

# **GRADUATE STUDENT HANDBOOK**

**The School of Music**

**Baylor University**

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## **1. Introduction**

### **1.1 Sources of Information**

This Handbook describes policies and procedures that can be modified at any time, and does not constitute a contract between Baylor University and a graduate student. The information in this Handbook comes from three principal sources:

1. The Graduate School Catalog;
2. The rules and regulations of the Graduate School; and
3. The rules, regulations, and working procedures of the School of Music as they pertain to the graduate program.

### **1.2 Graduate Students' College**

All graduate students at Baylor University are enrolled in the Graduate School and are subject to the rules and regulations of the Graduate School. All music programs, however, are offered under the supervision of the School of Music and the specific administration of graduate programs in music is the responsibility of the School of Music. The School of Music has rules and regulations which graduate students in music must also follow.

### **1.3 Graduate Students' Records**

All graduate students' official records are maintained in the Graduate School. An unofficial Adviser's student record file is maintained by the School of Music's Graduate Program Director who serves as the official Graduate Student Adviser for all graduate students in music and receives notices from the Graduate School (such as official Admission notice, Withdrawal, Probation, and Suspension). The record at the Graduate School will be the complete source. Official and unofficial transcripts from Baylor University are available only through Academic Records in Robinson Tower, 3<sup>rd</sup> floor.

## **2. Admission Requirements**

### **2.1 Application for Admission**

Admission to the Graduate School is by formal application. Directions and an application for admission are found on the university website. The completed admission application consists of:

1. Application for admission form and appropriate fee;
2. Official transcript from each college and university attended;
3. GRE scores (if required by degree program)
4. TOEFL scores (international students only)

5. Three letters of recommendation from people who can assess the candidate's potential as a graduate student and/or a professional musician; the letters should be sent from the recommenders (not the candidate) directly to the Graduate School
6. Any special material (e.g., statement of purpose, writing sample, portfolio, or in-person/recorded audition materials) required by the prospective department or program.

All the above materials (except those in item 6) must be sent **directly to the Graduate School**.

## **2.2 Admission Requirements**

Students desiring to become candidates for the M.M. degree must have the equivalent of the undergraduate major in music at Baylor University in the field of concentration in which they wish to continue. Those who lack courses prerequisite to graduate study may make up the undergraduate work, for which graduate credit may be granted, provided the course work is at the 4000 level and appropriate to the degree program. All students will take music theory and music history diagnostic examinations. Appropriate remedial course work may be required as a result of the tests (see sect. 5.1). The Graduate Record Examination General Test is required of applicants in Music History and Literature, Music Theory, and Music Education; a score of 1000 for the combined Verbal and Quantitative portions of the GRE General Test is recommended. The GRE is not required of Church Music, Composition, Conducting, Performance, Piano Pedagogy and Performance, or Collaborative Piano majors. International students are expected to secure a minimum of 550 on the paper-based, 213 on the computer-based, or 80 on the internet-based Test of English as a Foreign Language (TOEFL).

All applicants for majors in Performance, Piano Pedagogy and Performance, Collaborative Piano, and Church Music with performance emphasis must audition in person or by recording. Before auditioning students should make application for admission and submit a repertoire list and TOEFL scores (if applicable). Applicants for majors in Composition, Music History and Literature, Church Music, Music Theory, and Music Education must submit appropriate writing samples for evaluation. Conducting applicants must submit a video of their work. Students with majors in Vocal Performance, Collaborative Piano, and Church Music with vocal performance emphasis must demonstrate knowledge of German, French, and Italian diction (knowledge of the IPA is necessary; only two of these languages are required for Collaborative Piano). Applicants in Music History and Literature must possess reading ability in German or French. (Students who are deficient in these areas may meet these requirements through courses offered at Baylor or other institutions, or through examination).

## **2.3 Double Major**

Students who wish to pursue a major in two areas (e.g., Music Theory and Piano Performance) must first make application to and be accepted by one of the areas. After enrollment in the first program, and when the admission requirements for the second area

have been met and the faculty in that area has accepted the student for study, the student may petition the Graduate School to add the second major. An additional 15-17 credit hours will be required to complete the major in the second area. Except for the core course requirements of 9 credit hours and some elective hours, no courses can be credited toward degree requirements in both areas (e.g., a recital in the Piano Pedagogy and Performance area cannot be used to fulfill degree recital requirements in the Piano Performance area).

#### **2.4 Joint Master of Divinity/Master of Music in Church Music**

The Master of Divinity degree is designed primarily for students preparing for pastoral ministry, though it also provides preparation for other specialized ministries. The Master of Music in Church Music degree is a professional graduate degree for those who plan to serve in the music ministry. The degree is designed to develop proficiency in performance; a knowledge of church music, including music history, music theory, and conducting; and an understanding of the theological context of church music and the administration of a church music program.

##### **Admission**

Students seeking admission to the joint degree program will be required to fulfill admission requirements to the George W. Truett Theological Seminary, the Graduate School, and the School of Music. Students must apply and be admitted to each of the programs. Upon commencing seminary studies, the student may enroll in courses in both programs.

##### **Requirements**

Students will complete fifty-one credit hours of the theological education core, ten hours of church music concentration courses, twelve hours of mentoring, four hours of elective, and sixteen hours of master of music courses to satisfy requirements for the Master of Divinity. To complete requirements for the Master of Music an additional fifteen credit hours will be taken from the Church Music degree program in one of the following five options: Thesis, Performance, Conducting, Church Ministry, or Composition. Since both degrees are awarded simultaneously, all requirements in both schools must be completed in order to receive either degree. Students who were not church music majors in their undergraduate degree may be required to take MUS 4273 Worship in the Church or THEO 7316 Christian Worship, MUS 4274 Congregational Song, and MUS 5243 Church Music Ministry or do equivalent study as prerequisites to the corresponding graduate courses.

