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SCHOOL OF MUSIC
VOCAL HANDBOOK

Division of Vocal Studies

Baylor University
2011-2012

VOCAL STUDIES HANDBOOK

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Revised 8/11

Dear Baylor Voice Student:

Welcome! This handbook has been prepared to give you helpful information about Baylor University's Division of Vocal Studies. Specific policies, procedures, and degree requirements are outlined. Your careful study of these pages should answer many of the questions and concerns facing you, both as you begin this exciting time of your life and as you anticipate your studies in the coming years. The members of the Voice Faculty are here to assist you in your endeavors. Should any policy or statement need clarification, don't hesitate to ask any of us for assistance.

The Division of Vocal Studies emphasizes strong and thorough class and private vocal instruction, providing sound training in vocal repertoire, pedagogy, diction, and artistry, while maintaining a primary commitment to excellence in performance. We hope that your time at Baylor will be both stimulating and productive.

The Voice Faculty and Staff

This handbook describes policies and procedures for undergraduate voice students enrolled as music majors in the School of Music at Baylor University. The provisions of this handbook do not constitute a contract express or implied between Baylor University or the School of Music and any applicant, student, student's family, or faculty or staff member. Baylor University and the School of Music reserve the right to change the policies, procedures, rules, regulations, and information in this handbook at any time. Changes will become effective at the time the proper authorities so determine, and the changes will apply to both prospective students and those already enrolled. This handbook is a general information publication only, and is not intended to nor does it contain all regulations that relate to students in the School of Music.

Teacher Assignments

Upon registration for voice, all majors and concentrations will receive biographies of the voice faculty and a Teacher Request Form whereon the applicant may indicate four teachers of his/her choice in order of preference. This form should be completed and returned to the Vocal Office before teacher assignments are made.

The number of openings in the studios will vary from year to year, but a student's teacher request is honored if at all possible. An applicant may contact and audition for a particular teacher prior to matriculation. The teacher may then request that this student be placed in his or her studio if he or she wishes. Teacher assignments will be made by the Director of the Vocal Division in consultation with the Voice Faculty. Studio assignments will be posted in a timely manner on the bulletin board outside of the Vocal Office. (WHE 206)

Lessons

Lessons are either 25 or 50 minutes in length, although they are often referred to as "half hour" and "hour" lessons. The extra few minutes should enable students to make it to their next class or appointment on time. Those students enrolled in the following course numbers will receive one 25-minute lesson weekly:

- 11V1 Undergraduate voice electives, Freshman and Sophomore
- 31V1 Undergraduate voice electives, Junior and Senior
- 51V1 Graduate voice electives

Those students enrolled in the following course numbers will receive one 50-minute lesson or two 25-minute lessons weekly:

- 12V1 BA, BM, BME concentrations: Freshman and Sophomore
- *32V1 BA, BME concentrations: Junior and Senior
- *34V1 BM performance majors: Junior and Senior
- 52V1 Graduate Vocal concentration majors and electives
- 54V1 Graduate Vocal Performance majors

*BA, BME and BM majors must pass Level II before they register for upper level voice courses (32V1, 34V1).

In the semester that a BM Vocal Performance major takes conducting (MUS 2260), he/she will register for 32V1. It is recommended that BM and BA majors take conducting in the spring semester and BME majors in the fall semester of their junior year.

Make Up Lessons

Those lessons missed by your teacher for any reason will be made up. Student absences for any reason, including illness or scheduling conflicts, will be made up at the discretion of the teacher, and only if the teacher is notified prior to the absence. Any time the University is officially closed (such as holidays) or one of the choirs is off campus, the lessons will not be made up.

In order to receive a passing grade, a student must attend 75% of the scheduled lessons during a semester. Individual teachers have the right to develop their own policy on the matter of student absences. If for any reason your ability to meet this requirement seems doubtful, discuss it with your teacher as early in the semester as possible. Waiting until the last part of the semester might mean that failure becomes unavoidable.

Studio Class

Studio Class is a group made up of those students studying with a particular teacher. Your studio class will meet at a time and place designated by your teacher on a weekly basis. Attendance and participation in this class comprises a part of your semester grade in voice.

Collaborative Pianists

Vocalists and instrumentalists who are studying applied music are expected to engage the services of a collaborative pianist in a timely fashion to play for lessons, rehearsals, and performances. Please see the “Guidelines for Working with Collaborative Pianists” that appear below. Compensation for these services is the responsibility of the student. A limited number of student pianists are provided free of charge by the School of Music. These are graduate assistants and students from the undergraduate and graduate accompanying courses. Because of the demand for collaborative pianists, students presenting degree recitals will be given first priority for these pianists. Collaborative pianists are also available on a private, free-lance basis. A list of pianists is available at RG 209, or via e-mail. (Pianists wishing to be included in this list should contact the Director of Collaborative Piano.) Fees for free-lance pianists typically range from \$15 to \$20 per half hour, depending on the level of experience of the pianist, and the amount and difficulty of repertoire to be prepared. While the list of pianists is provided through the school, all arrangements with these pianists (contracting, scheduling and payment) are the exclusive responsibility of the student. Please e-mail the director with any questions regarding collaborators or collaborative services.

Guidelines for Working with Collaborative Pianists

*The essential guideline: **plan ahead***

1. The student **soloist is responsible to contact the pianist in advance** to allow for adequate preparation of repertoire for rehearsals, lessons, and performances. This demonstrates respect for the pianist’s time and other performing commitments as well as a desire for a high-quality musical experience.
2. **Music** should be given to the pianist as soon as it has been assigned. *Do not wait until you wish to rehearse together to get the pianist the music.*
3. **Inadequate preparation time may result in a delayed performance.**

These minimum amounts of preparation time for various activities must be met for pianists provided through the school:

(time allowed should be increased with the difficulty of the piece)

Rehearsal	48-72 hours
Lessons	1 week
Performances (music hours, recital hearings, juries, etc.)	2 weeks

It is well within the pianist’s right to refuse a request for a rehearsal, lesson or performance date if she/he was not given the music in a timely fashion, or if the

minimum preparation time was not met.

4. A minimum of 24-hours notice is to be given **for cancellation or rescheduling** of rehearsals, lessons or other engagements. Meetings cancelled with less than a 24-hours notice, unless the direct result of an emergency situation, will only be rescheduled at the pianist's discretion.
5. Know the best way to reach your pianist. Pianists have been advised to respond to **messages** in a timely fashion; however, a soloist should not assume that the pianist "got the message" and should keep calling or writing until confirmation is received.
6. Pianists who are provided through the school are assigned a certain number of hours per week. **Hours** may not be "banked" or "stored" for a later use unless the pianist agrees to do so. Hours beyond those assigned per week are *subject to a charge* at the pianist's discretion. Fees and method of payment should be discussed in advance.
7. In working with freelance pianists, students should show similar consideration for the pianist's time by procuring her/his services well in advance, by making sure she/he has the score, and by discussing all fees and how they are to be paid. It is strongly suggested that some sort of invoice system be used to facilitate this.

