D6. discuss ideas and concepts, communicating 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 at least four Level 4 modules before they take Level 5 modules and must complete all level 4 modules and four 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.

Students acquire a broad base knowledge of Western European Music through the examination of historical sources and repertoires across time in two historical surveys. Students develop creativity, theoretical understanding and practical training in keyboard and ear training skills in Musicianship modules.

For students entering the programme with limited or no knowledge of music theory and notation, the College offers a foundational module in Liberal Education: MU 1075 How Music Works, a fundamentals of theory course at the keyboard delivered in a Piano Lab. This module is recommended via advising for students with little or no knowledge of Music notation and prepares them to enter MU 2014 Theory and Musicianship I.

Music students are introduced to the creative use of music technology

Music Performance students take applied music and develop performance experience at the Music Forum Performance Lab. They select from options in collaborative performance including two workshops and a jazz and pop ensemble.

(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.

Students continue the development of critical research and writing skills specific to the discipline of Music through the module Researching and Writing about Music at L5. Students select a musical topic of personal interest and research and write a short research paper following a step by step process. Students acquire a more detailed knowledge of music history

through the examination of key issues in music and the significance of historical context and reception. Level 5 modules expand on the contextual and critical analysis of music acquired at level 4. Level 5 core modules aim to expand and strengthen the historical, critical, creative and theoretical understanding of music.

Music students further the development of creative use of music technology and may select further options in creativity and technology.

Music Performance students continue with applied music modules and select options in collaborative performance at level 5.

(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.

Students engage in independent research projects and hone their research, critical and analytical skills. They are expected to demonstrate an in-depth engagement with critical debates in music and the ability to follow scholarly standards in their research process, the reference and documentation of sources. Required modules in both programmes include an interdisciplinary approach to modernism and a creative project based module in experimental music. A core module in music in the community is offered where students have the opportunity to engage in greater depth with organizational issues, group work, service and professional development. Students also choose among modules and further develop critical, analytical and research skills. Through new modules in composition and arranging, students can choose to continue creative activities that have been developed in the theory and musicianship modules.

Music students take the Music capstone module where they consolidate the knowledge and skills acquired in the programme and prepare for postgraduate study. The topic, selected by the student may take the form of a paper, a composition or project.

Music Performance students further develop collaborative work and culminate their studies with a full recital performance as their capstone.

Common Core Curriculum by Level:

Both Music and Music Performance students take the following twelve compulsory music modules. These modules represent the common core where key programme learning outcomes are assessed.

Level 4

*MU 2014 Theory and Musicianship I

*MU 2159 Theory and Musicianship II

*MU 2112 Musicianship at the Keyboard

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

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

Level 5

MU 3215 Theory and Musicianship III

MU 3329 Theory and Musicianship IV

MU 3324 Researching and Writing about Music

MU 3437 Issues in Music Performance

Or

MU 3436 Musician in Context

Level 6

MU 4440 Modernism

MU 4043 Experimental Sound Art

MU 4066 Music in the Community

2.4 Music and Music Performance Programme Structure

Music students take the following 16 modules (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. (3 US credits are equivalent to 15 UK credits.)

These are the Music, B.A. Liberal Education requirements:

Liberal Education: 43 Credit Hours

Core Courses – 22 US credits

- WP 1010 – LE Fundamentals of Argumentation (3 credits)
- WP 1111 – LE Argumentation Through Research (3 credits)
- PH 1004 – LE Character Education (3 credits)
- ITC 1070 IT Fundamentals or CS 1070 Introduction to Information Systems, or equivalent computer literacy course (3 credits)
- HC 2300 – Professional Communication (3 credits)
- Natural Science with Lab – one course from the approved LE list (4 credits)
- STEM – one course from the approved LE list (3 credits)

Liberal Education Electives – 21 US credits / 42 ECTS

- Cluster #1: Aesthetic Expression – one course (3 credits)
- Cluster #2: Human Experience in Context – two courses from two different disciplines (6 credits)
- Cluster #3: Society and Community – two courses from two different disciplines (6 credits)
- Cluster #4: Environment and Sustainability – one course (3 credits)
- Cluster #5: The Business World – one course (3 credits)

Additionally, student take 2 modules from any academic area: (6 credits)

MUSIC AND MUSIC PERFORMANCE PROGRAMME STRUCTURE CONCENTRATION REQUIREMENTS:

Music and Music Performance Programme General Structure		
Module Level	Number of Modules	UK Credits
4	8	120
5	8	120

6	8	120
Total	24	360

The Bachelor of Arts (Hons) in Music

The academic study of music with emphasis on learning how to research, evaluate and discuss about music as well as the development of creativity and key skills with the use of music technology. Music students learn to use current music technology as applied to composition, media scoring, performance and music production. The Program culminates with an independent research Music Capstone in the form of a thesis or composition project of the student's choosing. Performance on a primary instrument is not required and prior knowledge of music and attainment of practical skills is recommended, but not mandatory.

Level 4 Required.....18 credits

*MU 2014 Theory and Musicianship I

*MU 2159 Theory and Musicianship II

*MU 2112 Musicianship at the Keyboard

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

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

MU 2177 Music Technology I-Fundamentals

Level 4 options.....6 credits

Two of the following Level 4 options:

(by permission one ensemble or workshop)

MU 2030 Film Music

MU 2035 Cultural Perspectives on American Music

MU 2049 Recording Studio Techniques

MU 2038 Music around the World

MU 2076 Music Performance Workshop I

MU 2044 Jazz and Popular Music Ensemble I

MU 2032 Music Theatre Performance Skills

Level 5 Required.....12 credits

MU 3215 Theory and Musicianship III

MU 3329 Theory and Musicianship IV

MU 3324 Researching and Writing about Music

MU 3219 Music Technology II- Creativity and Innovation

Four Level 5 Options.....12 credits

At least one of the following Level 5 options:

MU 3437 Issues in Music Performance

MU 3436 Musician in Context

At least two of the following Level 5 options:

(By permission one ensemble or workshop)

MU/CN 3164 Sound Design

MU 3141 Film Score and Soundtrack

MU 3063 Studio Production Techniques

MU 3162 Music Performance Workshop II

MU 3178 Jazz and Popular Music Ensemble II
MU 3061 Music Theatre Workshop I

Level 6 Required.....12 credits

MU 4440 Modernism
MU 4043 Experimental Sound Art
MU 4066 Music in the Community
MU 4848 Music Capstone

Four of the following Level 6 options.....12 credits

(By permission one ensemble or workshop)

MU 4108 Music Performance Workshop III
MU 4265 Jazz and Popular Music Ensemble III
MU 4167 Music Theatre Workshop II
MU 4131 Studies in Modern Greek Music
MU 4469 Selected Topics in Composition
MU 4488 Composing and Arranging for Small Ensembles
MU 4489 Selected Topics in Music Analysis
MU 4690 Selected Topics in Musicology

*(*May be fulfilled with credit (APEL) or waived without credit through appropriate academic evaluation. Additional optional Level 4 Music courses are taken to fulfill the waived credits).*

The Bachelor of Arts (Hons) in Music Performance

The academic study of music with emphasis on learning how to research, evaluate and discuss about music together with the development of the musical, technical and expressive performance skills necessary to effectively interpret and communicate music to an audience. Music Performance students select from options in collaborative performance and music theatre workshops and ensembles at each level, and take a series of six applied instrumental/vocal modules. Music Performance students attend the weekly The Music Forum Performance Lab, an open performance class designed for students to gain performance experience, utilize peer feedback, and develop critical performance skills through the frequent presentation of studied repertoire. Students are accepted to the Music Performance programme by audition with a minimum standard of proficiency aligned to ABRSM Grade 6. Students of all levels are encouraged to take Applied Music I and II as elective modules in preparation for entry to the Music Performance programme.