#### **2.5 Advanced Performers Certificate Program (Piano or Organ)**

The Advanced Performers Certificate is intended for students who demonstrate the potential to establish a career as a performing artist. Accordingly, the goals of this non-degree program are more narrowly focused than traditional graduate performance degrees. The requirements for the Advanced Performers Certificate are designed for students who have demonstrated the ability to perform advanced repertoire and whose artistic communication and technical mastery of major repertoire for the instrument are unusually strong.

It is expected that the student applying for admission to the program will have completed a Bachelor of Music degree or its equivalent from a recognized institution. Those applying for admission to the Advanced Performers Certificate must follow the procedures and regulations of other students applying for acceptance to the Graduate Division of the School of Music (see Graduate Catalogue for full description).

## **2.6 Guidelines for the Performance Requirements for M.M. in Piano**

Audition requirements:

1. An entrance audition is required for acceptance into any one of the three tracks of the Master of Music degree in Piano: Piano Performance, Piano Pedagogy and Performance, or Collaborative Piano.
2. A qualifying examination is presented to the Piano faculty during the first year of residence prior to the first recital as confirmation of the area of concentration. Students applying to change from one track to another or to add a second piano-based major while in the master's program must reaudition for acceptance into the second track.
4. Master's level students in Piano must complete the performance requirement in one track (Piano Performance, Piano Pedagogy and Performance, or Collaborative Piano) before beginning recital preparation in a second track.
5. Graduate students in Piano Performance, Piano Pedagogy and Performance, and Collaborative Piano must present a jury in semesters they do not give a degree recital.
6. Graduate students in Music Theory, Composition, Music History, and Church Music must perform a jury each semester they are registered in Piano until all degree requirements in piano have been passed.

## **3. Special Requirements for Master's Degrees**

### **3.1 Residency**

The normal time for completion of the requirements for the degree ranges from two semesters and a summer to four semesters. A minimum of two semesters in residence or three consecutive summer sessions in residence and a minimum of thirty (30) semester hours are required.

### **3.2 Ensemble Requirement**

Enrollment in an ensemble, as assigned by the Conducting faculty, is required throughout the term of residence. Students in Piano Performance, Collaborative Piano, and Piano Pedagogy and Performance may fulfill the ensemble requirement through vocal or instrumental collaboration as assigned by the Director of Collaborative Piano.

### 3.3 Style Manuals

The style manual for papers, documents, and theses in Music Education is the *Publication Manual of the American Psychological Association*, 6<sup>th</sup> edition (2009). The style manual for papers, documents, and theses in all other disciplines is Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*, 7th edition (Chicago: The University of Chicago Press, 2007).

## 4. Academic Information

### 4.1. Credit Load for Graduate Students

To be classified as a full-time student, a graduate student must carry a minimum of nine (9) graduate credits. The maximum number of semester hours for which master's students may register in a semester of the regular academic year is fifteen (15), of which only twelve (12) can be for graduate credit. No more than twelve (12) semester hours may be taken in the summer session. No student employed full time may register for more than six (6) semester hours in a given semester. Graduate assistants who are placed on probation are not eligible to remain on assistantship.

### 4.2 Credit Load for Graduate Assistants

Tuition remission for a graduate assistant with a full assistantship covers a total of fifteen (15) hours per academic year.

Graduate students receiving a stipend must have an I-9 Form on file in the Graduate School as required by the U.S. Department of Justice, Immigration, and Naturalization Service before she/he can receive a stipend/paycheck. The student must present proper identification (valid passport, or a U.S. state-issued driver's license with a photograph and an original Social Security card, **or** a Baylor I.D. with a photograph and an original Social Security card).

### 4.3 Grade-point Average

Any fully-admitted student who fails to maintain a 3.0 (B) average within the passing range of 4.0 (A) to 2.0 (C) during any semester of the graduate course of study will be placed on probation for the next nine (9) semester hours of residence course work or until all residence work is completed, whichever occurs first. During the probationary period the student must restore the overall average to a 3.0 (B). Failure to do so will result in dismissal without appeal. Passing grades for graduate students are A, A-, B+, B, B- C+, C, and C-. The grade of "D" carries one grade point per hour; however, it will not apply toward the total number of hours required for program completion. If a "D" is received in a required course, the course must be repeated; both grades are computed in the overall Grade Point Average.

#### **4.4 Incompletes**

The grade of “I” (incomplete) may be given only where the completed portion of work in the course is of passing quality. It is the student's responsibility to complete the course requirements and to see that the incomplete grade is removed from the record. Certain courses designated by the departments carry extended periods for completion. All incompletes must be removed before the Oral Examination date can be established.

#### **4.5 Transfer Credit towards the M.M.**

The School of Music will accept transfer credit from other institutions towards the Master of Music degree. Transfer of credit occurs after enrollment in the Graduate School and must be approved by the Graduate Program Director in consultation with appropriate faculty members, and by petition with appropriate documentation of transcripts to the Graduate School for approval.

Credit for graduate work transferred from other universities shall be allowed subject to the following provisions:

1. 25% of the required Baylor coursework (excluding internships, practica, recitals, and theses) may be petitioned for transfer,
2. course work must be from an accredited university,
3. course work must have been taken no more than 5 years prior to matriculation,
4. course work must carry a grade of “B” or better,
5. the total number of transferred credits may not exceed 15 semester hours.