Any questions, comments or concerns should be directed to:

Director of Collaborative Piano

710-6514

RG 209

CHANGING VOICE TEACHERS

If you have problems with your assigned teacher and wish to change from one studio to another, you must follow this procedure:

1. Speak to your teacher about your concerns.
2. Speak with the Director of Vocal Studies. He/She will offer counsel to you and will act as a mediator if conflict arises.
3. If the problems cannot be worked out, sign the attached STUDIO TRANSFER REQUEST and take it to your teacher.
4. After discussing your concerns and intentions, the teacher will sign the form, releasing you from that studio at the end of the semester.
5. Make arrangements with another teacher for an audition. Take the form with you.
6. Upon hearing you, the prospective teacher may accept you or suggest another faculty member.
7. When agreement has been made with a new teacher, he/she will sign the release form and give it to the department head.

NOTE: Freshmen and transfer students are expected to remain with their assigned teacher for at least two semesters before a studio change will be considered. It is considered professionally unethical to discuss changing studios with another teacher until you have followed steps 1-3 above. The voice faculty will not discuss possible studio changes with students until they see a release form from the current teacher.

Vocal Testing Standards and Degree Requirements

I. ACHIEVEMENT TESTS (JURIES)

- A. Every voice student must take an achievement test or level hearing at the end of each semester during the examination period. If a student is unable to sing a jury or level because of illness, he/she must present a doctor's excuse. A student may be excused from juries in the semester of a recital at the teacher's discretion. A student who has completed both levels and recitals and who elects to study voice is excused from taking a jury. Level proficiency is not required for BA Academic majors.
- B. All students will list their semester's repertoire by title and composer on the Jury/Level Evaluation sheets (provided by the Vocal Division Office) in sufficient quantity for the faculty committee which comprises their jury. Songs prepared for the jury should be clearly indicated. In the case of Level Hearings, only prepared literature should be listed. Solo, duet, and chamber music may be offered as part of a Jury/Level Hearing. All music listed must be performed on demand.
- C. Repertoire requirements for non-music majors are at the discretion of the teacher; however, a minimum of three songs in any language is suggested. An achievement jury is required at the end of the semester of study. Usually only one memorized song will be heard by the jury.
- D. Music majors enrolled for one 50-minute lesson per week should memorize a minimum of six songs each semester, which should represent various vocal styles, languages, and periods. The teacher may reduce these requirements for a non-level jury if the student is pursuing specific technical goals. The faculty committee will make selections from the repertoire list.
- E. The Division of Vocal Studies uses a 100-point scale to evaluate Jury and Studio Achievement.

97-100	A+
94-96	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D

60-63 D-
Below 60 F

II. LEVEL HEARINGS

All voice majors must pass two full-faculty Level Hearings before their degree recitals may be given; these are outlined below. Normally these hearings will be taken at the end of a semester, instead of a Jury. Only in unusual extenuating circumstances may a Level Hearing be taken at another time in the semester.

GRADING: These two Level Hearings and Recital Hearings will be graded “pass/fail” by the faculty: a majority of “pass” votes from the faculty evaluating the Level Hearing or Recital Hearing is needed for successful completion. Each teacher will factor these examination results into the semester’s grade at that teacher’s discretion.

REPEATING A LEVEL: A student failing a full-faculty Hearing (Level or Recital) may repeat it. No Level may be taken more than twice. Two failures will result in the student’s being advised into another degree plan or major.

EXAMINATION FORMAT: The Vocal Division Faculty, sitting as a committee, will select from the repertoire submitted, always including required items. The faculty will write comments to support their grade and to aid in the student’s progress.

A. Level I: a hearing before the full Vocal Faculty to evaluate the student’s progress in his/her degree program.

1. This hearing usually occurs at the end of the second semester of study: transfer students or students changing degree plans may take this exam (based on audition results) at other times with the teacher’s approval.

2. Repertoire requirements are six songs, in two or more languages, including English. The repertoire may include songs studied in previous semesters. All repertoire should be memorized with the exception of oratorio arias or chamber music which may be performed with the score, according to standard performance practice.

3. **Keyboard Concentrations** in the BME and BM Church Music degrees must demonstrate their proficiency in singing by passing Level I after two to four semesters of vocal study. Consent of the teacher is needed.

Repertoire requirements: six songs in at least two languages are to be memorized. There is no aria requirement or self-prepared song.

B. Level II: a hearing before the full Vocal Faculty to approve upper division standing and readiness to begin recital preparation.

1. This hearing will usually be taken at the end of the fourth semester of study: if possible, there should be two semesters of study between Level I and Level II, and at least one semester between Level II and any recital.

2. Repertoire requirements: eight pieces which include at least one selection in French, German, Italian, and English. Latin, Spanish and other languages may be included as long as there is one selection in each of the four required languages. The pieces may include ones from previous semesters, but no material may be used from Level I. All repertoire should be memorized with the exception of oratorio arias or chamber music which may be performed with the score, according to standard performance practice. One of the eight selections must be prepared by the student without help from the teacher: this piece, designated the “self-prepared” piece should be assigned approximately six weeks prior to the hearing, and must be in Italian, German, or French.

3. Special repertoire requirements for the various degree programs follow:

BM, Vocal Performance

Included in the eight pieces must be an opera aria and an oratorio aria: one of these arias must have a recitative section. A separate recitative may be prepared for Level II, if neither aria chosen contains one.

BM, Church Music, Vocal

Level II repertoire should include sacred selections, including an oratorio aria with a recitative section. An opera aria may be included but it may not replace the oratorio aria.

BME, Vocal Concentration: BA, in Music, Vocal Concentration

An opera or oratorio aria, including a recitative section, must be one of the eight pieces.

BME, BM Church Music Keyboard Concentrations refer to page 9, under Examination Format: A. Level 1, 3.

VOICE RECITAL REPERTOIRE

BME, BA, BM Church Music, and BM Junior recitals should have 25 minutes of music. Literature from the Levels may be used. The program should be composed of a variety of styles and languages. All repertoire, with the exception of oratorio arias or chamber music, must be memorized at the time of the hearing unless otherwise approved by the Division of Vocal Studies faculty.

BM Senior Recitals should have between 40 and 50 minutes of music. Literature from the Levels may be used. The program should be composed of a variety of styles and languages. All repertoire, with the exception of oratorio arias or chamber music, must be memorized at the time of the hearing unless otherwise approved by the Division of Vocal Studies faculty.

MM Church Music Vocal Performance Recital should have 50 minutes of music, of which 25 minutes will be devoted to sacred music.