Level 4 Required.....21 credits

*MU 2014 Theory and Musicianship I
*MU 2159 Theory and Musicianship II
*MU 2112 Musicianship at the Keyboard
MU 2125 History of Western Music I- Antiquity through the Baroque
MU 2134 History of Western Music II- 1750 through the 20th Century
MU 2053 Applied Music III and Music Forum Performance Lab
MU 2154 Applied Music IV and Music Forum Performance Lab

Level 4 options.....3 credits

At least one of the following Level 4 options:

MU 2076 Music Performance Workshop I

MU 2044 Jazz and Popular Music Ensemble I
MU 2032 Music Theatre Performance Skills

Additional Level 4 options for the fulfillment of waived credits:

MU 2035 Cultural Perspectives on American Music
MU 2049 Recording Studio Techniques
MU 2177 Music Technology I-Fundamentals
MU 2038 Music around the World

Level 5 Required.....15 credits

MU 3215 Theory and Musicianship III
MU 3329 Theory and Musicianship IV
MU 3324 Researching and Writing about Music
MU 3356 Applied Music VI and Music Forum Performance Lab
MU 3255 Applied Music V and Music Forum Performance Lab

Three Level 5 options.....9 credits

At least one of the following Level 5 options:

MU 3437 Issues in Music Performance
MU 3436 Musician in Context

At least one of the following Level 5 options:

MU 3162 Music Performance Workshop II
MU 3178 Jazz and Popular Music Ensemble II
MU 3061 Music Theatre Workshop I

Additional Level 5 options:

MU 3219 Music Technology II-Creativity & Innovation
MU 3063 Studio Production Techniques

Level 6 Required.....15 credits

MU 4440 Modernism
MU 4043 Experimental Sound Art
MU 4066 Music in the Community
MU 4457 Applied Music VII and Music Forum Performance Lab
MU 4558 Capstone in Applied Music VIII and Music Forum Performance Lab

Three Level 6 options.....9 credits

At least one of the following Level 6 options:

MU 4108 Music Performance Workshop III
MU 4265 Jazz and Popular Music Ensemble III
MU 4167 Music Theatre Workshop II **Additional**

Level 6 options:

MU 4131 Studies in Modern Greek Music
MU 4469 Selected Topics in Composition
MU 4488 Composing and Arranging for Small Ensembles
MU 4489 Selected Topics in Music Analysis
MU 4690 Selected Topics in Musicology

*(*May be fulfilled with credit (APEL) or waived without credit through appropriate academic evaluation. Additional optional Level 4 Music courses are taken to fulfill the waived credits).*

2.5 Placement Exams and Awarding of Credit for prior learning in Music Theory

Placement Exams in Theory

Because the college, accepts music students based upon the College's general academic entry requirements without previous experience in music, the level knowledge and understanding in the area of theory and musicianship can be very uneven across cohorts, with some student's entering with advanced knowledge and skills and others requiring intensive coursework to establish Music literacy. Students are required to consult with the Department head and take theory placement/waiver/examination for credit, exams before registering for theory modules. The exams take place the week before classes begin each semester. Refer to the Music Theory and Musicianship syllabi for content.

Students should be able to read basic music notation before taking MU 2014 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. MU 1075 LE How Music Works is a general education course that prepares students for MU 2014. Contact the Department Head for more information.

Deree accepts and transfers credits from accredited universities and colleges, but not Greek music conservatories. Student can however take exams in music theory and musicianship (harmony) to receive credit for previous learning.

Deree does offer credit by examination in the area of music theory in recognition of previous learning. Because Greek Governmental bodies do not favor the recognition of degrees showing credits awarded for previous learning by examination, the College offers students the following choices.

Students with previous knowledge and skills in music theory and musicianship may:

- take one or more of the following modules for credit;
- be awarded credits for one or more of the following modules by appropriate examination (fees apply);
- 'waive' one or more of the following modules by appropriate examination without credit awarded (no fees apply). In case of waivers, students are required to replace the credit requirements with alternative level 4 options. The waived modules appear on the student's transcript but do not carry credit.

*MU 2014 Theory and Musicianship I

*MU 2159 Theory and Musicianship II *MU

2112 Musicianship at the Keyboard

2.6 Minor areas of study:

The Music Department offers two minors: The **Minor in Music** allows students to select from a broad the range of course offerings, focusing on a particular area of emphasis or selecting modules across areas. The **Minor in Music Theatre** is interdisciplinary with a specific focus on the building of the range of music theatre performance skills.

Minor in Music

Required*: **18 US Credits**

At least one of the following: 3 US Credits

- **MU 1075 LE Music Fundamentals -How Music Works
- **MU 2014 Theory and Musicianship I
- **MU 2112 Musicianship at the Keyboard

Five additional courses from one or more of the listed areas: 15 US Credits

Indicative areas of emphasis with recommended course options

Music Theory and Musicianship, Composition, Arranging and Music Analysis

- **MU 2159 Theory and Musicianship II
- MU 3215 Theory and Musicianship III
- MU 3329 Theory and Musicianship IV
- MU 4469 Selected Topics in Composition
- MU 4488 Composing and Arranging for Small Ensembles
- MU 4489 Selected Topics in Music Analysis

Music Performance

- MU 1051 Applied Music I and Music Forum Performance Lab
- MU 2152 Applied Music II and Music Forum Performance Lab
- MU 2053 Applied Music III and Music Forum Performance Lab
- Collaborative performance options:*
- MU 2076 Music Performance Workshop I
- MU 3162 Music Performance Workshop II
- MU 4108 Music Performance Workshop III
- MU 2044 Jazz and Popular Music Ensemble I
- MU 3178 Jazz and Popular Music Ensemble II
- MU 4265 Jazz and Popular Music Ensemble III
- MU 2032 Music Theatre Performance Skills
- MU 3061 Music Theatre Workshop I
- MU 4167 Music Theatre Workshop II

Music and Media Production

- MU 2030 Film Music
- MU 2049 Recording Studio Techniques
- MU 2177 Music Technology I- Fundamentals
- MU 3219 Music Technology II- Creativity & Innovation
- MU 3141 Film Score and Soundtrack
- MU 3063 Studio Production Techniques
- MU/CN 3164 Sound Design
- MU 4043 Experimental Sound Art

Music Appreciation, Music History, Musicology, Community Music

- MU 1039 LE Experiencing Music
- MU 1000 LE Listening to Music
- MU 1003 History of Jazz and Blues Music
- MU 2035 Cultural Perspectives on American Music
- MU 2038 Music around the World
- MU 2125 History of Western Music I- Antiquity through the Baroque

MU 2134 History of Western Music II- 1750 through the 20th Century
 MU 3324 Researching and Writing about Music
 MU 3437 Issues in Music Performance
 MU 3436 Musician in Context
 MU 4066 Music in the Community
 MU 4131 Studies in Modern Greek Music
 MU 4440 Modernism
 MU 4690 Selected Topics in Musicology