All transfer courses must be approved by the Graduate School.

#### **4.6 Final Oral Examination**

All candidates for a master's degree must pass a comprehensive oral examination.

1. A request to schedule an oral examination must be submitted to the Graduate School by the Graduate Program Director on behalf of the student at least ten working days prior to the date of the examination.
2. All incompletes must be removed and all deficiencies completed before an oral examination can be scheduled.
3. The examination will be administered by the student's graduate committee plus a graduate faculty member from outside the School of Music.
4. The student may not schedule the oral examination in such a way that he or she misses a regularly scheduled class.

#### **4.7 Course Numbering for Graduate Credit**

Courses numbered 5000 and above are limited to graduate students. Selected courses numbered 4000-4V99 are open to graduate students. Graduate credit will not be allowed for courses numbered below 4000.

### **5. Administration of Graduate Student's Program**

#### **5.1 Diagnostic Entrance Examinations for Degree Programs**

Following acceptance to a graduate degree program in music and before formulation of a tentative plan of study, the student must take diagnostic tests in (1) music theory, and (2) music history, and, where applicable to the degree program, proficiency examinations in (3) keyboard and diction. The results of these tests are employed to formulate a plan of study in accordance with the student's background and needs. The examinations are scheduled during the week before the first day of classes for the Fall semester, and the Saturday preceding the first week of the Spring semester.

The graduate music theory diagnostic examination includes melodic and harmonic dictation, analysis of form, and knowledge of concepts relative to traditional harmonic procedures and of twentieth-century compositional techniques (see Appendix A). Students who do not pass all or part of this exam may retake the portions they have not passed or take the course MUS 5100 Music Theory Review.

The music history diagnostic exam assesses a student's knowledge of European and American music history. If a student passes all areas of the diagnostic exam, he/she will be able to enroll in any graduate-level music history course (5000-level or above). If the diagnostic exam reveals weaknesses in three or more eras of music history the student will be required to enroll and successfully complete with a grade of C (75%) or higher the Graduate Music History Review (Music 5120); this course serves as the prerequisite for the graduate music history seminars. If the diagnostic test reveals a weakness in one or two eras, students must take a graduate-level seminar in each era not passed, take and pass a separate exam over each era not passed, or some combination of these; students may also elect to take MUS 5120 to satisfy this leveling.

Students may take the complete music history diagnostic exam only once. Students who do not pass or take the period exam at the next time it is offered will be required to enroll in Graduate Music History Review or the appropriate seminar. If students wish to take a period exam, they must contact the School of Music Graduate Office in writing ten (10) days prior to the beginning of the semester. Both the complete and period exams may include listening, essay, short answer, matching, and identification questions. See Appendix B for more information.

The diction examination, required of Vocal Performance, Collaborative Piano, and Church Music with vocal performance emphasis majors, examines knowledge of the rules for pronunciation of Italian, German, and French. It is a written examination. A knowledge of

the International Phonetic Alphabet is required to pass this examination. Spelling rules for each language will be tested and then applied in word and phrase examples by transcribing these examples into the IPA. Some questions deal with articulation specific to each language.

To prepare for this examination, the following textbooks would be helpful:

- Colorni, Evalina. *Singer's Italian*. New York: Schirmer Books, 1970.
- Grubb, Thomas. *Singing in French*. New York: Schirmer Books, 1979.
- Odom, William. *German for Singers*. New York: Schirmer Books, 1981.

All remedial work must be completed before the final comprehensive oral examination can be scheduled.

## **5.2 Piano Proficiency**

The graduate piano proficiency examination for majors in Church Music and Composition consists of an audition to establish a competency in piano at a minimum of Level IVs (Appendices C and D). Students in Music Theory and Music History and Literature must demonstrate competency in piano at a minimum of Level VIIIs (Appendix E). Students whose major instrument is piano are exempt from this examination. The proficiency examination will call for a sampling from the requirements; for example, the Music History examination will not call for the student to play six prepared pieces, but for a sampling of the six pieces that have been prepared. The piano proficiency requirement may be fulfilled by completing two semesters (2 consecutive summer terms equal one semester) of Piano with a minimum grade of "B."

## **5.3 Plan of Study**

Following the completion of the diagnostic entrance examinations, the student meets with the Graduate Program Director to design a tentative Plan of Study. The Plan of Study is drafted by the Graduate Program Director and the student, who together formulate a program that is appropriate for the particular degree and the student's individual goals, interests, and capabilities. The Plan of Study will include provisions to remove any deficiencies which have surfaced through the diagnostic entrance examinations.

## **5.4 The Graduate Student's Committee**

The Graduate School vests control of a graduate student's program in his/her committee. The graduate student's committee is the final arbiter of the curriculum of study and the satisfactory completion of particular requirements within the guidelines established by the Graduate Faculty of the School of Music.

The specific functions for the committee in each degree program include:

1. Approval of the Plan of Study and other specified requirements such as performance levels, foreign languages, deficiencies, etc.;
2. Approval of the thesis prospectus;
3. Guidance of thesis;
4. Approval of recital programs;
5. Approval and grading of recitals;
6. Administration of the oral examination; and
7. Counsel and advice.