MM Vocal Performance Recitals should have 50 minutes of music. Two graduate credits in "Recital" are required for this degree: one of these must be a full-length solo recital: the second credit may be earned through performance of:

- a. a full length solo recital
- b. a major role in an opera production (the student must petition his/her graduate committee for approval of the role to be sung for credit)
- c. a lecture-recital

Recital content and form will be decided with the major professor, and must be approved by the Director of Graduate Studies and the student's Graduate Committee at least 45 days prior to performance. All repertoire, with the exception of oratorio arias or chamber music, must be memorized unless otherwise approved by the Division of Vocal Studies faculty.

There will be no recital hearing at the graduate level. Each recital will be heard by that student's Graduate Committee. This committee will grade each recital individually and without consultation immediately following the performance. The average of the grades will constitute the credit grade.

Recitals

You must enroll in the recital course that corresponds to your applied music course during the semester that you present your recital. You will not be allowed to schedule your recital if you are not enrolled. Please consult the University Catalog for further information.

Scheduling / Reserving a Hall

All reservations for recitals are made through the Administrative Assistant (McCrary Lobby) 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 against a faculty or ensemble performance.

Exceptions

Any deviations from the specified policies must be approved by the Associate Dean of Operations.

Scheduling Recitals

Recitals must be presented on or before the last day of classes in a semester, with the exception of spring semesters in which the last class day is Friday. In that case, recitals may be scheduled on Saturday and Sunday following the Friday which is the last class day. No one will be allowed to schedule a recital unless he/she is enrolled in the appropriate recital course. Any exception to this policy must be approved by the Associate Dean for Operations. Student degree recitals for the **Fall 2011** semester may be scheduled as follows.

Tuesday, September 6:	All graduate recitals; Sr. BM Piano recitals
Wednesday, September 7:	Sr. BM recitals – Performance Majors only
Thursday, September 8:	BME recitals and other Senior BM recitals (Comp; Church Music)
Friday, September 9:	All Junior recitals and BA recitals
Tuesday, September 13:	Special recitals and any other non-degree student recitals

An Undergraduate Recital Reservation Form must be obtained from the Administrative Assistant (McCrary Lobby) at the time your recital is scheduled.

Once a recital is scheduled on the School of Music calendar, a \$25.00 fee will be assessed for every change.

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.

Location and Time

Senior BM 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. All other degree recitals must be scheduled so that the halls are vacated prior to 7:00 p.m.

Recitals occurring in other on-campus venues must be approved by the Associate Dean for Operations and scheduled with the Administrative Assistant (McCrary Lobby). All off-campus venues must be approved by the Associate Dean. It may not be possible for the School of Music to provide recording services for off campus recitals. At the time an off campus request is approved, the Associate Dean for Operations will advise students if it is necessary for them to secure their own recording services.

There is no cutoff date for giving non-degree recitals in the fall semester. Non-degree recitals may not be presented after March 16 during the spring semester. 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.

Length of Recital

A maximum of fifty (50) minutes and a minimum of forty (40) minutes of music is required for a Senior BM recital. All other degree recitals may not exceed twenty-five (25) minutes of music.

Scheduling Hearings

Hearings may be scheduled with the Administrative Assistant (McCrary Lobby) thirty (30) days prior to the recital date. Hearing must be passed a minimum of

fifteen (15) days before the recital. **Vocal students must obtain a Student Recital Hearing Scheduling Form from the Vocal Office or from the School of Music website under Current Students.**

Scheduling Rehearsals

Hearing Rehearsals

Rehearsal time may be reserved at the time the hearing is scheduled or a maximum of 15 days before the hearing. Scheduled rehearsal time for hearings will be deducted from the allocated rehearsal hours.

An Undergraduate Recital Reservation Form must be submitted to the Administrative Assistant (McCrary Lobby) in order to schedule recital hearing rehearsals.

Recital Rehearsals

Recital rehearsal time may be scheduled once the hearing is passed and the signed Recital Reservation form and 27 correct final printed programs have been submitted to the Administrative Assistant (McCrary Lobby).

Up to three (3) hours of rehearsal time (including setup and breakdown) in the hall for Senior BM recitals may be distributed as the performer desires. All other undergraduate recitals may schedule up to two (2) hours of rehearsal time (including setup and breakdown) in the hall. In the event of unusual setup and breakdown circumstances, an additional thirty (30) minutes of time may be reserved for each rehearsal.

A signed Undergraduate Recital Reservation Form must be submitted to the Administrative Assistant (McCrary Lobby) in order to schedule recital rehearsals.

Collaborative Pianists

Pianists are to be contacted early in the recital planning process; they are to be given music a minimum of **six weeks in advance of the hearing** in order to allow for their optimum preparation. All fees and arrangements for payments are the responsibility of the student and are to be discussed in advance. All collaborating musicians' names are to be included on any programs, advertisements, flyers,

etc.; the term “assisted by” should not be used under any circumstances, and the term “pianist” should be used instead of “accompanist.”

Recital Programs

The layout and printing of student recital programs are the responsibility of the performer. Students are required to follow this new procedure and its specifications listed below. If you have any questions, please see Dr. Georgia Green, Associate Dean for Academic Affairs (WHE-128).

Before Hearing (Undergraduates only)

1. Type program information in program template (on METALab & MERC computers).
2. Proof your program according to specifications below. Refer to examples of other student recital programs in bound program book (in METALab and MERC) if needed.
3. **Take a copy to your applied teacher for further proofing.**

When Hearing is Passed

4. Make any final corrections as needed after hearing is passed.
5. **Take master copy for final proofing to Administrative Assistant (McCrary Lobby).**
6. Take master copy to Central Duplication (Morrison Hall, Room 150, Monday-Friday, hours 7:30-6:00) at least 24 hours in advance of due date. Kinko’s may be used if official music paper is purchased from Central Duplication.
7. Request Central Duplication or other printer to print on music paper the quantity of programs you need plus the **27** we need, to cut all to centered 6 1/4” x 9 1/2” size, and to **shrink-wrap 20 of the programs.**
8. **Applied teacher’s signature is required on one final printed program and the recital reservation form.**
9. **Write in timing for each piece on one final printed program (for Recording Studio).**

After Hearing is Passed and No Later than Ten Days Before Recital

10. Turn in the **27 correct** final printed programs (includes 20 shrink-wrapped programs, 1 signed program by applied teacher, 1 program with timings)

and signed Recital Reservation Form to the Administrative Assistant (McCrary Lobby). Programs will be checked and Recital Reservation Form will be signed. **Dress rehearsals cannot be scheduled until #10 has been completed.**

Program Specifications

Programs not meeting these specifications will be returned to you to be reprinted:

- Must use program template
- Camera-ready master must be printed on laser printer
- Must use School of Music paper (purchase from Central Duplication)
- Printer must cut to exactly 6 1/4" x 9 1/2" centered
- Must use Palatino font for all text except recital type and fulfillment statement which is to be Zapf Chancery
- Minimum font size: 9
- Recitalist's name and instrument in largest font
- Names and instruments of all other performers as indicated on template
- Correct type of recital: Senior, Junior, BME, Church Music, BA, Special
- Names of all pieces and movements to be performed
- Full names of all composers with their birth and death dates
- Full name of arranger in addition to composer's name/dates, if piece is arranged.
- Intermission or Interval, if needed
- Fulfillment statement in Zapf Chancery
- Name of recitalist's teacher: (Your Name) is a student of (teacher's first/last name)
- Complete date, place, and time of recital in **CAPS**
- Faculty acknowledgement, if faculty member performs
- No unnecessary information or symbols added (i.e. receptions, stars etc.)
- If 2 pages are needed, request Central Duplication to print front to back; submit 1 extra final program. If 2-page joint recital, submit 2 extra final programs.

