

GRADUATE STUDENT HANDBOOK

The School of Music

Baylor University

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Administration of the School of Music

Gary Mortenson Dean 710-1221	Randall Umstead Associate Dean, Academic Affairs 710-3661	Michael Jacobson Associate Dean, Operations 710-6533
Timothy R. McKinney Graduate Program Director 710-2360	Melinda Coats Graduate Program Administrative Associate 710-2360	
Scott McAllister Director of Academic Studies Division 710-2360	Lynne Gackle Director of Ensemble Division 710-1193	Todd Meehan Director of Instrumental Studies Division 710-6535
Brian Marks Director of Keyboard Studies Division 710-1417	Michele Henry Director of Music Education Division 710-6626	Jamie Van Eyck Director of Vocal Studies Division 710-3264

Graduate Faculty of the School of Music

<p>Division of Academic Studies</p> <p>James Bennighof Randall Bradley Alfredo Colman Jann Cosart Monique Ingalls Eric Lai Scott McAllister Horace Maxile Timothy McKinney David W. Music Robin Wallace Laurel E. Zeiss</p>	<p>Division of Ensembles</p> <p>Lynne Gackle Stephen Heyde J. Eric Wilson</p>	<p>Division of Instrumental Studies</p> <p>Bruce Berg Kent Eshelman Eka Gogichashvili Gary Hardie Michael Jacobson Sandor Ostlund Brent Phillips Jeffrey Powers Jun Qian Wortley “Wiff” Rudd Ann Shoemaker Kathryn Steely</p>
<p>Division of Keyboard Studies</p> <p>Isabelle Demers Kae Hosoda-Ayer Terry Lynn Hudson Krassimira Jordan Brian Marks Lesley McAllister</p>	<p>Division of Music Education</p> <p>Michael Alexander Michele Henry</p>	<p>Division of Vocal Studies</p> <p>Robert Best Kathy McNeil Jeffrey Peterson Randall Umstead Jamie Van Eyck Deborah Williamson</p>

TABLE OF CONTENTS

1.	Introduction	5
1.1.	Sources of Information	5
1.2	Graduate School and School of Music Enrollment	5
1.3	Graduate Students' Records	5
2.	Admission Requirements	5
2.1	Application for Admission	5
2.2	Admission Requirements	6
2.3	M.M. Double Major	8
2.4	Master of Divinity/Master of Music in Church Music	8
2.5	Advanced Performers Certificate Program (Piano or Organ)	8
3.	Special Requirements for Master's Degrees	9
3.1	Residency	9
3.2	Ensemble Requirement	9
3.3	Guidelines for Graduate Study in Piano	9
3.4	Guidelines for the Final Research Project for the M.M. in Music Education	10
3.5	Guidelines for Conducting Practicum and Cumulating Document for M.M. in Conducting	10
4.	Special Requirements for Doctoral Degrees	11
4.1	Residence Requirements and Overview of Requirements	11
4.2	Degree Proposal	11
4.3	Interview with Church Music Faculty	11
4.4	Language Requirements	11
4.5	Preliminary Examinations	12
4.6	Dissertation (Ph.D.)	12
4.7	Recitals and Document (D.M.A.)	13
5.	Academic Information	14
5.1	Credit Load for Graduate Students	14
5.2	Credit Load and Required Additional Forms for Graduate Assistants	14
5.3	Grade-Point Average and Probation	14
5.4	Incompletes	15
5.5	Transfer Credit towards the M.M. and Doctoral Degrees	15
5.6	Course Numbering for Graduate Credit	15
5.7	Summer Applied Lessons	15
5.8	Style Manuals	15
5.9	Guidelines for Theses and Dissertations	16
6.	Administration of Graduate Student's Program	16
6.1	Diagnostic Examinations for Degree Programs	16
6.2	Piano Proficiency	18
6.3	Voice Proficiency (Doctoral Students only)	18
6.4	Advisement and Plan of Study	18
6.5	The Graduate Student's Committee	18