### **5.5 Membership of the Graduate Student's Committee**

The graduate committee for Church Music and Piano Pedagogy and Performance majors shall consist of at least four (4) faculty members, at least two (2) of whom must be on the graduate faculty. (Church Music requires three Church Music professors plus one other music professor; Piano Pedagogy and Performance requires the Piano Pedagogy professor, the student's applied teacher, one other piano faculty member, plus one other music professor). The graduate committee for all other majors shall consist of at least three (3) faculty members, of which at least two (2) must be members of the Graduate Faculty. (The Conducting major requires the participation of the Orchestral, Wind, and Choral conducting professors). Typically, the committee will consist of two faculty members from the student's principal or major area and one from another area of the School of Music. Additional members may be added to the committee at the request of the student or committee chair with the approval of the Graduate Program Director. The chair of the committee must be a member of the Graduate Faculty. The committee for students who are double majors shall consist of at least four members of the Graduate Faculty, two from each of the student's majors. At the time the date of the final oral examination is established the student will select a graduate faculty member from outside the School of Music who will serve as the Graduate School representative at the oral examination. See the *Graduate Catalog* or check with the Administrative Assistant for the School of Music's Graduate program for a list of graduate faculty members.

### **5.6 Time for Committee Formation**

The graduate student's committee for Performance and Thesis majors shall be established at the beginning of the second semester of the student's graduate program to provide sufficient time for evaluation of the recital program or thesis prospectus. The graduate committee for students pursuing Piano Pedagogy and Conducting degrees shall be established by the conclusion of the second semester of the student's program.

## **6. Lead Times and Sequences**

### **6.1 Master's Recitals**

The recitals will consist of repertoire learned while the student is in residence for the degree, and the first recital may be given at any time after the completion of four hours of the applied music major. The student must be enrolled for applied music during the term in which a recital is given. The content of each recital must be approved by the committee. Submit the program to the applied teacher, then to each member of the student's committee, and finally to the Graduate Program Director; the program must be approved at least fifteen (15) days prior to the recital.

The literature and times must be approved in writing by the student's graduate committee and the Graduate Program Director. If any committee member requests that the program be modified or completely changed, he/she will make such request in writing, the request to be placed in the student's file.

### **6.2 Thesis**

After consultation with the major professor, students in thesis degree programs will present their prospectus to the graduate committee by the end of the second semester of study. The prospectus should contain (a) a statement of the thesis, (b) an outline of the paper, and (c) a bibliography. Upon approval of the prospectus by the committee the student may register for thesis and proceed with the proposed project. Students will not be allowed to register for thesis until their prospectus has been approved. The student's graduate committee should reflect the area/topic of the thesis.

### **6.3 Application for Graduation**

Graduating students must file for graduation with the Graduate School at the beginning of their last semester of study. For specific dates see the Academic Calendar for Music Graduate Students at the end of this handbook.

### **6.4 Establishment of the Oral Examination**

To submit the appropriate request and documentation to the Graduate School, candidates in all programs must schedule the oral examination no later than ten (10) working days before the date of the examination. **Note:** All "incompletes" must be removed and all deficiencies completed prior to scheduling the oral examination.

For all dates related to the oral examination see the Academic Calendar for Music Graduate Students at the end of this handbook.

## **7. Graduate Recital**

### **7.1 Scheduling**

Graduate recitals may be scheduled according to the dates listed in the Academic Calendar for Music Graduate Students at the end of this handbook. **Once a recital is scheduled on the School of Music calendar, a \$25 fee will be assessed for every change.**

A Recital Reservation Form (Appendix F) must be obtained from and submitted to the Administrative Assistant in the McCrary Music Building Lobby to schedule a recital.

A recital reservation will include a thirty (30) minute setup time before the program and a thirty (30) minute breakdown and storage time after the program. An additional thirty (30) minutes of setup time may be requested for percussion and composition recitals.

### **7.2 Location and Time**

Recitals may be presented in Meadows Lecture/Recital Hall, Roxy Grove Hall, or Recital Hall II at any time on Monday through Saturday or prior to 6:00 p.m. on Sunday. Recitals may be scheduled in Powell Chapel at Truett Seminary through the Seminary offices.

### **7.3 Length of Recital**

A minimum of fifty (50) minutes and a maximum of sixty (60) minutes of music is required.

### **7.4 Recital Reservations**

All reservations for recitals are made through the Administrative Assistant in the lobby of McCrary Music Building between the hours of 8:30 a.m. and 11:30 a.m., and 1:30 p.m. and 4:30 p.m. Monday through Friday.

Recitals may not be scheduled at the same time as a faculty or ensemble performance.

Recitals must be presented on or before the last day of classes in a semester.

Non-degree recitals may be scheduled thirty (30) calendar days prior to the recital date and must be presented before March 16 for spring recitals (there is no cut-off date for fall recitals). Performances may be presented in Meadows Lecture/Recital Hall, Roxy Grove Hall, or Recital Hall II on Monday through Friday. The time must be scheduled so that the halls are vacated prior to 6:15 p.m.

### **7.5 Exceptions**

Any deviations from the specified recital policies must be approved by the Associate Dean of the School of Music.

### **7.6 Cancellations and Rescheduling**

Notice of cancellation or change of recital date must be submitted in writing to the administrative assistant in the lobby of McCrary Music Building. Permission to reschedule a recital date must be granted by the Dean. In the event that a reservation is added or changed after the first day of class, the new reservation may not supplant a previously-scheduled faculty or student performance. See also section 7.1.

## **7.7 Programs**

The layout and printing of recital programs are the responsibility of the performer. Students are required to follow this procedure and the specifications listed below. If you have any questions, please see the Associate Dean for Academic Affairs.

When your recital repertoire has been finalized you must prepare a preliminary program using the program template of the Baylor School of Music. After initial proofreading by the major professor, the program should be signed by each member of the student's Graduate Committee. The last signature to be obtained is that of the Graduate Program Director. At that time, the student should inform the Administrative Assistant for the School of Music's Graduate Program (WHE 104) of the date, time, location, and committee make-up for the recital.