Recording

A member of the School of Music recording studio staff will make an audio recording of each approved performance, with the possible exception of off campus recital venues (please refer to policy for off campus recitals on page 13 for more information.) 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 breakdown and storage. The School of Music **does not** provide video taping of

performances. **Assistance for stage setup, ushers, and house managers are the responsibility of the performer.**

Special Instruments

The Dowd harpsichord is available for use only in Roxy Grove Hall. The Collegium harpsichord is also available for use in School of Music sponsored functions. Anyone wishing to use the Collegium harpsichord should contact Dr. Jann Cosart. Requests for harpsichord tuning should be submitted to the piano technician at least two weeks in advance of the performance.

The Hamburg Steinway concert grand in Roxy Grove Hall is to be used only for faculty and piano degree recitals.

**MUS 1001
Recital Attendance Syllabus**

- Instructor:** Dr. Georgia Green, Associate Dean for Academic Affairs
Room 128, Waco Hall East
Georgia.Green@Baylor.edu
- Attendance Monitor:** Mrs. Georgianne VanDyke, Assistant for Academic Records
Room 107, Roxy Grove
Georgianne.VanDyke@Baylor.edu
- Goals:**
1. To provide students with opportunities to participate as audience members in the active process of music-making
 2. To provide students with opportunities to develop and broaden listening skills as musicians.
 3. To provide students with opportunities to hear a broad range of music repertoire presented in live performances by large ensembles, chamber music groups, and soloists.
 4. To provide students with opportunities to hear performances by all Baylor University faculty and students, as well as guest artists.
 5. To provide students with opportunities to develop and model appropriate concert etiquette as audience members.
- Grading:** **Grades assigned will be either 'P' (Pass) or 'Fa' (Fail). To Receive a grade of 'P', a student must attend 8 events during the semester for which the student is registered in MUS 1001. If a student does not attend 8 events, the assigned grade will be 'Fa'. No incompletes will be given. There are additional requirements for first-semester freshmen and transfer students related to UNIV 1000 and BU 1000.**
- Only events from the following categories will satisfy recital attendance requirements:**

- All Baylor School of Music Ensemble events

- All Baylor faculty recitals – solo and chamber music
- All School of Music Convocation events – excluding lectures and master classes
- All guest recitals
- DAS events

A maximum of two (2) outside events may be counted toward the total number of required events (8). Waco Symphony Concerts will be considered outside events. All outside events other than Waco Symphony should be pre-approved for credit by the Associate Dean. “Music This Week” postings will indicate those events that will satisfy attendance requirements. No event will receive double credit.

MUS 1001 is an academic course at Baylor, and the University Honor Code applies fully to work done in this course. Any dishonesty related to MUS 1001 is a violation of the Honor Code and will be treated as such. This includes misrepresenting in any way a student’s attendance at a recital, or being aware of such misrepresentation without notifying the Associate Dean for Academic Affairs. Minimally, any dishonesty associated with this course will result in failure of the course, and could result in further action taken by the University Honor Council.

Degree Requirements: All BM, BME, and BA (music) majors must successfully complete six semesters of MUS 1001 with a grade of ‘P’. Music minors must complete two semesters of MUS 1001.

The above requirement is modified for transfer students who were music majors at their transfer institutions as shown below:

<u>Freshmen</u> Music Transfers	(up to 30 hours completed)	6 semesters required
<u>Sophomore</u> Music Transfers	(30 hours completed)	4 semesters required
<u>Junior</u> Music Transfers	(60 hours completed)	2 semesters required
<u>Senior</u> Music Transfers	(90 hours completed)	1 semester required

Transfer students who were **not** music majors at their transfer institution *must complete six (6) semesters of MUS 1001.*

Additional Requirements:

The following additional requirements applying to MUS 1001 should be noted:

1. First- and Second-Semester Freshmen music majors **must** register for MUS 1001.

2. Students are strongly advised to register for MUS 1001 each subsequent semester until the requirement is completed.
3. A student **must be registered for MUS 1001 in order to receive credit** for the course. If the course is added after the semester has begun, the **student** must process the drop/add procedure and will be assessed the drop/add fee. The list posted at room RG 107 indicates students who have not fulfilled the graduation requirements, **not** students who are currently enrolled in the course.
4. No more than two outside performances per semester will be accepted for credit. Outside performances are any performances which are not sponsored by the BU School of Music. These events should be pre-approved by the Associate Dean for Academic Affairs in order to receive credit. (Waco Symphony concerts do not have to be pre-approved.) In order to receive credit for an outside event, both a program and a ticket stub must be submitted to Mrs. VanDyke (room RG 107) no later than 5:00 on the day following the event. For a weekend event, the materials must be submitted no later than 5:00 p.m. the following Monday.
5. No events will receive double credit. No credit will be given for TMEA events.
6. Students who do not meet requirements for any given semester will receive a grade of "Fa". Deficiencies **may not** carry over into a subsequent semester. A student **may not** substitute an academic music course for failing grades in MUS 1001.
7. Students will not receive credit for attendance at any event in which they participate as a performer for any portion of the program.
8. The last day to earn recital credit is the last class day of the semester.

Procedures Regarding Attendance Documentation:

1. Students will be required to swipe their current, active Baylor ID card as they enter the event, and again after the event has ended.
2. **Under no circumstances will a student be allowed to enter his/her Baylor ID number manually. A student must present his/her ID to the attendance monitor to be swiped in order to receive credit for the event.**

3. Entry swipes will begin approximately 15-20 minutes prior to the performance. Entry swipes will not be allowed once the performers are on stage.
4. Students should process their exit swipe **immediately** after the performance is over. Exit swipes will not be allowed until after the performance has ended.
5. Under no circumstances should any student argue with the attendance monitor. The attendance monitors follow the procedures described in this syllabus and cannot deviate from these rules in any manner.
6. **Attendance records will be kept in the MUS 1001 Blackboard Site in the grade center. PLEASE NOTE: There will be a period of time of several days between the event and the time that the attendance at that event is recorded in Blackboard. An announcement will be posted in the Blackboard Site each time that the attendance records are updated**

Vocal Music Hours

There will be 8-10 Vocal Music Hours scheduled each year. Dates for these Music Hours will be posted at the beginning of each semester. A member of the Voice Faculty will manage these departmental recitals. In order to appear on a Music Hour, you must secure a form from The Division of Vocal Studies Office (WHE 206) or online, complete the form, obtain your voice teacher's signature, and turn it back in to the office. These forms must be submitted by 5:00 p.m. on Thursday, prior to the performance.