**Subject to fulfilment or waiving of prerequisites*

*** MU 1075 LE Music Fundamentals -How Music Works May be waived without credit through appropriate academic evaluation. Higher level Theory may be fulfilled with credit (APEL) or waived without credit through appropriate academic evaluation.)*

Minor in Music Theatre

Required* 18 US Credits

The following four courses: 12 US Credits

DR 2012 Introduction to the Craft of Acting
 MU 2032 Music Theatre Performance Skills
 MU 1051 Applied Music I with Music Forum Performance Lab
 MU 3061 Music Theatre Workshop I

Two additional courses from the following: 6 US Credits

DA 2025 LE The Choreographies of the American Musical
 DA 2050 Contemporary Dance I
 DA 3000 Classical Ballet
 DA 3017 Jazz Dance
 DR 2010 Movement for the Stage
 DR 2015 Voice and Speech I
 DR 3140 Acting the Scene
 DR 3142 Improvisation for Acting
 DR 4148 Musicality in Performance
 MU 1033 Introduction to Musical Theatre: An American Art Form
 MU 1152 Applied Music II & Music Forum Performance Lab
 MU 4167 Music Theatre Workshop II

**Subject to fulfilment or waiving of prerequisites*

2.7 MUSIC PROGRAMME STRUCTURE BY YEAR AND SEMESTER

Indicative frequency for the scheduling of modules

Course Rubric	Course Title	Frequency of offering
MU 2014	Theory and Musicianship I	Fall
MU 2159	Theory and Musicianship II	Spring

MU 2112	Musicianship at the Keyboard	Fall-Spring (long thin) To be taken with MU 2014 and MU 2159
MU 2125	History of Western Music I- Antiquity through the Baroque	Spring
MU 2134	History of Western Music II- 1750 through the 20th Century	Fall
MU 2177	Music Technology I-Fundamentals	Spring every 2 years
MU 3215	Theory and Musicianship III	Fall
MU 3329	Theory and Musicianship IV	Spring
MU 3324	Researching and Writing about Music	Every third semester
MU 3219	Music Technology II- Creativity and Innovation	Fall every 2 years
MU 4440	Modernism	Every third or 4 th semester
MU 4043	Experimental Sound Art	Fall
MU 4066	Music in the Community	Every third or 4 th semester
MU 4848	Music Capstone	Fall-Spring (long thin)

Indicative Scheduling for Music Optional Courses

Course Rubric	Course Title	Frequency of offering
MU 2030	Film Music	Optional courses scheduled in rotation every third or fourth semester/session as needed.
MU 2035	Cultural Perspectives on American Music	
MU 2038	Music around the World	
MU 2049	Recording Studio Techniques	
MU 2076	Music Performance Workshop I	Fall-Spring (long thin)
MU 2044	Jazz and Popular Music Ensemble I	Fall-Spring (long thin)
MU 2032	Music Theatre Performance Skills	Spring
MU 3437	Issues in Music Performance	scheduled in rotation every third or fourth semester
MU 3436	Musician in Context	
MU 3164	Sound Design	Spring or Summer I
MU 3141	Film Score and Soundtrack	scheduled in rotation every third or fourth semester
MU 3063	Studio Production Techniques	Spring or Summer I
MU 3162	Music Performance Workshop II	Fall-Spring (long thin)
MU 3178	Jazz and Popular Music Ensemble II	Fall-Spring (long thin)
MU 3061	Music Theatre Workshop I	Summer I
MU 4108	Music Performance Workshop III	Fall-Spring (long thin)
MU 4265	Jazz and Popular Music Ensemble III	Fall-Spring (long thin)
MU 4167	Music Theatre Workshop II	Summer I
MU 4131	Studies in Modern Greek Music	Optional courses scheduled in rotation every third or fourth semester as needed.
MU 4469	Selected Topics in Composition	
MU 4488	Composing and Arranging for Small Ensembles	
MU 4489	Selected Topics in Music Analysis	
MU 4690	Selected Topics in Musicology	

2.8 Course Descriptions

Course descriptions and links to complete Deree Syllabi from all academic areas can be found here. Scroll down to locate MU rubrics in Music

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

2.9 Academic Staff in Music

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 at the beginning of each semester. Note that hours are subject to change and it is best to arrange for an appointment in advanced.

Adamopoulou, Akaterini: Instructor

Greek Recital Diploma (Piano), Maiandrio Conservatory, Athens (Distinction)

BSc in Marketing Communication, Deree - The American College of Greece

MA in Music Business Management, University of Westminster, London

Professional Diploma in Orff-Schulwerk Pedagogy, Moraitis School, Athens

Soloist Diploma in Vocal Jazz Improvisation, Athenaeum Conservatory, Athens

PhD in Music Education, European University, Cyprus

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Telephone: 210 600 9800 ext. 1469

Dr. Katerina Adamopoulou is an instructor at Deree – The American College of Greece, where she teaches music appreciation, keyboard skills, and applied singing, with a specialization in Jazz Studies. Dr. Adamopoulou brings more than fifteen years of experience in music education, having taught across preschool, primary, and tertiary education, as well as in piano pedagogy and music teacher training. She has designed and facilitated numerous seminars and professional development programs in Orff-Schulwerk pedagogy, vocal improvisation, and contemporary music education in Greece and internationally. An active researcher, Katerina regularly presents her work at national and international conferences, including the 37th International Society for Music Education (ISME) World Conference in 2026 in Montreal. Her research focuses on music improvisation as a democratic and collaborative practice, jazz vocal improvisation, informal and formal learning in music education, and innovative pedagogical approaches informed by contemporary music education philosophies. Alongside her academic career, Katerina has an active presence in the Greek jazz scene. As a vocalist, she has performed with numerous jazz ensembles and has collaborated with distinguished Greek musicians, including Afroditi Manou, Dimitris Kalantzis, Giorgos Mikros, and Kostas Yaxoglou among others. In 2023, she founded her own jazz quartet, through which she explores original compositions and reimagined jazz standards, emphasizing improvisation, artistic dialogue, and the development of a distinctive musical voice. In November 2024, she released her debut album, *We'll Meet Again*, marking an important milestone in her artistic career.

Amiris, Sami Vasileios: Assistant Professor- research track

B.Sc., 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),

Masters Degree in Musicology with specialization in Music Technology, Kapodistrian University of Athens

PhD Candidate - Musicology and Music Technology, Kapodistrian University of Athens

Email: samiris@acg.edu

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Telephone: 210 600 9800 ext. 1427

Sami Vasileios Amiris teaches applied music (jazz piano), history of jazz and blues, jazz and popular music ensembles, music theory analysis, composition and music appreciation courses. Pr. Amiris was born in Thessaloniki, where he attended Anatolia College as a scholarship student while studying music at S.O.Th. He studied Mathematics 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 is the Musical Director and pianist of the Big Band of the municipality of Athens. Students of his have successfully entered prestigious Universities around the world at both the Undergraduate and Post-Graduate levels and have launched successful careers in the music industry worldwide. 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. His interests include programming, mathematical music theory, microtonality, and complex rhythmic practices with a focus on polytemporality.