Submit one (1) preliminary program, signed by the student's graduate committee and the Graduate Program Director to the Administrative Assistant in the lobby of McCrary Music Building at least 15 days prior to the recital. Include timing of pieces.

Submit twenty-six (26) programs and the signed Recital Reservation Form to the Administrative Assistant, lobby of McCrary Music Building, no later than ten (10) days prior to the recital. Failure to submit the Recital Reservation Form with the required number of recital programs will prevent the student from scheduling dress rehearsals with the Administrative Assistant (MMB lobby).

A program template will be provided on computers in the METALab and the MERC. Students are encouraged to use a template when preparing the recital program.

### Recital Program Procedure

#### *30 Days Before Recital*

1. Type program information in program template (on METALab or MERC computers).
2. Proof program according to specifications below. Refer to examples of other student recitals in bound program book (in METALab and MERC), if needed.
3. Print copy of preliminary program.
4. Include, in writing, the timing for each piece on the preliminary program.
5. Submit copy to applied teacher for proofing.
6. Make corrections, if necessary.
7. Acquire signatures of committee members and the Graduate Program Director on preliminary program; inform Administrative Assistant for the School of Music Graduate Program (WHE 104) of the date, time, location, and committee for the recital.

8. Submit **signed** preliminary program to the Administrative Assistant (MMB).

### *15 Days Prior to Recital*

9. Make any final corrections as needed.
10. Print master copy of program on laser printer.
11. Take master copy to Central Duplication (Morrison Hall) at least 24 hours in advance of due date. Kinko's may be used, if official music paper is purchased from Central Duplication.
12. Request Central Duplication or other printer to print on music paper the number of programs required plus the 26 copies requested by the School of Music, to cut all to centered 6 1/4" x 9 1/2" size, and to shrink wrap 20 of the programs.

### *10 Days Prior to Recital*

13. Pick up and pay for program printing, cutting, and shrink wrapping.
14. Include, in writing, timing for each piece on one printed program (for recording studio).
15. Take these items to the Administrative Assistant (MMB) 2 days following hearing: 26 correct final printed programs (includes 20 shrink-wrapped programs and 1 program with timings). **All items must be submitted at the same time.**
16. Administrative Assistant will examine programs and sign Recital Reservation Form if #15 is fulfilled.
17. Dress rehearsals cannot be scheduled until #15 and #16 have been fulfilled.

### Program Specifications

**Programs not meeting these specifications will be returned to you to be reprinted.**

1. Must use program template
2. Camera-ready master must be printed on laser printer
3. Must use School of Music paper (purchase from Central Duplication)
4. Printer must cut to exactly 6 1/4" x 9 1/2" centered
5. Must use Palatino font for all text except recital type and fulfillment statement, which is to be Zapf Chancery
6. Minimum font size: 9
7. Recitalist's name and instrument in largest font
8. Names and instruments of all collaborating performers
9. Correct type of recital: Graduate or Special
10. Names of all pieces and movements to be performed
11. Full names of all composers with their birth and death dates
12. Full name of arranger, in addition to composer's name/dates, if piece is arranged
13. Intermission or Interval, if necessary
14. Fulfillment statement in Zapf Chancery\*
15. Name of recitalist's teacher: (Your name) is a student of (teacher's first/last name)
16. Complete date, place, and time of recital in **CAPS**
17. Faculty acknowledgment, if faculty member performs
18. No unnecessary information or symbols added (i.e., receptions, stars etc.)
19. If two pages are necessary, request Central Duplication to print front to back; submit one extra final program.

\* This recital is presented in partial fulfillment of the requirements for the Master of Music degree  
(Your name) is a student of (applied teacher's name)

Program notes and/or translations are the responsibility of the performer.

## **7.8 Recording and Performance Preparation**

A fee of \$50.00 is charged for the recording of recitals. This fee is added to the student's bill when he/she registers for recital credit.

A member of the School of Music recording studio staff will record each approved performance. Staff members will be available thirty (30) minutes before the performance to assist with pre-concert setup of recording equipment, and for thirty (30) minutes following the concert to assist with recording equipment break-down and storage. The School of Music does not provide video taping of performances.

Stage set-up, ushers, and house managers are the responsibility of the performer.

Special recitals will not be recorded unless requested by the performer. A \$50.00 fee will be assessed for the recording. A check payable to the Baylor University School of Music must be submitted to the Administrative Assistant in the McCrary Music Building Lobby. To arrange for recording, notify the Recording Studio (MMB 212).

For additional information contact the Concert and Promotion office (RG 200).

## **7.9 Special Recordings**

Any School of Music student or personnel may reserve School of Music facilities for the purpose of producing an audition tape. Facilities can be reserved according to availability and established priorities.

School of Music equipment may be used for producing recordings or duplications if the following conditions are met:

1. Fees will be assessed for use of the equipment,
2. Recording Studio personnel must be contracted to serve as technicians for recordings using School of Music equipment. These persons can be scheduled through the Office of the Hall Manager/Recording Technician (MMB 212).
3. All fees for personnel and supplies will be paid by the user. A list of fees is available in the Office of the Hall Manager/Recording Technician (MMB 212).

Recordings made without School of Music equipment require no fees. Any recording done in School of Music Facilities must be approved by the Hall Manager/Recording Technician. School of Music video equipment is not available for student recordings of any type.