6.6	Membership of the Graduate Committee for Master of Music Programs	19
6.7	Membership of the Ph.D. Dissertation Committee	20
6.8	Membership of the D.M.A. Graduate Committee	20
6.9	Time for Committee Formation	20
6.10	Final Oral Examination: Master of Music	20
6.11	Final Oral Examination: Ph.D. and D.M.A.	21
7.	Lead Times and Sequences (Recitals, Theses, Exams, Graduation)	22
7.1	Master's Recitals	22
7.2	Thesis	22
7.3	Application for Graduation	22
7.4	Establishment of the Oral Examination	22
8.	Graduate Recital	23
8.1	Scheduling	23
8.2	Reserving a Hall	24
8.3	Length of Recital	24
8.4	Location and Time	24
8.5	Grace Period, Rescheduling, and Cancellations	25
8.6	Exceptions	25
8.7	Using the Astra Electronic Calendar	25
8.8	Programs	26
8.9	Scheduling Rehearsals	28
8.10	Collaborative Pianists	28
8.11	Recording and Performance Preparation	28
8.12	Receptions	28
8.13	Special Recordings	29
8.14	Special Instruments	29
9.	Crouch Fine Arts Library	30
9.1	Introduction	30
9.2	Course Reserves	30
	Appendix A: Music Theory Diagnostic Examination	31
	Appendix B: Music History and Literature Diagnostic Examination	32
	Appendix C: Piano Proficiency Requirements (Church Music)	34
	Appendix D: Piano Proficiency Requirements (Composition)	35
	Appendix E: Piano Proficiency Requirements (Musicology)	36
	Appendix F: Piano Proficiency Requirements (Music Theory)	37
	Appendix G: Performance, Jury, and Recital Requirements in Piano	38
	Appendix H: Piano Juries	39
	Appendix I: Graduate Recital Checklist	40
	Appendix J: Sample Recital Scheduling Submission Form	41
	Appendix K: Instructions for Preparing a Thesis Prospectus	42
	Checklist for Graduation	45
	Academic Calendar for Music Graduate Students	46

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 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.

It is the student's responsibility to understand both the Graduate School and School of Music requirements. It is strongly recommended that students download a copy of the Graduate Catalog [<http://www.baylor.edu/graduate/index.php?id=858705>]

1.2 Graduate School and School of Music Enrollment

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 that 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 Advisor's student record file is maintained by the School of Music's Graduate Program Director who serves as the official Graduate Student Advisor for all graduate students in music and receives notices from the Graduate School (such as the official Admission, Withdrawal, Probation, and Suspension notices). The record at the Graduate School will be the complete, official source. Official and unofficial transcripts from Baylor University are available only through the Office of the Registrar in Robinson Tower, 3rd 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 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

Master of Music: 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. Certain majors, including Vocal Performance, Choral Conducting, Collaborative Piano, and the Vocal Performance Concentration of Church Music, require additional diagnostic exams in Diction. Appropriate remedial course work may be required as a result of the tests (see sect. 6.1). The Graduate Record Examination General Test is required of applicants in Musicology and Music Theory; while there is no specific minimum requirement, a score of at least 300 for the combined Verbal and Quantitative portions of the GRE General Test is recommended. (The Verbal Score is more important than the Quantitative Score.) The GRE is not required of Church Music, Collaborative Piano, Composition, Conducting, Music Education, Performance, or Piano Pedagogy and Performance 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). Students may also take and achieve comparable scores on the IELTS and PTE tests. (See the Graduate School's website for more details: <http://www.baylor.edu/graduate/index.php?id=100085>)