Charalampopoulos, Emmanouil: Assistant Professor – research track

Greek Recital Diploma (Piano), Orfeion Conservatory, Athens

BA (Hons) in Music, University of Oxford

MA in Music (Composition), University of Bristol

Certificat d'études supérieures (Piano), La Schola Cantorum, Paris

PhD in Composition, King's College London

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Office: DC 532

Telephone: +30 210 600 9800, ext. 1469

Manos Charalampopoulos teaches music theory, music appreciation, applied piano and issues in music performance. He gave his debut recital at Deree — The American College of Greece at the age of fifteen, shortly before receiving a scholarship to study at Chetham's School of Music in Manchester. By eighteen, he had won top prizes in competitions such as the Filon Panhellenic Piano Competition (1st Prize), Evangelia Tjiarri International Piano Competition (2nd Prize), and EPTA UK Piano Competition (1st Prize). With over two hundred performances to date, Manos has appeared as a soloist at prestigious venues like St Martin-in-the-Fields (London), Bridgewater Hall (Manchester), Athens Concert Hall (Megaron), and the British Ambassador's Residence in Paris,

with broadcasts on BBC Radio 3 and ERT's Third Programme. In parallel to his work as a performer, Manos has been active as a composer since 2012, with works presented across the UK, Greece, France, Germany, Brazil, and Colombia, often at contemporary music festivals like KlangZeit (Münster), Festival Musica (Strasbourg), Presteigne Festival (Wales), and the Edinburgh International Book Festival. His accolades include the 2018 Royal Philharmonic Society Composition Prize and the 2019 Ivan Juritz Modernist Prize, which included a residency at Cove Park (Scotland). He has collaborated with ensembles such as the BBC Singers, Hezarfen Ensemble, Bristol Ensemble, and the Athens Bridge Quartet. In 2019, he released his debut album, *Espelho Duplo—Double Mirror*, featuring the piano works of Brazilian composer André Luiz Machado. He is currently preparing his second album of original compositions for solo piano, alongside developing a performance format that blends music, storytelling, and audience interaction.

Jones, Leslie: Assistant Professor - research track, Music Program Coordinator
B.M., Manhattan School of Music, Cello
M.A., The City University of New York, Hunter College

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Office: Arts Center 004

Telephone: 210 600 9800 ext. 1427

Leslie Jones teaches music history, music performance workshops, applied cello and music appreciation courses. As Music Program Coordinator, Leslie is the academic advisor for music majors and minors. As Music Department Head (2008-2024), she led curriculum development, establishing the Music Performance program in 2009, and leading significant program revisions of 2011, 2016 and 2022. She was a Scholar-in-Residence at NYU where she conducted research in curriculum development for ACG. Leslie is a versatile cellist dedicated to the performance of new music. Working closely with creative artists and actively exploring new approaches and interpretations, she has recorded and premiered contemporary chamber works and has led numerous collaborative performance and recording projects. She has performed, toured and recorded with orchestras and chamber ensembles such as the Kamerata, the Orchestra of Colours, New York Vocal Arts Ensemble, the Deree Piano Trio, the Athens Bridge Quartet, The C2, C3, and Trio Sonoro cello ensembles and the ACG Faculty Trio. Leslie has premiered contemporary chamber works at the Corfu Academy, the Aaron Copland School of Music, the University of Guadalajara and the Athens Concert Hall in association with the Union of Greek Composers, and has performed at music festivals such as the Aspen Music Festival, the International Chamber Music Festival of San Miguel de Allende, Mexico, the Bath Festival U.K., the University of Wyoming Cello Festival, Naxos Music Festival, Musifanto Classical Music festival in Sifnos and the Athens Festival. Further research activities include historical biography of a prominent Welsh-American choral conductor, Albert Edward Jones (1896-1949).

Kanaris, Pericles: Instructor

BA, University of Kent at Canterbury (Communication and Image Studies)

BMus, Berklee College of Music (Film Scoring)

MSc. Boston University (Mass Communication)

Email: pkanaris@acg.edu

Office: DC 532

Tel: +30 210 600 9800 ext 1469

Pericles Kanaris is a composer, producer, performer, and educator whose work explores the intersection of Greek musical traditions and contemporary global culture. He teaches Music Appreciation and *American Blues Meets Greek Rebetiko*, an interdisciplinary course he created and first taught at New York University, examining the historical, musical, and cultural connections between these two traditions. His compositions and productions have been presented at venues including Carnegie Hall, Symphony Space, the Tribeca Performing Arts Center, the Pallas Theater, and the Stavros Niarchos Foundation Cultural Center. He is the producer of *Music of Greece*, the first compilation of Greek music released by New York's Metropolitan Museum of Art, and the composer and lyricist of *Stin Ygia Mas*, the title song of the acclaimed Greek television series. His debut album, *Aoratos*, featuring original songs set to the poetry of Manos Eleftheriou, brought together leading musicians from Greece and the United States and was recognized by *The International New York Times* for its "Greek identity with global sounds." Kanaris is the founder and Artistic Director of the NEAR & FAR Kastellorizo International Festival of Arts and Culture, an international festival dedicated to artistic excellence and cultural dialogue between Greece and its global diaspora.

Ladopoulos, Antonis: Adjunct Professor

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

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

MA, Eastern Illinois University (Jazz)

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Office: AC Basement 004

Telephone: 210 600 9800 ext. 1427

Antonis Ladopoulos teaches music appreciation, applied music-jazz saxophone, history of jazz and blues, jazz and popular music ensembles and composing and arranging for small ensembles. [Antonis Ladopoulos](#) He has been the recipient of an Exceptional Jazz Performance award at the 1991 Notre Dame Jazz Festival. Antonis has been extensively performing, recording and teaching for 30 years. Some of his international collaborations include artists such as Arild Andersen, Markus Stockhausen, Carla Cook, Kysia Bostic, Deborah Davis, Maria Markesini and others. He has been the founder of [Muse.gr](#) music institute, which represented the contemporary perspective of music education in Greece for years as well as the director of both Muse Festival and Ioannina Jazz Festival. From 2008 to 2011, he taught at the [University of Macedonia](#) in Thessaloniki. In September of 2012, he was awarded by Eastern Illinois University Graduate School the title of [International Alumni Ambassador](#). Since 2017, Antonis works as adjunct Faculty at the [University of Athens](#) Graduate Program teaching Jazz History, Theory and Arranging and he is the director of the UOA Graduate Jazz ensemble. He is also the author of "History of Jazz & Blues" online course which he co-teaches with Sami Amiris through the UOA e-learning platform for continuing education. Antonis keeps up with an active freelancing career as a jazz performer, composer, arranger and educator.

Milolidaki, Maira: Assistant Professor

Soloist diploma in classical singing, Athens Conservatoire

Theatre studies, Athens, Drama School (*Empros – Ergastiri*)

Advanced vocal technique and repertoire studies in opera performance, Opera Studio, Academy of Santa Cecilia, Rome, Italy

BA, Law, University of Athens

PhD., in Semiotics-An interdisciplinary approach on musicality and its manifestations in literature, IV-Sorbonne University, Paris, France

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Office: DC 532

Phone +30 210 600 9800, ext. 1469

Dr. Milolidaki teaches in the Music and Theatre arts programs. She teaches applied music-voice, music theater, music appreciation, voice and speech i and ii and musicality in performance. Dr Milolidaki is a versatile and prominent soprano hailed for the beauty of her timbre, she is an active performer offering a repertoire that ranges from baroque to modern. Her appearances in concerts and staged productions include the National Theater of Greece, the Greek National Opera, the Accademia di Santa Cecilia (Rome), the Teatro dal Verme (Milan), the Carnegie Hall (New York), the Theater Festival AndriyivskyFest in Kiev, the Athens and Epidaurus Festival, the Jazz Club Half Note. As a recording artist, she collaborates with the avant-garde electronic sound designer Constantine Skourlis, creating experimental music for internationally acclaimed theatre and dance performances. Human voice as a unified whole is her inspirational motivation. Over the years of practice, she keeps moving across disciplines, developing embodied voice research through advanced artistic projects; as a member of the Music Theatre Company Eutopia, she uses the solid grounding of her classical training to explore the dialogue of the singing voice with various art forms, engaging with new ways to encourage vocal improvisation within contemporary performances. She has been involved in vocal pedagogy for the last 15 years. Both her professional experience and the latest developments in voice studies are part of her teaching; she regularly participates in workshops and conferences that inform her methods, such as the Estill Voice Training and the Acting Method by Th. Terzopoulos. She is a Voice instructor for contemporary singing in the Modern Music Department of Ph. Nakas Conservatory (Berklee College of Music, Global Academic Partner, undergraduate program).