Participants will be accepted according to the order of submission and if there is no room for you on the Music Hour requested, you will be placed on the next date.

Master Classes

Each semester the Division of Vocal Studies hosts a guest artist as a part of the Lyceum Series of Master Classes. These Master Classes are an important learning opportunity for you. If there is a Division of Vocal Studies Master Class scheduled during your regular lesson time, you will be required to attend the Master Class in lieu of your lesson.

CHORAL MUSIC AT BAYLOR

Auditions for the Choral ensembles take place near the end of the fall and spring semesters for returning students, and during Welcome Week for incoming freshmen and transfer students. The various choirs are:

A CAPPELLA CHOIR (MUS 0100) - The premiere choir at Baylor University. Selected by competitive audition, the 64-voice choir performs a wide variety of musical styles and appears on and off campus. The A Cappella Choir recently performed at the prestigious National American Choral Directors Association Convention.

Rehearsals --MWF— 11:15-12:35 p.m.--MMB 114--1 hr.

CONCERT CHOIR (MUS 0107) - The 65 - 70 voice Concert Choir performs music from all styles of choral repertoire with emphasis upon both accompanied and unaccompanied works. Under the direction of Dr. Lynne Gackle, the choir frequently performs major works, having recently sung *Te Deum* by Haydn, *Requiem (Fauré)*, and *Mass in G* by Schubert in collaboration with the Baylor Campus Orchestra. At least once each year, the choir joins forces with the A Cappella Choir for major performances with the Baylor Symphony Orchestra. The choir is open to both Music Majors and non-majors upon audition. Performing on and off campus, the auditioned group has developed a strong reputation for excellence.

Rehearsals --MWF— 11:15-12:35 p.m.—Recital Hall II – WHE --1 credit hr

MEN'S CHOIR (MUS 0121) - With a long history at Baylor, the 50-60 voice Men's Choir provides an exciting experience from barbershop harmonies to serious works. Comprised of many non-majors, the group has appeared at major venues, including the Texas Music Educators Association Convention.

Rehearsals --TR--12:30-1:45 p.m.--RH II--1 hr.

WOMEN'S CHOIR (MUS 0124) - Comprised of both music majors and non-majors, the Women's ensemble is an auditioned choir of 90 - 100 voices which provides the opportunity for performance of a wide variety of excellent repertory for women's voices. The ensemble performs for the Parents Weekend Concert, Fall and Spring Concerts, the Christmas at Baylor Concert and hosts the Baylor Women's Choir Festival as well as participates in the Texas Intercollegiate Women's Honor Choir Festival. Additionally, the Women's Choir performs independently as well as with other campus ensembles such as the Men's Choir and the Campus Orchestra. The Women's Choir is directed by Dr. Lynne Gackle, Associate Director of Choral Activities and Associate Professor of Ensembles.

Rehearsals--TR--11-12:15 p.m.—Location – TBA - 1 credit hr.

CHAMBER SINGERS (MUS 0105) - the 16 voice Chamber Singers specializes in music from the Renaissance and contemporary areas. Noted for its excellence in the choral art, the auditioned group performs as the resident choir for Armstrong-Browning Library.

Rehearsals--TR--11-12:15 p.m.--RH II--1 hr.

BAYLOR BELLA VOCE (MUS 0193) Baylor Bella Voce is a highly select women's choral ensemble of forty-two singers. Entrance into this ensemble is by audition only. The course is open primarily to music majors (voice majors, choral music education majors and church music majors) at the undergraduate and graduate level. Baylor Bella Voce performs a wide and interesting variety of choral selections reflecting various style periods and genres from the vast repertoire of treble music currently available. The ensemble presents performances within the university community, the local community, state, as well as nationally and internationally. The level of musicianship and performance artistry is of the highest attainable by collegiate singers.

Rehearsals –MWF 1:00-2:10 p.m.—McCrary Music Building 114--1 hr.

Students who are selected for a solo performing opportunity within an ensemble are strongly encouraged to consult with their Applied Voice Teacher regarding this assignment and to bring this music to the voice lessons for assistance.

BAYLOR OPERA THEATER AND OPERA WORKSHOP

The Baylor Opera Theater exists to provide appropriate performing opportunities to students who are a part of the Vocal Department at Baylor University and enrolled in the Opera Ensemble and other classes in the opera area. Every effort will be made to provide as many performing opportunities for these students as possible during a given school year. Towards this end the majority of all opera productions at Baylor University will be double-cast. The current curriculum in Opera at Baylor University includes the following courses:

Acting for Singers I: This course is designed to acquaint young singers with the basics of the stage as well as preparing them for future auditions and concert performances. The final exam for this course is a concert performance of a vocal piece suited to the individual student's current skills and vocal studies. This course is offered to both Undergraduate and Graduate Students.

Acting for Singers II: This is a collaborative course where singers learn interactive stage skills in acting while also confronting the fact that singers do not have the option of completely immersing themselves into a character as an actor might, but rather must be able to deliver a believable performance while still singing, and singing well. So singers have to learn the difference between "feeling" an emotion – in which case their singing would be affected in a negative fashion, and allowing the audience to believe that the singer is feeling that emotion through their body language, sincerity of spirit and the quality of the singing. The final exam for this class is a concert of Opera Scenes chosen specifically for the students in the class. This course is offered to both Undergraduate and Graduate Students.

Opera: This is the Core Ensemble Course for both Graduate and Undergraduate students. Students sign up for this class when they are cast to sing in one or more of the opera productions at Baylor University. This includes all characters in the opera as well as the Opera Chorus. (Occasionally the Opera Chorus may be one of the choral ensembles, in which case a student does not have to sign up for both since the assignment in the opera is a part of the requirement for their grade in the Choral Course. However, students who wish to perform in the Opera Chorus may become supplemental members of the course by auditioning for the opera and being assigned to the chorus. In which case the student would sign up for the Opera Course. You should check with the Director of Opera and/or the Director of Choral Activities, as this may not be the case for all opera events.) The final exam for this course is completing the performances of the opera and successfully completing all the technical requirements, including the strike. Every effort will be made to provide all interested students with some performance opportunity but this may not always be possible in all cases. While this course is available to both graduates and undergraduates your audition will determine your status for being a member of the class. Students should also note that while both Graduate and Undergraduate students may use the same course number to sign up for one of the

courses listed above, there are separate Graduate and Undergraduate sections of the Opera Course.