All applicants for majors in Performance, Collaborative Piano, Piano Pedagogy and Performance, and Church Music with performance or conducting emphasis must audition (in person by submitting a video recording of a recent performance with repertoire of at least senior recital level). Before auditioning students must make application for admission and submit a repertoire list and other requested materials. Applicants for the major in Composition or the composition option in Church Music must submit a portfolio of recently completed compositions. An example of a recent paper is required of applicants who intend to pursue an emphasis in Musicology, Church Music, or Music Theory. Applicants in Music Education must submit a sample teaching video, a writing sample, a statement of intent, and a professional resume. Applicants seeking admission to the conducting program must submit a video of their work in both rehearsal and performance. Papers, composition portfolios, videos, and audio recordings should be submitted to the School of Music. To request an audition or submit materials, please go to the School of Music's website: <http://www.baylor.edu/music/index.php?id=863865>. 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 Musicology 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.)

Doctor of Philosophy (Ph.D.) and Doctor of Music (D.M.A.) in Church Music Admissions Requirements: Applicants must have earned a master's degree in music from an accredited college or university. Applicants are encouraged to have significant prior professional experience in the field of music. At least two years of full-time employment or the equivalent in part-time and/or volunteer work is recommended. Three letters of recommendation are required. At least one should be from a person qualified to comment on the applicant's master's degree work, and at least one should be from a person who can speak to the applicant's musical activities in a local congregation.

Applicants must submit a master's thesis or significant research paper as a writing sample. The research paper may take the form of a published book or article, a major paper for a master's-level course, or a paper written specifically to fulfill this requirement. The writing sample must demonstrate familiarity with appropriate research techniques, originality of thought, and ability to write with clarity. Prospective students also must submit official GRE scores. The GRE must have been taken within five years of the application for admission. Normal expectations for Ph.D. students are a combined Verbal/Quantitative score of at least 300, with a minimum Verbal score of 153; expectations for D.M.A students are a combined score of at least 297, with a minimum Verbal score of 152. Students from non-English speaking countries must take the Test of English as a Foreign Language and submit a minimum score of 600 (250 computer-based, 100 internet-based). (Comparable scores on the IELTS or PTE exams may also be submitted.)

Applicants will have a face-to-face interview with the Church Music faculty. The applicant should prepare a curriculum vitae for the interview that includes all relevant academic and professional experience as well as goals and plans for the future. Prospective D.M.A students must audition for and be accepted by the Church Music and applied faculties in their area of performance. No audition is required for Ph.D. applicants.

Diagnostic examinations in music history, music theory, conducting, voice, and piano will be administered to each student. Appropriate remedial course work may be required as a result of the tests (see sect. 6.1).

Additional DMA Admission and Audition Requirements: D.M.A. in Church Music applicants must have a strong background in the particular performance area for which they are applying. Generally speaking, this will involve having had a graduate major or concentration in that instrument or voice or at least significant graduate study in that area. Students who did not give one or more master's level recitals may be required to do appropriate study and give such a recital (or recitals) before beginning doctoral-level study. Such decisions will be made in conjunction with the applied faculty in the area of concentration.

D.M.A audition requirements vary from those for M.M. programs. Please consult the School of Music website for more details: <https://www.baylor.edu/ccms/index.php?id=935658>

2.3 M.M. Double Major

Students who desire to pursue a major in two areas (e.g., Music Theory and Piano Performance) must fulfill all application requirements for and be accepted by both areas. An additional 15-17 credit hours will be required to complete the major in the second area (the number of hours depends upon the majors chosen). 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 Piano Pedagogy and Performance cannot be used to fulfill degree recital requirements in Piano Performance).

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 degree in Church Music 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 sixty semester hours of the theological education core, ten hours of music concentration courses, seven 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 degree, an additional fifteen semester 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 4373 Worship in the Church or THEO 7316 Christian Worship, MUS 4374 The Song of the Church, 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 Program of the School of Music (see Graduate Catalogue for full description).

3. SPECIAL REQUIREMENTS FOR MASTER'S DEGREES

3.1 Residency

The normal time for completion of the requirements for the M.M. degree is four semesters, (although this may be shortened if students enroll in summer courses). A minimum of 30 semester hours is required. Dual degree programs such as the M.M./M.Div. require more credit hours and therefore more semesters to complete.