Minakoulis, Effi: Assistant Professor - research track

Ptycheion of French Literature, National Kapodistrian University of Athens

Ptycheion of Classical Guitar, National Conservatory

Certificate of Postgraduate Studies in Early Music, Guildhall School of Music and Drama

Diploma of Monody, Kodaly Conservatory

MMus in Historical and Systematic Musicology. National Kapodistrian University of Athens

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Effi Minakoulis teaches music history, issues in music performance, music in the community, listening to music, applied music (singing), musical theater performance skills, and music theater workshop. She is also the director of the ACG Community Choir and the advisor of the Broadway Club. As a vocal instructor Professor Minakoulis draws from a wide repertoire to support the development of a diverse and versatile artistic personality. The vocal training she offers is based on the understanding of the vocal mechanism and the physiology of vocal phonation, helping the singer to develop a solid vocal technique, and to maintain a healthy functional voice that can endure extended use across a wide range of musical genres and styles. A versatile musician, both a professional vocalist and lutenist, she has implemented her classical training and her specialization in Early Music, in performing diverse repertoire. As a singer she has recorded music of the Middle Ages in dialogue with 21st century compositions (*Lovely Echoes*), and music of Italian 17th century music (*Nativita di Christo, Vita*

Segreta - Musica Segreta). As a lutenist she has collaborated with most Greek orchestras, participating in award winning recordings of Baroque operas with the German company MDG. She is a member of the professional choir of the Municipality of Athens performing, recording and touring extensively. Active as a community music facilitator, she has collaborated with the Megaron the Athens Concert Hall at the presentation of the Sunday Morning Series for Young Listeners, the Municipality of Athens Orchestra and Choir in the planning and the presentation of their educational activities and the Stavros Niarcho's Foundation in the program "Music for All", bringing music to remote Greek islands.

Sopilis, Nassos: Instructor, Senior Advisor to the Dean

M.Sc. in Music Information Technology, City University London, UK
Bachelor of Arts (Music) The American College of Greece, Athens, Greece
Attiko Odeio, Athens, Greece Piano Diploma (Class: Dimitris Toufexis)

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Office: PC 202

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Nassos Sopilis teaches film composition, music production and sound design. Mr. Sopilis is a composer and producer with a diverse style of writing. He has composed music for the media, movies, TV series, video games and commercials. He is a graduate of Deree College and City University of London and also holds a Diploma in Piano. He has worked as a pianist and orchestrator with renowned Greek Composers Mimis Plessas, Yiorgos Hadjinassios, Christos Nikolopoulos and Stamatis Kraounakis, as well as the Hellenic State Orchestra, the National Broadcasting Television Orchestra, the Athens Municipality Orchestra and the Izmir State Orchestra. His music can be heard in more than 25 movies, 17 Theatrical Plays, 5 Video Games and 96 TV commercials including the Athens 2004 Olympic Games. He has been awarded two times by the Hellenic Film Academy and one time by the London Film Festival for his music in films. He is an active composer with at least two titles every year for the last 10 years. He holds the position of the Facilities Manager of the ACG- Deree PC 202 Music, TV, Digital Media Studio and he is the co-owner of Fabrika Music Studios Athens. Active in the music education in Athens, he has collaborated with Stegi Grammaton and Technon for the "We turn works of Arte into Sounds", "Movement Radio" and "Big Bang Festival".

Olympiou, Adia: Instructor

BFA in Theatre Performance, University of Miami, FL
MFA in Acting , Actors Studio Drama School, New School University, NYC
Soloist Opera Diploma, Mezzo-soprano, Hellenic Conservatory Athens

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Office: NPS 218 A

Telephone: 2106009800 ext. 1650

Adia Olympiou is an active actress, singer, dancer, educator, director and choreographer with more than 20 years of professional experience in theatre, musical theatre, television, film and live performances. She was born in Athens and grew up in Munich, Germany. She holds a BFA in Theatre Performance from the University of Miami and an MFA in Acting from the Actors Studio Drama School at the New School University in New York City, studying the three-year Stanislavsky Method Acting Program. She also holds a Soloist Diploma in Opera Singing as a mezzo-soprano from the Hellenic Conservatory in Athens. Adia Olympiou teaches Applied

Music-singing, Musical Theatre, and several courses in the dance department. She has more than 15 years of teaching experience working with students of all ages in voice, theatre, musical theatre, dance and tap dance. Her teaching practice focuses on the integration of acting, vocal technique, musicality, movement, and performance, with an emphasis on developing versatile and confident performers.

As a professional performer, Adia Olympiou has worked extensively in Greece and the United States. Her theatre credits include well known productions (such as Chicago at the Pallas Theatre, The Three Penny Opera at the Badminton Theatre and on tour, La Locandiera, The Producers, Beauty and the Beast, Mary Poppins, The Odyssey, The Iliad, A Chorus Line, The Open Couple, Blackbird to name just a few). She works as a professional voice-over artist and has extensive commercial acting experience. She has also performed alongside prominent Greek artists, (including Marinella, Marios Fragoulis, Panos Mouzourakis among others). As a vocalist, Adia Olympiou performs professionally in a variety of styles and languages and regularly performs live with her own music trio, incorporating musical theatre, jazz, swing, classical and contemporary vocal repertoire. Her interdisciplinary background in acting, singing, dance and live performance constantly updates her approach to teaching and allows her to bring professional industry experience and practical performance training into the classroom.

Papageorgiou, Tatiana: Associate Professor - research track

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)

Email: tpapageorgiou@acg.edu

Office: DC 617A

Telephone: 210 600 9800 ext. 1369

Dr. Tatiana Papageorgiou, teaches music theory, piano, twentieth-century music and appreciation courses in film music and Greek music. Dr Papageorgiou 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: Assistant Professor - research track
Soloists' Diploma (distinction), National Conservatory, (Piano)
B.A., Deree-The American College of Greece, (Music)
PGDip., Royal College of Music, UK (Piano)