Advanced Opera Workshop: This course may only be taken by permission of the Director of Opera or the Music Director for the Opera Program. You also need the permission and nomination of your vocal teacher in order to take this course. The course itself is designed to help young singers make the transition from student to graduate student or from student to working professional. Towards that end you will receive intensive one-on-one coaching from both the Stage and Music Directors of Opera at Baylor. Your “aria package” (five or more in at least three languages) will receive the most attention, as this will be what you will be presenting to graduate schools for admission or opera companies for employment consideration. You may also perform any other vocal literature that you would like to work with the Professors as time allows. You will receive specific help with appropriate movement and posture for the performance of the works as well as coaching on the musical line and diction. You will also have the opportunity to learn about and discuss “performance practice” which includes instruction with regard to things that you will be expected to know that might not be indicated in the score. Recitative style and performance will also be covered in this course, particularly any recitative that you will be expected to perform with your aria selections. Essentially, everything that has to do with your performance will be specifically coached with the exception of your vocal production, which is the province of your Vocal Professor. If a vocal problem is identified you will be referred back to your teacher to work out the solution.

There are also specific “special sessions” offered in this course that include, but are not limited to: Putting together your résumé or Curriculum Vitae, doing your taxes as an Independent Artist, Sending your materials to a professional company, The pros and cons of trying to sing in America as opposed to working in Europe and how to go about approaching either or both, and many more. Not all of these will be offered each semester, but rather the students in the class will choose the topics they would most like to cover and the Professor will schedule the classes accordingly.

This course is very much focused to each individual enrolled so you should not enroll in this class until you have learned a sufficient amount of literature to bring in for advanced coaching work.

Because of the nature of the course and the focus on the individual student there is no final exam as such but rather a minimum number of times and different pieces you need to coach during a semester. This number is higher for Graduates than it is for Undergraduates. Check the Syllabus for the course for specifics.

Opera Projects I & II: These are special projects in the area of opera and may involve anything from the specific study of a character to costuming or serving as props manager for a show. Please consult the Director of Opera for specific information with regard to what would qualify as an Opera Special Project prior to signing up for the course.

The Thomas Stewart Award for Vocal Excellence

With the consent and support of Baylor University's illustrious alumnus, world-renowned operatic baritone Thomas Stewart, the Voice Faculty for the Baylor School of Music has established THE THOMAS STEWART AWARD FOR VOCAL EXCELLENCE. Criteria and procedures for determining the recipients of this award are:

1. Students will be nominated by members of the Voice Faculty from the year's graduating classes, both graduate and undergraduate.
2. Nominees should have exhibited outstanding vocal and artistic achievement as a performer while a student at Baylor University.
3. Nominees should, in the faculty's opinion, exhibit outstanding potential for attaining a successful professional career in music.
4. The names of nominees should be submitted to the Director of Vocal Studies by April 1 of each academic year. The award will be determined by a majority vote of the Voice Faculty from those students nominated.
5. The recipient of the award will be recognized at the Honors Convocation and will receive a commemorative plaque; his or her name will also appear on a permanent plaque in the office of the Division of Vocal Studies.

A Four-Year Model Plan for the BM in Voice

Freshman Year

Fall	<u>Hours</u>	Spring	<u>Hrs</u>
Theory and Musicianship (1301, 1101)	4	Theory & Musicianship (1302, 1102)	4
Applied Voice (12V1)	2	Applied Voice (12V1)	2
Secondary Instrument-Piano (1131/11K1)	1	Secondary Inst.-Piano (1132/11K10)	1
Ensemble	1	Ensemble	1
English (1302)	3	English (1304)	3
Human Performance	1	Human Performance	1
Chapel (1088)	0	Chapel (1088)	0
Religion (1310)	3	Religion (1350)	3
English/Italian Diction (1150)	1	French Diction (1152)	1
Recital Attendance	<u>0</u>	Recital Attendance	<u>0</u>
	16		16

Sophomore Year

Fall	<u>Hrs</u>	Spring	<u>Hrs</u>
Theory and Musicianship (2301, 2101)	4	Theory and Musicianship (2302, 2102)	4
Applied Voice (12V1)	2	Applied Voice (12V1)	2
Secondary Instrument (1133, 11K1)	1	Secondary Instrument (11K1)	1
Ensemble	1	Ensemble	1
German Diction (1151)	1	Music History (3325)	3
Music History (3324)	3	*Political Science (2302)	3
*English (2301)	3	Math or Natural Science	3-4
*History (1305, 1306, or 1307)	3	Recital Attendance	<u>0</u>
Recital Attendance	<u>0</u>		17-18
	18		

*If two of the above courses are taken in summer school, the Fall semester could be reduced to 15 hours (one course either English or History taken in summer school) and Political Science also taken in summer school, then a classroom elective could be taken in the Spring of the Sophomore year. A foreign language would also be a possibility.

Junior Year

Fall	<u>Hrs</u>	Spring	<u>Hrs</u>
Theory V (3301)	3	Classroom Music	3
Music History (3326)	3	Music History (3327)	3
Applied Voice (34V1)	4	Applied Voice (32V1)	2
		Conducting (2260)	2
Ensemble	1	Ensemble	1
Foreign Language	4	Foreign Language	4
Song Literature (4327)	3	Song Literature (4329)	3
Recital Attendance	<u>0</u>	Recital Attendance	<u>0</u>
	18		18

Senior Year

Fall	<u>Hours</u>	Spring	<u>Hrs</u>
Applied Voice (34V1)	4	Applied Voice (34V1)	4
Ensemble	1	Ensemble	1
Foreign Language	4	Foreign Language	4
Vocal Pedagogy (3350)	3		
Elective	3	Elective	3
Classroom Music	<u>3</u>	Classroom Music	<u>3</u>
	18		15

This program was planned so that the singer has a lighter load during the semester of the senior recital. If the student is able to take 12 hours in summer school, 18 hour semesters should be avoided. Courses which count for Classroom Music are to be found in the Undergraduate Catalog.

An Alternate Four-Year Plan for the BM in Voice

Freshman Year

Fall	<u>Hours</u>	Spring	<u>Hrs</u>
Introductory Theory and Musicianship (1200, 1100)	3	Theory and Musicianship (1301, 1101)	4
Secondary Instrument-Piano (1131/11K1)	1	Secondary Instrument-Piano (1132/11K1)	1
Applied Voice (12V1)	2	Applied Voice (12V1)	2
Ensemble	1	Ensemble	1
English (1302)	3	English (1304)	3
Human Performance	1	Human Performance	1
Chapel (1088)	0	Chapel (1088)	0
Religion (1310)	3	Religion (1350)	3
English/Italian Diction (1150)	1	French Diction (1152)	1
Recital Attendance	<u>0</u>	Recital Attendance	<u>0</u>
	15		16

Sophomore Year

Fall	<u>Hrs</u>	Spring	<u>Hrs</u>
Theory and Musicianship (1302, 1102)	4	Theory and Musicianship (2301, 2101)	4
Secondary Instrument-Piano (1133/11K1)	1	Secondary Instrument-Piano (11K1)	1
Applied Voice (12V1)	2	Applied Voice (12V1)	2
Ensemble	1	Ensemble	1
Diction (1151)	1	Music History (3324)	3
*English (2301)	3	*Political Science (2302)	3
*History (1305, 1306, Or 1307)	3	Math or Natural Science	3-4
Recital Attendance	<u>0</u>	Recital Attendance	<u>0</u>
	15		17-18

*If the courses so marked are taken in Summer School, it would free up time during this year to take a foreign language. One course from each semester would be very possible. Political Science, English, or History are offered most summers.