3.2 Ensemble Requirement

Enrollment in an ensemble, as assigned by the Conducting faculty, is required throughout the term of residence for most degree programs. Ensemble participation is not required of Music Education students, Piano Performance majors, or Collaborative Piano majors. Students in Piano Pedagogy may fulfill the ensemble requirement through enrollment in two semesters of Studio Collaborative Piano (MUS 5036), Piano Ensemble, or Chamber Music. Organ performance majors will fulfill the ensemble requirement through enrollment in two semesters of a choral ensemble. Vocal performance majors will be placed in a choral ensemble during their first year of study. They may elect to use opera (MUEN 5004) to satisfy their ensemble requirement in their second year of study if they are cast in a role.

3.3 Guidelines for Graduate Study in Piano

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 re-audition 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, Musicology, and Church Music must perform a jury each semester they are registered in Piano until all degree requirements in piano have been passed.

3.4 Guidelines for Final Research Project in the M.M. in Music Education

At the completion of 15 hours toward the M.M. in Music Education, the candidate will select a committee comprised of three faculty members—the chair (a Music Ed faculty member with graduate faculty status), a second Music Ed faculty member, and a member outside Music Ed. At least one of the two non-chair members must be a member of the graduate faculty.

Prior to the conclusion of the semester preceding oral examination and graduation, the candidate should submit to the committee a proposal for his/her final project. The project must be a “culminating demonstration of master’s level capability in relating or integrating research and practice” (NASM Handbook 2011-2012, XIV.D.2.d). The project proposal must be approved by the committee prior to the start of the candidate’s final semester. The committee chair will serve as the project advisor.

A completed draft of the project must be submitted to the committee two weeks prior to the scheduled oral examination. At the oral examination, the candidate will present the project to the committee, and the committee will ask questions and offer corrections or revisions. At the conclusion of this portion of the oral examination, the candidate’s general knowledge and specialized area(s) of study will be examined by the committee.

3.5 Guidelines for Conducting Practicum and Culminating Document for M.M. in Conducting

Each student takes the culminating course *Orchestral/Band/Choral Conducting Performance Practicum* during his/her last semester. (The student’s major determines the specific practicum.) The *Conducting Practicum* consists of two major components: conducting experience and a written document. The *Practicum* is graded by the student’s major professor/mentor, in conjunction with the student’s graduate committee. (*This committee will include conducting faculty, i.e., the Director of Orchestras, Director of Bands and Director of Choral Activities.*)

For the performance component of the *Practicum*, the student conducts a variety of works from the repertoire of their discipline with School of Music ensembles or ad hoc groups within the School of Music sanctioned by the major professor and the student’s committee for a total time of at least thirty (30) minutes.

For the written component of the *Practicum*, each student writes a culminating document as assigned by the student’s major professor/mentor. This paper may include, but is not limited to a summary of the student’s conducting experiences, composer biographies and historical backgrounds, musical analysis, and rehearsal procedures in relation to the works that have been or will be performed. The document should display evidence of significant research and good writing style. The culminating document is evaluated by the graduate committee and is part of the grade given for the *Performance Practicum*. Students must submit a copy of the document to the individual members of the graduate committee at least 10 days prior to their oral examination.

4. SPECIAL REQUIREMENTS FOR DOCTORAL DEGREES

4.1 Residence Requirements & Overview of Requirements

Two consecutive semesters in which the student completes at least six hours of doctoral course work per semester will satisfy the residence requirements of the degree.

The Ph.D. in Church Music is designed to foster in students the highest levels of knowledge and skill in the practice of church music and in research. The curriculum of the proposed program will be composed primarily of research-oriented courses in Church Music and related fields. The D.M.A. in Church Music is designed to provide students with much of the same knowledge base and critical thinking ability as the Ph.D., but with the added component of strong performance skills.