PGAdvDip., Royal College of Music, UK (Piano)
PhD in Music, University of Chichester. Thesis: Redefining
Armenian Musical Identity
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Dr. Christine Tokatlian teaches a broad range of courses, including research and writing about music, modernism, musicianship at the keyboard, applied piano, performance workshops, music forum, music appreciation, and world music. She also serves as an Honors Thesis Supervisor, mentoring undergraduate research projects, and is the collaborative pianist for the Music Department. Dr. Tokatlian is an Assistant Professor at Deree and holds the AEGEAS-CNPC Fellowship. She is an award recipient of the Academy of Athens for artistic excellence (2008), and she has appeared at TEDxDeree (2026) with her talk, *Music is all about Rules...until it isn't!* She has performed extensively as a soloist in Greece, the USA, the UK, Italy, Armenia, Turkey, Germany, and Lebanon, appearing with leading orchestras and in prestigious concert venues. An active chamber musician, she has collaborated with distinguished ensembles such as the Komitas Quartet and the Aenaon String Quartet, while also participating in numerous interdisciplinary and contemporary music projects. Christine has premiered Aram Khachaturian's *Piano Concerto* with the State Orchestra of Thessaloniki. Her critically acclaimed CD *Armenian Piano Images* (2011) presents rare Armenian piano repertoire, including several world premiere recordings. She has also recorded with a wide range of ensembles and artists across diverse musical genres and maintains a strong commitment to the promotion of contemporary music, including extensive collaborations with *The Collective*. Her research focuses on contemporary Armenian piano music and the redefinition of Armenian musical identity and her work has been presented at international conferences in Athens, London, Istanbul, Berlin, Latvia, Serbia, and Thessaloniki. Her scholarly interests bridge music performance, cultural identity, and artistic research, contributing to the dialogue between academic inquiry and concert practice. Christine regularly serves on juries for national and international piano competitions and gives masterclasses in Greece and abroad. Her students have received numerous prizes and distinctions in international piano competitions. She is also actively engaged in projects through lectures, educational initiatives, and public outreach.

Ward, Tim: Assistant Professor - research track, Chair of the Department of Music, Theatre Arts and Dance
BA, University of York (Music)
MA, University of York (Music Technology)
PhD, University of York (Composition)

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Dr. Tim Ward teaches across the music curriculum at ACG-DEREE, but with a special interest in topics connected to twentieth century music, research and writing about music, experimental music and computer music. Dr Ward 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 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.

Additional part-time staff who deliver Applied Music modules:

Georgios Kostopoulos - electric bass/bass
 George Krimperis – trombone
 Nick Mandylas - violin and viola
 Vironas Ntolas - electric guitar
 Dr. Ioannis Petridis - classical guitar
 Giannis Panagioutou – trumpet
 George Polychronakos – drums
 Angelos Repapis - double bass and viola da gamba

Georgios Kostopoulos - electric bass/double bass

Integrated Master's Degree (Diploma) in Architecture, 2025 National Technical University of Athens (N.T.U.A.), Athens, Greece

Diploma in Classical Double Bass, Attikon Conservatory, Athens, Greece, 2022 Studied with Tasos Kazaglis.

Aaron Copland School of Music, Queens College, City University of New York (CUNY), New York, USA Studies in Double Bass and Electric Bass, 2011–2016 Private study with Lonnie Plaxico and Joe Martin.

Philippos Nakas Conservatory, Athens, Greece Studies in Electric Bass and Double Bass, 2011
 Electric Bass: Giotis Kiourtsoglou Double Bass: Kostas Konstantinou

Double Bass & Electric Bass Instructor, composer, and educator with over fifteen years of professional performing and teaching experience in Greece and the United States. Extensive background in jazz, classical, contemporary, and commercial music, with international performance experience, conservatory teaching, recording projects, and ensemble leadership. Currently also teaches electric bass and double bass at Philippos Nakas Conservatory in Athens. Areas of Expertise: Jazz Double Bass, Classical Double Bass, Electric Bass, Jazz Improvisation, Ensemble Coaching, Performance Practice.

George Krimperis – trombone

Nickos Mandylas: Applied Music- violin and viola

Violin diploma, (honours, first prize and a medal of distinction) Hellenic Conservatory

Viola diploma with “Excellent”, Phaethon Conservatory, Alexandroupoli

Graduate Performance Studies, (first prize) Royal Academy of Music in London

Postgraduate diploma in chamber music, Stuttgart Hochschule für Musik (with the Melos String Quartet)

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.

Vironas Ntolas: Applied Music- acoustic and electric guitar vntolas@acg.edu

Integrated Master’s Degree in Audio Visual Arts -Ionian University, Corfu

Music Education:

Classical Guitar Studies with Kostantinos Kostantopoulos

Electric Guitar Studies with Antonis Tourkogiorgis,

Modern Jazz Harmony and Theory with Stefanos Andreadis

Jazz Guitar Masterclass with John Abercrombie,

Jazz Guitar Studies with Yiotis Samaras, 2019-2020

Vironas Ntolas is a guitarist/composer and active member of the Greek jazz/improvising scene with many collaborations, performances and recordings. He has a several years’ experience as a guitar teacher of many different music styles from rock, blues to advanced improvised music and jazz. Performing since 2010 at music venues and festivals all around Greece, with various artists, groups and projects, including Gilad Atzmon, Harris Lambrakis, Nikos Sidirokastritis, Open Window Quartet, Andreas Polyzogopoulos, Grigoris Theodoridis, Trust Trio, Another Tale Quartet, Third Act, Dimitris Klonis, Alex Dante and others. Vironas has several recordings including: 100 Guitars Live at the Odeon Herod Atticus Evaggelos Bountounis, 2004, Paradox Ways – Another Tale Quartet, 2017, Unknown Sea – Third Act, 2019, Looking Back – Giorgos Trantalidis, 2022, Eden on Earth - Gilad Atzmon Quintet. His original Film Music works include: Yannoulis Chalepas – A sculptor’s portrait, 2016 honorary distinction at Docfest Chalkida Film Festival, participated at Thessaloniki International and The Carpenter and his Wife, 2017 participated at Thessaloniki International Documentary Festival

Yannis Petridis: Applied Music-Classical Guitar

Soloist Diploma, National Conservatory of Music, Athens, Greece first prize and distinction (Professors Evangelos and Zoe Assimakopoulos)

Bachelor of Business Administration (BBA), School of Economics University of Piraeus

Post Graduate Diploma (PGDip) RNCM, Royal Northern College of Music, Manchester (Professor Gordon Crosskey)

Doctor of Musical Arts (DMA), SUNY Stony Brook University (Professor Jerry Willard)

Yiannis has been awarded in Greek and international guitar competitions and given in masterclasses in Greece, G. Britain, Hungary and the USA. Recently, Yiannis gave a lecture on *"Ancient, Traditional, Popular and Modern Greek Traces in the Music for Two Guitars"* 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. Their performances have been broadcast on 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 and their recordings have been well received by Greek and international press. Their contribution to the guitar duo repertoire is significant, with transcriptions of G. Gershwin's *"Rhapsody in blue"* and J. S. Bach's *"Italian Concerto"*, included in their first CD *"Rhapsody for two guitars"*, and works by L. Boccherini, J. Rodrigo, M. de Falla, M. Gangi, P. Petit and K. Grigoreas on *"Mediterranean Echoes"*. Their arrangement of Manos Hadjidakis' *"For a little white seashell"* is included in the CD *"Master Class, Half a Century of Greek Guitarists"* (2005, Eros Music). Yannis Petridis was among the faculty of Nakas Conservatory and the National Conservatory of Athens (1989 - 2008). Yiannis also teaches at the National Conservatoire of Athens and is the artistic director of the Guitar Festival in Palaio Faliro, Athens. web site: www.alexandrayannis.com

Giannis Panagioutou – trumpet IPanagiotou@acg.edu

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. 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".