## **8. Crouch Fine Arts Library**

### **8.1 Introduction**

Baylor University's Crouch Fine Arts Library, located on the third floor of Moody Memorial Library, has long been one of the outstanding music collections in the Southwest, with holdings that include over 110,000 volumes of music and music-related materials and nearly 43,000 recorded media items. The Crouch Library also houses a fine collection of rare materials which includes the Mrs. J.W. Jennings Collection of Medieval Music Manuscripts and early Printed Music, the Francis G. Spencer Collection of American Popular Sheet Music, and the Ouseley Collection dating from the eighteenth and nineteenth centuries.

Other special collections include the David Guion Collection, which contains this Texas composer's papers and manuscripts, the Charles Leonhard Special Collection in Music Education, the Cecil Porter Organ Music Collection, the Harry Eskew Collection in Hymnology, and the Music Missions Archive.

Baylor University students, faculty, and staff may check out music books, scores, and recordings from the desk in the Crouch Listening/Viewing Center (LVC).

Reference materials, special collections, and some scores do NOT circulate outside the Crouch Library.

## 8.2 Graduate Student Check-out Policies

1. Patrons must show their I.D. to check out ANY materials. NO EXCEPTIONS.
2. Graduate students may check out a maximum of ninety (90) items at any given time.
3. The ninety-item maximum may include the following items:

<u>format</u>	<u>Limit</u>	<u>check-out period</u>
Books and scores	up to maximum number of items (90)	42 days with 2 renewals
Computer files (CD-ROMs)	2	7 days with 2 renewals
Laser disc	total of 5 media items	4 days with 2 renewals
All other media		7 days with 2 renewals

4. Patrons will be charged the following fines for overdue items:

Books and scores:	\$0.25/day
All media items:	\$1.00/day

Fines double when items are returned late after a recall notice. A replacement fee, including processing charges, is assessed for unreturned items.

5. All recorded media materials must be returned to the Listening/Viewing Center circulation desk. Printed materials may be returned to either the LVC desk or the main circulation desk on the first floor of Moody Library.

### **8.3 Classroom Graduate Assistant Check-out Policy**

Classroom graduate assistants may sign out media in the name of the faculty member they are assisting only if they have the faculty member's I.D. in hand. No exceptions.

### **8.4 Reserve Materials**

1. Reserve materials may only be used in the Crouch Library.
2. A Reserve Lists Guide is kept at the LVC circulation desk to assist patrons with locating reserve materials for classes.
3. Permanent Reserve books are also located at the LVC desk.

### **8.5 Reference Books**

1. Reference books are located in several areas of the Crouch Library. Those marked as "Crouch Ref." or "Music Ref." are shelved in the Crouch Reference Room and the adjoining Crouch Reading Room.
2. Items marked "LVC Ref." are shelved in the LVC outside the Access Services Supervisor's office.
3. Items marked "Print/Ref. Desk" are shelved behind the Public Services desk in the Print/Reference Center.

### **8.6 Special Collections and Rare Materials**

1. Patron inquiries concerning the use of these materials should be directed to the Public Services Supervisor.
2. These materials do not circulate outside of the library.

### **8.7 Recital Recordings**

1. Archival copies of all recitals and School of Music ensemble performances are housed in the LVC.
2. One copy circulates.

### **8.8 Graduate Study Carrels**

1. Graduate students enrolled in thesis hours may check out a study carrel in the LVC. Enrollment will be verified with the Graduate Program Director.
2. Carrels will be assigned for each semester, renewable up to one (1) year.
3. Students may request a study carrel through the Access Services Supervisor.
4. No reference books, reserve materials, or periodicals may be left in carrels.
5. All materials left in carrels must be checked out.
6. Only the person to whom the carrel is checked out may use the carrel.
7. Loss of carrel key or failure to return it will result in a \$25.00 fine.

8. Library staff reserves the right to inspect the carrels and to remove unauthorized materials.

### **8.9 Library Staff**

Sha Towers, Fine Arts Librarian

James Floyd, Technical Services Coordinator

## Appendix A Music Theory Diagnostic Examination

### I. Exam format

The exam consists of two parts: aural and written. The aural portion tests your musicianship skills through dictation and aural analysis of music from the common practice period. The written portion, on the other hand, tests your analytical proficiency through score study. The information below provides more specifics about the exam:

#### Aural

##### Dictation

- Intervals: identification and notation of intervals from minor second to major tenth
- Melody: up to 10 measures long
- Rhythm: up to 8 measures long
- Two-part dictation: notate both parts of a contrapuntal example up to 6 measures in length
- Chord identification: identify chord quality (triads and seventh chords) and inversions
- Harmonic dictation: notate outer voices and analyze harmony with roman numeral symbols

##### Aural analysis

An example chosen from the tonal literature will be played. Questions concerning tonal/harmonic structure, compositional technique (sequence, pedal, motivic development, developmental procedures, imitation, etc.), and form will be addressed.

#### Written

Roman numeral analysis of a musical excerpt chosen from the literature. Questions on form and compositional technique (see preceding paragraph) may also be included.

### II. Sources for study

Kostka and Payne. *Tonal Harmony*.

Horvit, Koozin, and Nelson. *Music for Ear Training*.

Spencer and Temko. *A Practical Approach to the Study of Form in Music*.

Burkhart. *Anthology for Musical Analysis*.

## **Appendix B**

### **Music History and Literature**

### **Diagnostic Examination**

The Listening Examination of Musical Styles consists of approximately two dozen musical examples representing historical periods from the medieval period to the twentieth century. The responses request a knowledge of musical style (form, harmony, melody, texture, etc.), and types of works associated with suggested composers within particular periods of time.