This would enable the student to take fewer hours in his/her Junior year.

Junior Year

Fall	<u>Hrs</u>	Spring	<u>Hrs</u>
Theory and Musicianship (2302, 2102)	4	Theory V (3301)	3
Music History (3325)	3	Music History (3326)	3
Applied Voice (34V1)	4	Applied Voice (32V1)	2
Ensemble	1	Ensemble	1
		Conducting (2260)	2
Song Literature (4327)	3	Song Literature (4329)	3
Foreign Language	4	Foreign Language	4
Recital Attendance	<u>0</u>	Recital Attendance	<u>0</u>
	19		18

Senior Year

Fall		Spring	
	<u>Hrs</u>		<u>Hrs</u>
Applied Voice (34V1)	4	Applied Voice (34V1)	4
Ensemble	1	Ensemble	1
Vocal Pedagogy (3350)	3	Classroom Music	3
Foreign Language	4	Foreign Language	4
Music History (3327)	3	Classroom Music	3
Classroom Music	<u>3</u>	*Elective	<u>3</u>
	18		18

*The requirement for six hours of elective credit cannot be met unless the student takes from 6 to 9 hours in Summer School. The plan above has only 3 hours of elective credit and the student needs 3 hours more. Both the Junior and Senior years have heavy semester loads. Summer school attendance would greatly relieve the stress on the student. This plan has more hours because the student has taken basic theory and musicianship. Should the student have to repeat any of the required music courses, it only extends the semesters of study. This plan also only provides for 4 hours of the secondary instrument (piano) and very often the student has to take more than 4 semesters of piano. If a student chooses to take more than one ensemble per semester, this fact again increases the student's semester load or extends his/her number of semesters of study.

Courses which count for classroom Music are to be found in the Undergraduate Catalog.

Bachelor of Music Education – (Vocal/Keyboard) Degree Plan

<u>General Studies</u>	Credit Hours	Completed
ENG 1302 and 1304 Thinking and Writing; Thinking, Writing, and Research	6	_____
ENG 2301 British Literature	3	_____
FOREIGN LANGUAGE One language through the 2310 level		3-11

HIS 2365 History of the US to 1877	3	_____
HIS 1307 Modern World Civilizations Since 1750	3	_____
REL 1310 and 1350 Christian Scriptures and Christian Heritage	6	_____
MTH 1301 Ideas in Mathematics		3

LAB SCI Chemistry, Biology, <u>or</u> Physics	4	_____
PSC 2302 American Constitutional Development	3	_____
EDC 3309 Curriculum/Instruction All-Level Certification (Spring only)	3	_____
EDP 3326 The Developing Child (Fall only)	3	_____
HP (Activity Courses)	2	_____
	TOTAL:	42-50
<u>Supportive Courses in Music</u>		
MUSIC CORE (Theory I-V; Musicianship I-IV; Music History I-IV)		31

		MUS 1301, 1101, 1302, 1102, 2301, 2101, 2302, 2102 3301, 3324, 3325, 3326, 3327
MUS 1331 Intro to Music Software	3	_____
Applied Major	14	_____
Applied Minor	1-4	

Major Ensemble	7	_____
	TOTAL:	56-59
<u>Professional Education</u>		
MUS 1330 Introduction to Music Education (Sp., Fr. or Fall Soph.)	3	_____
MUS 4230 Induction to Music Teaching (taken concurrently with MUS 4F30)		2

MUS 4F30 All-level Student Teaching in Music (last semester)		10

	TOTAL:	15
<u>Major Area - Vocal/Keyboard</u>		
MUS 1150, 1151, 1152 Eng/Ital, German & French Diction	3	_____
MUS 2260 Elementary Conducting (Fall, Jr.)	2	_____

MUS 3132	Choral Methods I (Fall only)	1	
-----	MUS 3232	Choral Methods II (Spring only)	2

MUS 3261	Choral Conducting (Sp., Jr.)	2	

MUS 3331	Music in the Elementary School (Jr. or Sr. year)	3	

MUS 4337	Choral Literature (Fall only)	3	-----
MUS 3334 OR 3337	Secondary Choral Music or Elementary School Music	3	

Elective			

TOTAL: 19
TOTAL DEGREE HRS. 132-143

Additional Requirements

- Chapel 2 semesters
- MUS 1001 (Recital Attendance) 6 semesters
- Piano Level IV (Vocal)
- Piano Level VII (Keyboard)
- BME Recital
- Admission to Upper Level Study (2.6 gpa overall, 2.6 music gpa)
- Admission to Teacher Candidacy (2.6 gpa)

* The University Catalog is the official contract with the student concerning degree requirements.

Bachelor of Music in Church Music Vocal Emphasis

	Credit Hours	Completed
I. General Studies		
ENG 1302 and 1304	Thinking and Writing; Thinking, Writing and Research	6
ENG 2301	British Literature	3
History	Select one course from the following:	3
HIS 1305	World History through the Fourteenth Century	
HIS 1306	World History from 1400 to 1750	
HIS 1307	Modern World Civilizations Since 1750	
HIS 2365	History of the United States to 1877	
HIS 2366	History of the United States Since 1877	
REL 1310 and 1350	Christian Scriptures and Christian Heritage	6
PSC 2302	American Constitutional Development	3
Modern Foreign Language	One language through the 2310 level	3-11
Human Performance	2 Activity Courses	2
Chapel	2 semesters (usually taken during the first year)	<u>no credit</u>
	Total:	26-34
II. Electives		
	Total:	5-13
III. Music Core		
MUS 1301 and 1101	Theory I; Musicianship I	4
MUS 1302 and 1102	Theory II; Musicianship II	4
MUS 2301 and 2101	Theory III; Musicianship III	4
MUS 2302 and 2102	Theory IV; Musicianship IV	4
MUS 3301	Theory V	3
MUS 3324	The History of Music Before 1600	3
MUS 3325	The History of Music from 1600 to 1800	3
MUS 3326	The History of Music from 1800 to World War I	3
MUS 3327	The History of Music from World War I to the Present	3
MUS 1001	Recital Attendance (6 semesters)	<u>no credit</u>
	Total:	31
IV. Major Area		
Applied Major	8 semesters	16
Applied Minor	4 semesters (at least through Piano Level IV)	4
Major Ensemble	8 semesters	8
Additional Ensembles	4 semesters	4
MUS 1007	Baylor Association of Church Musicians (8 semesters)	no credit
MUS 2260	Elementary Conducting	2
MUS 2170	Introduction to Music Ministry	1
MUS 3261	Choral Conducting	2
MUS 3270	Children's Music Ministry	2
MUS 3271	Youth and Adult Music Ministry	2
MUS 3275	Music Ministry Administration	2
MUS 3276	Church Choral and Solo Literature	2
MUS 3277	Instrumental Music in the Church	2
MUS 3171	Church Music Instrumental Lab	1
MUS 3170	Guitar for Music Ministry	1
MUS 3278	Introduction to Keyboard Instruments	2
MUS 3179	Handbell Techniques	1
MUS 4171	Issues in Music Ministry	1
MUS 4270	Music Ministry Internship	2
MUS 4273	Worship in the Church	2
MUS 4274	Congregational Song	2
Diction	Select two courses from the following:	2
MUS 1150	English and Italian Diction	
MUS 1151	German Diction	
MUS 1152	French Diction	
	Total:	61
V. Recital Requirement		
	Junior-level recital in senior year	_____