Angelos Repapis- Applied Music- Double Bass and Viola da Gamba

Angelos Repapis began studying the double bass in 1981 at the Athens Conservatory, under prof. A. Tzoumanis. In 1986, after winning a scholarship from the "Mousigetis" foundation, he continued his studies at the Conservatory of Rotterdam, studying with prof. H. Roelofsen. He graduated in 1990 with both the degrees of teacher and performing artist. Parallel to the double bass, he studied viola da gamba at the Academy of Ancient Music in Utrecht with prof. A. Pols. He graduated in 1992 with the diploma of teaching artist. From 1990 to 1992 he was a member of the Athens State Orchestra and the "Orchestra of Colors". From 1993 to 2008 he was solo double bass with the "Kamerata, Friends of Music" Orchestra. Since November 2008 he is principal at the Athens State Orchestra. He teaches double bass at the "Nakas" Conservatory in Athens, and the Ionian University in Corfu.

2.10 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 a Steinway concert grand piano which is maintained in excellent condition.

7th Auditorium-The acoustically designed auditorium is an appropriate lecture and chamber music space. The Auditorium has two small grand pianos. 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 Events Hall in the John S. Bailey Library -The upper level Events Hall hosts lectures and events and has an upright piano.

Faculty Lounge -Musical gatherings and receptions are hosted in the Faculty Lounge which has a grand piano.

Music Facilities Classrooms-Practice Studios and Rehearsal Spaces:

PC 202- Music TV and Digital Media Studio:

The PC 202 MTVDMS complex comprises a suite of acoustically treated rooms including a recording studio, mac lab, four practice rooms, and an office. (Operational as of 2016).

Recording studio: A **large live room** which also serves as a rehearsal and teaching space contains a Steinway D concert grand piano together with a Yamaha drum kit and stage piano, with PA speakers, floor monitors and an analog mixing desk enabling amplified musical performances. Comprehensive patchbay and tieline connections link this space to the **adjacent control room** for audio recording. The control room is based around a high specification iMac computer running LogicPro, Reaper and Ableton Live and audio interfaces by Universal Audio (Apollo) and MOTU (896) and monitoring by Kali Audio (stereo) and Tannoy (5.1 surround). The **adjacent storeroom** contains a collection of microphones for studio use by Neumann, AKG, Rode, Sennheiser & Shure, together with location audio recorders by Zoom and Sound Devices and all associated cables and stands. This also acts as the home for the extensive range of video equipment loaned out from the facility, with cameras by Blackmagic, Sony and Canon together with a wide range of lighting kits and all associated stands and accessories. 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.

PC 202 Mac Lab: For teaching and individual student work the complex contains a lab of ten high specification iMac computers which run the same audio software as the control room together with the Adobe Creative Cloud Suite (Premiere, AfterEffects etc.). This space has projection and high quality monitor speakers as well as a range of MIDI controllers (by Novation, Native Instruments, Arturia etc.) as well as a two-bay eurorack modular synthesiser (based around modules by Behringer).

Practice rooms: the remainder of the PC 202 complex consists of four individual acoustically treated practice rooms with upright pianos and a larger band rehearsal room containing a small PA system, stage piano/clavinova and Yamaha drum kit.

ARTS CENTER 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, Studio 004 accommodates applied music lessons as well as ensemble practice. This space has a grand piano.

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. The room is also fully equipped with a computer with internet, video player, DVD player and projector. Theory and Musicianship and the Keyboard skills modules are taught here.

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.

2.11 Information Technology Resources

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.

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 and e-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.

2.12 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 building features a variety of spaces including a large open reading area, individual and group study rooms, two activity classrooms, individual study carrels, comfortable seating, a café and informal meeting space, making it a modern and welcoming environment for students to do research, study, and connect with peers. In addition, a digital museum added in the recent renovation showcases the history of the school as well as digital collections and projects.

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.

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)

A wealth of resources including 118,700 print books; 420,000 e-books; 38,000 journals and magazines; 780 music CDs, a large collection of digital images, two streaming video collections, as well as databases providing access to statistical data, reports, electronic encyclopedias, handbooks, dictionaries and more, is available to all students and academic staff (see appendix). The library website (library.acg.edu) serves as the main information portal where users can access these resources, as well as an array of online tools and tutorials.

A newly acquired discovery service offers a powerful tool to users to search all library resources through a single search box irrespective of format.

These resources and other research tools are accessible through the library website (library.acg.edu) on campus as well as remotely.

Library Online Resources List in Arts & Humanities

The electronic library resources offer access to full text and abstract databases (with access to over 38,000 scholarly journals), as well as, digital images, streaming video, electronic encyclopedias, handbooks and dictionaries, statistical data and reports, company and industry profiles, market analyses, balance sheets and more. Following is a list of all electronic collections and databases most relevant to Music:

Academic Search Complete (EBSCOhost)

Citations, abstracts and full text of periodical articles covering all academic disciplines. More than 8,700 titles are available in full text of which 7,600 are peer-reviewed.

Academic Video Online (ProQuest)

An online streaming video collection with over 66,000 videos spanning a wide range of subject areas including anthropology, business, counseling, film, health, history, music, and more. The content included is especially selected for academic audiences.

The Chronicle of Higher Education

The top source of news, information, and advice for people in academe. *The Chronicle's* website features the complete contents of the latest issue; daily news and advice columns; thousands of current job listings; articles published since September 1989; discussion forums; blogs and career-building tools. Includes access to *The Chronicle of Philanthropy*.

Ebook Central (ProQuest)

A collection of more than 177,000 scholarly book titles from various publishers covering all academic disciplines.

eBook Collection (EBSCOhost)

A collection of over 180,000 ebooks in all academic disciplines.

Film & Television Literature Index with Full Text (EBSCOhost)

A resource for researchers of film and television, providing the most comprehensive, balanced collection of full-text and bibliographic coverage from scholarly and popular

sources. Provides access to more than 160 full-text journals, 160 full-text books, more than 65,000 images from the *MPTV Image Archive* and a great variety of movie reviews dating back to 1914.

JSTOR

A high-quality interdisciplinary archive of over 2,870 leading academic journals across the humanities, social and natural sciences, as well as select monographs and other materials. The collection includes high-quality images and is interlinked by millions of citations and references.

Music & Performing Arts Collection (ProQuest)

Includes scholarly and trade journals, magazines, books, newspapers, and reference works, covering a wide range of disciplines including dance, ballet, popular music, radio, stagecraft, theatre, classical music, and opera.

New York Times

Full text access to the New York Times from 1981 to the present. Also includes archival access from 1851-1922.

Oxford Music Online

A gateway to *Grove Music Online*, the world's premier online music encyclopedia, offering comprehensive coverage of music, musicians, music-making, and music scholarship. Also includes *The Oxford Companion to Music* (revised 2011) with more than 8,000 articles on composers, performers, conductors, instruments, notation, forms and genres, and individual works, and the *Oxford Dictionary of Music* 2nd edition (revised 2006).

Oxford Reference

A collection of 400 general and subject specific reference titles published by Oxford University Press, covering several topics: from art to accounting, music to marketing, and computing to communication.

Project Muse

A full text collection of current content from over 160 scholarly journals in the fields of the humanities and the social sciences. The Deree Library has an online subscription via (muse.jhu.edu.)

Sage Premier

An electronic collection of more than 1000 peer-reviewed journals including high-impact research titles published on behalf of over 500 scholarly and professional society. Covers a wide range of academic disciplines including business; humanities; social sciences; science, technology, medicine; and more.