The Music History and Literature Diagnostic Examination examines knowledge in the following areas:

major composers and their significant areas of composition (e.g., symphony, string quartet, cantata, German Lied, opera, etc.); major works representing various genres and historical periods; historical perspective (i.e., association of composers, types of works, and style features with particular periods); performing traditions.

To prepare for these examinations, two textbooks would be helpful:

Burkholder, J. Peter; Grout, Donald Jay; and Palisca, Claude V. *A History of Western Music*.

Morgan, Robert. *Twentieth-Century Music*.

## **Appendix C**

### **Piano Proficiency Requirements**

#### **Secondary Piano Curriculum**

##### Piano Level IV: Proficiency Requirements for Church Music.

#### Repertoire

- a. Two pieces, not memorized, intermediate level.
- b. One patriotic song with introduction, singing tempo.

#### Technique

- a. Pentascale vocal warm-ups cycling through all major keys, sung and played.
- b. Pentascale vocal warm-ups cycling through all major keys, conducted and played.

#### Harmonization

- a. At-sight examples using I/IV/Vy chords.
- b. Prepared lead sheet examples with broken chord accompaniments.

- c. Prepared worship songs with two-hand accompaniments.

#### Sight Reading

- a. Four-voice chorale textures.

#### Score Reading

- a. Prepared choral scores, SATB.

## **Appendix D Piano Proficiency Requirements**

### **Secondary Piano Curriculum**

#### Piano Level IVs: Proficiency Requirements for Composition.

#### Repertoire

- a. Two pieces, not memorized, intermediate level.

#### Technique

- a. All major scales and triad arpeggios, 2 octaves, hands together.

#### Harmonization

- a. At-sight examples using I/IV/V7 chords.
  
- b. Prepared lead sheet examples with broken chord accompaniments.

#### Transposition

- a. At-sight melodies in major and minor keys, demonstrating knowledge of standard instrumental transpositions.

#### Sight Reading

- a. Four-voice chorale textures.

#### Score Reading

- a. Prepared examples involving any combination of three non-transposing lines from instrumental scores and all four parts of SATB choral scores.

## **Appendix E**

### **Piano Proficiency Requirements**

#### **Secondary Piano Curriculum**

##### Piano Level VIIIs: Proficiency Requirements for Music Theory and Music History.

##### Repertoire

a. Four (Music Theory) or six (Music History) pieces, late intermediate level, memorization optional.

b. One instrumental accompaniment, performed with soloist.

##### Technique

a. All major, harmonic minor, and melodic minor scales and triad arpeggios, four octaves, hands together.

b. All diminished seventh arpeggios in root position, four octaves, hands together.

##### Harmonization

a. At-sight examples using I, IV, V7, V7/V, and V7/IV chords with broken accompaniment.

b. Prepared lead sheet examples with broken chord accompaniment.

##### Sight Reading

a. A piano solo of intermediate difficulty.

##### Score Reading

a. Prepared three-part instrumental scores, including one transposing part.

## **Appendix F**

### **Performance, Jury, and Recital Attendance Requirements in Piano**

#### **Recitals**

##### Advanced Performers Certificate

- Two solo recitals, each with a minimum performance time of sixty minutes, and two full-length collaborative recitals. The solo and collaborative recitals must receive a grade of A to be passed.

### Graduate

- Piano Performance: one solo recital of sixty minutes in length is required; the second recital may be either a solo performance or a program with chamber music and solo material combined.
- Piano Pedagogy and Performance: a solo recital with pedagogic literature, a combined solo-ensemble recital, or a pedagogic lecture-recital at least fifty minutes in length.
- Collaborative Piano: one vocal accompanying recital and one instrumental accompanying recital, each at least fifty minutes in length.
- Church Music, Piano: a solo recital or a combined solo-ensemble recital at least fifty minutes in length.

### **Recital Hearings**

Recital hearings for graduate degrees and for the Advanced Performers Certificate are optional.

### **Appendix G**

#### **Piano Juries**

#### Advanced Performers Certificate

- Students in the Advanced Performers Certificate program must present a qualifying jury during the first year of residence prior to the first recital as confirmation of full acceptance to the program.
- Students in the Advanced Performers Certificate Program must present a jury in semesters they do not perform a solo recital.

#### Graduate

- Students in Piano Performance, Piano Pedagogy and Performance, Collaborative Piano, and Church Music (Piano) must present a qualifying jury during the first year of residence prior to the first recital as confirmation of the area of concentration.
- Students in graduate piano degrees must present a jury in semesters they do not give a degree recital.
- Students in Theory, Composition, Music History, and Church Music must perform a jury each semester they are registered in piano until all degree requirements in secondary piano have been passed.

### **Jury Exemptions and Incompletes**

Any instructor who determines that a piano major or concentration would profit from a jury exemption in order to work without a deadline on technical matters should practice the following procedure. Written permission to the division director should be received from the student's instructor with justification for a jury exemption for the semester. This exemption should be counter-signed by the division director. The student who is exempt from the regular semester jury should understand that a jury exemption may increase the length of time required to finish the degree. If the student is a graduate student with an assistantship,

he/she should understand that the assistantship cannot be guaranteed beyond two years. In addition, the student should understand that repertoire requirements, which are normally met in a jury, must be made up in future semester juries if a jury exemption is approved.

Nonmusic majors (electives) and students who have completed degree requirements in secondary piano must present a jury at least every other semester.

A grade of “Incomplete” in piano may be given when a jury is missed due to illness confirmed by a doctor’s excuse or to a death in the immediate family or when a student passes a recital hearing at the end of a semester and the recital will be performed at the beginning of the next semester. In addition, a grade of “I” may be given on very selective occasions when a teacher feels that holding the student responsible for his/her work is preferable to failing the student.