Vocal Division
School of Music
Baylor University

STUDENT RECITAL HEARING SCHEDULING FORM

(Please note deadlines listed)

Student _____ Phone _____ Teacher _____

Type of Recital: Jr./BM Sr./BM BME BM Church BA non-degree

Accompanist _____ Phone _____

Recital Date _____ **Hall:** _____ (scheduled with Ruth Tucker, McCrary Lobby)

Combined Recital with _____ his/her teacher: _____

Keyboard Instruments to be used:

piano organ harpsichord* fortepiano* (*not available in Meadows or RH2)

Other participants in your recital and their instruments / voice type:

Stage Managers*: 1. _____ 2. _____

*2 responsible people who will commit to help; one of them must know how to set the lights as well as help move piano, stands, etc.! Ask your teacher to help show them in advance.

Hearings must be passed a minimum of fifteen (15) days before the recital. The following time slots are preferred for your hearing:

Thursdays: 4:00, 5:00 p.m.

(Teachers and students: When scheduling hearings, please be sure to check the calendar for any major School of Music events and holidays).

After checking with all recital participants, list **preferred hearing date, one alternate date** and your teacher will schedule it for you based on availability of the School of Music calendar.

Desired Date (Thurs only)	Desired Time (use above given times only)	Desired Hall (RGH, RH2, Meadows)
1.		
2.		

*You are responsible for reminding Ruth Tucker, McCrary Lobby, 2 weeks before your date if harpsichord or fortepiano need to be available and tuned for your recital.

VOCAL DIVISION
BAYLOR UNIVERSITY SCHOOL OF MUSIC
**UNDERGRADUATE RECITAL HEARING
SCHEDULING PROCEDURES**

Timing

Your hearing must take place at least **15 calendar days** before your recital date. Schedule your hearing with your teacher and Ruth Tucker as early as possible in the semester.

*Please do not allow your family to make any travel plans for your recital until you have **passed** your hearing.* If you need to schedule your hearing earlier to ensure certain air fares, do so.

Guidelines

Refer to the "Undergraduate Student Handbook" (recital section) on the School of Music website for exact information about:

- * Reserving the hall for recital and hearing
- * Programs
- * Recording

Hearing Times

The following time slots are preferred for your hearing:

Thursdays: 4:00, 5:00 p.m.

All participants in your recital must attend your hearing.

Faculty Committee

See the attached sheet for Voice Faculty Hearing Committees.

Notify the Committee **at least 2 weeks before your hearing date.**

Piano Technician:

If you will be using harpsichord or fortepiano, it is your responsibility to contact the piano technician, 2 weeks prior to your hearing to request that those instruments be tuned and available for your hearing and recital.

To the hearing

Bring the **Recital Reservation Form** from (Ruth Tucker, McCrary Lobby), for faculty signatures

Bring 4 copies of

- *Your recital program as it will appear
- *Translations of all works in a foreign language
- * Any program notes you intend to distribute at the recital

VOCAL DIVISION
BAYLOR UNIVERSITY SCHOOL OF MUSIC

*STUDENT RECITAL / HEARING
CHECKLIST*

- _____ Scheduled recital date with Ruth Tucker, McCrary Lobby.
- _____ Warned family and friends not to purchase non-refundable airline tickets yet.
- _____ Found 2 reliable students who will be my stage managers for the recital.
- _____ Scheduled hearing date with my teacher and Ruth Tucker and informed all recital participants of hearing date and time.
- _____ Distributed hearing notification slips to Voice Faculty Committee
(at least 2 weeks before hearing).
- _____ Scheduled rehearsal times in the hall with Ruth Tucker.
- _____ Prepared program and program notes, making 4 copies for hearing.
- _____ Passed hearing.
- _____ AFTER HEARING IS PASSED:
Make any final corrections and take a master copy of program for final proofing to Ruth Tucker. After programs are printed submit the following to Ruth Tucker:
- * completed and signed "Recital Reservation Form"
 - * 20 shrink-wrapped programs (printed) (which will be bound by the Music
 - * 5 loose programs (+ 2 if doing joint recital, or if program is front and back)
 - * 1 program with my teacher's signature
 - * 1 program with timings for all pieces
- _____ If using harpsichord or fortepiano, notified piano technician for tuning.
- _____ Scheduled any remaining rehearsal time in the hall with Ruth Tucker using "Recital Reservation Form."
- _____ DAY BEFORE RECITAL: called stage managers & participants to remind them.
- _____ RECITAL DAY - 45 minutes before begin:
- * Place programs at the back of the hall.
 - * Check light settings
 - * Make sure all necessary chairs and stands are in place
 - * Give stage managers programs for backstage and discuss how they can help
- RELAX AND ENJOY YOUR RECITAL!*

VOCAL DIVISION
BAYLOR UNIVERSITY SCHOOL OF MUSIC

RECITAL HEARING COMMITTEES 2011-12

Complete the form below and distribute it to your committee (the one with your teacher on it) **at least 2 weeks** before your hearing date.

If a professor is not given due notice, he/she is not obligated to attend, and your hearing will be canceled.

GOLD COMMITTEE

Jack Coldiron
Jerry Gordon
Deborah Williamson

GREEN COMMITTEE

Robert Best
Soon Cho
Daniel Scott
Randall Umstead

Detach here

Dear Professor _____,

The following hearing has been scheduled for _____,
a student of _____.

Hearing Date: _____

Hearing Time: _____

Hearing Place: _____

Type of Recital: _____

If you cannot attend, please be so kind as to arrange for a substitute committee member and inform the teacher of your substitute.