Screen Studies Collection (ProQuest)

A comprehensive survey of current publications related to film scholarship alongside detailed and expansive filmographies by the American Film Institute and the British Film Institute; AFI Catalog and Film Index International. Includes the FIAF International Index to Film Periodicals Database.

World Cinema Collection (Films on Demand)

Contains 1,067 films of the silent era, groundbreaking international directors, masterpieces from the mid-20th century, and contemporary films from around the world.

Academic Video Online (ProQuest)

An online streaming video collection with over 66,000 videos spanning a wide range of subject areas including anthropology, business, counseling, film, health, history, music, and more. The content included is especially selected for academic audiences.

The Great Music Library of Greece “Lilian Voudouri”

The Great Music Library “Lilian Voudouri”, (www.mmb.org.gr) 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. 13 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 Chicago styles. That being said, the ACG DERE 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 Libraries, 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>

2.14 Required Texts:

Music students must own their own copy of required textbooks: 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.

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. (latest edition)

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

2.15 Attendance and Study Requirements

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 class absences on a T/TH and 9 on MWF). Individual instructors may enforce a stricter attendance policy. Note that stricter attendance policies are implemented in Collaborative Performance modules where students rely on each other for successful outcomes. See your course information packets (CIP) for details.

Class Hours and Study Hours

Classes are held three academic 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.

2.16 ACG Community Choir

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

2.17 Music 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 4:30-6:30.

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 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 in writing stating the reason for the change at least 3 weeks before the beginning of the next semester.

2.18 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.

2. 19 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 Deree has an active Music Club (advisor: Professor George Papageorgiou)

2.20 Merit Scholarships in Music and Music Performance

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

All applications are received by the Department Head. A faculty committee consisting of the Music Department Head and two or more faculty members reviews the applications and upon consultation with the Dean reaches a decision, which is communicated to the respective ACG offices: Admissions Office and Financial Assistance Office.

Kallisti Non-Profit Society Expendable Scholarship.

The Scholarship provides for 100% tuition reduction (plus €500 for books). It is awarded for 4 years and in order to be considered, applicants must:

- meet all requirements for admission to the College and pursue a degree in Music or Music Performance
- have completed his/her secondary education at a Greek Lyceum with a high school GPA of 17 and above (or equivalent)
- demonstrate financial need
- show Academic Promise
- demonstrate advanced performance and/or academic/creative music skills through the submission of a portfolio of work or audition; interview/audition to be arranged with the Music Department

In order for the recipients to maintain the scholarship one needs to:

- Register for at least 9 credits or more (3 courses) per semester.
- Achieve a Cumulative Index (CI) of 3.0 or better by the end of the first semester of study, which must be maintained while receiving the award.
- Be in compliance with all College policies including the Student Conduct Code.

Frances Rich Scholarship Music 1*35% For a continuing full time students taking a minimum of 12 credit hours per semester and 3 credits in a summer session or term. (27 credits per year) (Fall 2023-24 additional rotating SFPA 35% will be available)

Music:

- a. Scholarship Application personal statement: 200-300 words
- b. Brief CV. (*list: education- apolytiro, current Credits and CI, awards, distinctions, activities interests, engagement with the Music Society, clubs and student life*)

- c. Portfolio of academic or creative work with brief description of the work (Word documents/Score/video/audio format) between 5-15 minutes of examples of time based work.

Music Performance:

- a. Scholarship Application personal statement: 200-300 words
- b. Brief CV. (*list: education- apolytiro, current Deree credits and CI, awards, distinctions, activities interests, engagement with the Music Society, clubs and student life*)
- c. Submit: 6-15 minutes of video/MP3 recording of an unedited performance-include two stylistically contrasting works (or excerpts of works). *You can select your best work from any Deree performance or exam or outside performances.*

CONTINUING STUDENT: Music merit scholarship 100% (handed as 1*100%, 2*50% or 4*25% 5*20%) For new students and continuing students taking a minimum 21 credits per year. Same as above.

New student Eligibility Requirements

In order to be considered for a Music Merit scholarship, a student must:

For Entering Degree-seeking Students:

- meet all requirements for admission to the College
- have completed his/her secondary education at a lyceum with a high school grade of 17 and above (or equivalent)
- demonstrate advanced performance and/or academic/creative music skills through the submission of a portfolio of work or audition and attend the arranged interviews.

To continue receiving the award, the recipients must re-apply and:

For partial scholarships:

- register for at least 2 courses (6 credits or more) per continuous semesters.
- achieve a Cumulative Index (CI) of 3.0 or better by the end of the first semester of study, which must be maintained while receiving the scholarship
- be an active member of the Music Society and regularly attend Music Department events
- be in compliance with all College policies including the Student Conduct Code

For full scholarships:

- be a full-time student (12 credits or more) per continuous semesters
- achieve a CI of 3.5 or better by the end of the first semester of study, which must be maintained while receiving the scholarship
- be an active member of the Music Society and regularly attend Music Department events
- be in compliance with all College policies including the Student Conduct Code
-

Application process for new students:

The Admissions Office assists in the coordination of scholarship applications for entering students. New students need to submit an online application through the Financial Aid Platform by the August 31 deadline. You will have an interview and be informed of the outcomes in the first week of September.

New student Evaluation criteria

- Average grade in High School Apolytirion 17/20
- CV, personal statement and Interview
- Electronic submission of a portfolio of creative/academic work /performance audition to the Music Department head by August 31st)

Submit the following:

- **Brief CV (resume)**
Include: High school, apolytirio, musical background and training ie. Which music schools, music teachers have you worked with? Music theory level, awards, concerts etc. other interests.
- **Personal statement: 200-300 words**
A personal statement is a brief personal summary included in your application to help you stand apart from the competition. Sum up the specific skills and experience that make you the best candidate for the scholarship.
- **Music Performance Programme applicants:**
Audition: 6-10 minutes: Perform two stylistically contrasting works/or excerpts of works. Students may bring an accompanist if they choose or bring a piano score or lead sheet in the correct key and an accompanist will be provided.
Due to Covid 19, the 2022 Auditions will be held via video submission. Please include links to a site where you have uploaded your audition videos (youtube/sound cloud etc.). The committee will not download any files.
- **For Music Programme applicants: (Non-Performance applicants)**
Portfolio of academic and/or creative work with brief description of the submitted work (Word documents/Score/video/audio format). Please include links to a site where you have uploaded your portfolio materials (youtube/sound cloud etc.). The committee will not download any files.

2.21 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. David Smith

Academic Society Advisors provide an oral summary of External Examiners' reports in the first Academic Society General Assembly meeting after each Board of Examiners. External

Examiner's report and Music Department responses are available on the Music Society Blackboard site.

2.22 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.

2.23 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: music 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. Deree 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

several institutions where Deree Music graduates are currently attending or 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
- Goldsmiths University, London, UK
- Westminster University, London, UK
- University of Strathclyde, Glasgow, UK
- University of Hertfordshire UK
- University of Birmingham, UK
- University of Chichester, Wessex, UK
- Canterbury Christ Church University UK
- Oxford Brookes University, UK
- Royal Conservatoire, Scotland UK
- Kingston University, UK
- University of Limerick, Ireland
- Lund University, Sweden
- Maastricht Conservatorium
- European University Cyprus
- 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 careerrelated 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 fulltime 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 readmission.

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

Smoking is not permitted on the ACG Campus

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