## Appendix H

### RECITAL RESERVATION FORM

#### Graduate Students

Please refer to the Graduate Student Handbook for details on recital guidelines and procedures.

Name: \_\_\_\_\_ Local Phone: \_\_\_\_\_

Instrument: \_\_\_\_\_

#### 1. SCHEDULE RECITAL

Recital Date: \_\_\_/\_\_\_/\_\_\_ Location: \_\_\_Roxy Grove Time: \_\_\_\_\_ to \_\_\_\_\_  
 \_\_\_Recital Hall II  
 \_\_\_Meadows Hall  
 \_\_\_\*Jones Hall

#### 2. PRELIMINARY PROGRAM

Preliminary Program (with timing) must be signed by the graduate committee and the Graduate Program Director and submitted to the administrative assistant in the lobby of McCrary Music Building no later than 45 days prior to the recital date.

#### 3. PROGRAMS

Submit this Recital Reservation Form with recording fee and 26 correct final printed programs (see Program Procedure on reverse) to the administrative assistant in the lobby of McCrary Music Building, no later than 2 days after passing the hearing, if applicable, or 15 days prior to the recital. Failure to do so will prevent you from being able to schedule dress rehearsals.

26 Final Programs submitted: \_\_\_/\_\_\_/\_\_\_ Received by \_\_\_\_\_

#### 4. SCHEDULE REHEARSALS

Rehearsal times may be reserved with the administrative assistant in the lobby of McCrary Music Building once the signed preliminary program, recording fee, 26 correct final printed programs, and this form have been submitted to the administrative assistant.

Rehearsals: 4 hours

Location: \_\_\_Roxy Grove  
 \_\_\_Recital Hall II  
 \_\_\_Meadows Hall  
 \_\_\_\*Jones Hall

Date: \_\_\_/\_\_\_/\_\_\_  
 Date: \_\_\_/\_\_\_/\_\_\_  
 Date: \_\_\_/\_\_\_/\_\_\_  
 Date: \_\_\_/\_\_\_/\_\_\_

Time: \_\_\_\_\_ to \_\_\_\_\_  
 Time: \_\_\_\_\_ to \_\_\_\_\_  
 Time: \_\_\_\_\_ to \_\_\_\_\_  
 Time: \_\_\_\_\_ to \_\_\_\_\_

\*Percussion and organ recitals only as approved by respective professors.

## Appendix I

### Checklist for Graduation

This checklist is provided for convenience and quick reference for students who are entering their last semester of study in the M.M. program. Unless otherwise noted, these items are required of all M.M. students. Dates for spring graduation are in parentheses.

- \_\_\_\_\_ File for Graduation in the Graduate School by August 30 (January 19)
- \_\_\_\_\_ All diagnostic exam requirements in Music History and Literature and Music Theory satisfied (before scheduling of oral exam)
- \_\_\_\_\_ All foreign language requirements satisfied by November 11 (March 29) [Music History and Literature students only]
- \_\_\_\_\_ All diction requirements satisfied [Vocal Performance / Collaborative Piano / Church Music with vocal performance emphasis students only] (before scheduling of oral exam)
- \_\_\_\_\_ All piano proficiency requirements satisfied [Music History and Literature, Music Theory, Composition, Church Music students only] (before scheduling of oral exam)
- \_\_\_\_\_ All “incomplete” grades from previous semesters removed (before scheduling of oral exam)
- \_\_\_\_\_ Recital scheduled beginning September 6 (January 19 [tent.]) [Performance, Collaborative Piano, Piano Pedagogy and Performance, Church Music with performance, composition, or conducting emphasis majors only]
- \_\_\_\_\_ Copies of final thesis draft submitted to faculty committee by October 24 (March 2) [Thesis students only] (specific date depends upon scheduling of final oral exam)
- \_\_\_\_\_ Oral examination by October 31 (March 9) [Thesis students only; must be scheduled with Graduate School 10 working days before the exam]]
- \_\_\_\_\_ Defended and approved thesis submitted to Graduate School by November 14 (March 28) [Thesis students only]
- \_\_\_\_\_ Oral Examination by December 5 (April 27) [Non-thesis students only; must be scheduled with Graduate School 10 working days before the exam]

**Academic Calendar  
for Music Graduate Students**

<b>Fall Semester 2011</b>		
August	16	Diagnostic exams
	17	Graduate School orientation
	22	Classes begin
	30	Last day to file for December Commencement
September	6	First day to schedule graduate recital for the semester
October	31	Last day for thesis candidates to take oral examination for December Commencement
November	11	Last day for thesis candidates to satisfy foreign language requirement
	14	Last day for submission of defended and approved copy of thesis to Graduate School for December Commencement
December	1	Last day for removal of incompletes for graduating students
	5	Last day for non-thesis programs to take oral examination for December Commencement. Last day of classes.
	8-14	Final examinations
	17	Commencement at Ferrell Center
<b>Spring Semester 2012</b>		
January	7	Diagnostic exams
	9	Classes begin.
	19	First day to schedule graduate recital for the semester (tent.)
	19	Last day for Graduate students to file for May Commencement
March	9	Last day for thesis candidates to take oral exam for May Commencement
	28	Last day for submission of defended and approved copy of thesis to Graduate School for May Commencement
	29	Last day to satisfy foreign language requirement for May Commencement
April	23	Last day for report of results of recital performances for May Commencement
	27	Last day for non-thesis programs to take oral examination. Last day of classes for the semester and for removal of incompletes for graduating students
May	2-8	Final examinations
	11-12	Commencement at Ferrell Center