As with most university doctoral degrees, the doctoral program in Church Music will require approximately 80 hours of course work beyond the baccalaureate degree. The Ph.D. and D.M.A. (48 hours) will both be based upon Baylor's Master of Music in Church Music degree (30 hours), for a total of 78 hours beyond the bachelor's degree. Appropriate leveling work may be required for students whose master's degree concentration was in an area other than Church Music. This leveling work may consist of a short-term seminar to be taken in late summer before the student begins classes in the fall; other leveling options may be utilized as well. Diagnostic examinations in music history, music theory, conducting, voice, and piano will be administered to each student. Deficiencies in these areas may be remediated through leveling work. (For more details about the exams, see 6.1, 6.2 and 6.3.)

4.2 Degree Proposal

During the first semester each student will prepare a degree proposal in conjunction with his or her advisor. The degree proposal will list the courses currently being taken, the courses that will be taken in the future, and the timeline for taking these courses. It will also list the proposed schedule for the completion of all language, preliminary, and other examinations, as well as for ultimate graduation. Once the proposal is approved it becomes the official program of study for that student and may be amended only by action of the Church Music faculty and Graduate Program Director in the School of Music.

4.3 Interview with Church Music Faculty

Upon the completion of approximately nine hours of study, the student will have an interview with the Church Music faculty and Graduate Program Director. This interview will assess the student's progress to that point and his/her future in the doctoral program. The student will be notified in writing of the faculty's decision.

4.4 Language Requirements

All doctoral students must demonstrate satisfactory ability to translate German. The language requirement must be successfully completed before admission to candidacy for the doctoral degree

is filed. Foreign language proficiency may be demonstrated by the following means: (1) presenting an official undergraduate transcript from Baylor University or another regionally accredited institution of higher learning showing that while enrolled the student received a grade of “B” or better in the Baylor University GER 2302 course or its equivalent course in the foreign language taken at another institution not more than five years before matriculation into the Baylor graduate program; (2) after matriculation into the Baylor graduate program, and after having satisfied the necessary prerequisites, enrolling in GER 2320 and receiving a grade of “B” or better; (3) enrolling in GER 5370/5371 and receiving a grade of “B” or better in 5371; (4) taking the reading examination offered by the Department of Modern Foreign Languages; (5) presenting a degree from a foreign university where German is the principal language. With the approval of the Church Music faculty, another language more appropriate to the student’s dissertation research area may be substituted, in which case the equivalent courses in the other language may be substituted for those listed above.

4.5 Preliminary Examinations

Preliminary examinations qualify the student as a candidate for the Ph.D. or D.M.A. in Church Music. Preliminary examinations may not be taken until all leveling requirements are satisfied, the German requirement is completed, and 39 credit hours toward the degree have been finished.

Preliminary examinations will consist of: (1) two written examinations in Church Music; (2) an examination in music history/literature/theory; (3) an examination in the applied major (D.M.A.) or minor area (Ph.D.); and (4) a comprehensive oral examination. While the examinations generally focus on the areas of the student’s doctoral seminars, they may range through the whole field of music and are designed to explore the breadth and depth of the student’s total musical knowledge. The student will be evaluated on the integration of knowledge from different fields, the organization of the knowledge, and the clarity of presentation in response to the questions. The examinations are designed to be passed by students who have thoroughly mastered the subjects of their seminars and prepared themselves for a lifetime as a professional in the field of music. Students must pass the written examinations before the oral will be scheduled. Students who pass three of the written examinations may retake the failed portion. Failure of two or more examinations means that all written examinations must be retaken. Failure to pass the oral requires that the student retake only the oral examination. No portion of the examinations may be taken more than twice.

4.6 Dissertation (Ph.D.)

The dissertation is the opportunity for the Ph.D. student to demonstrate comprehensive knowledge and skill in conducting original research, the use of primary and secondary documents, the synthesis of information, and clarity of writing style. The purpose of the dissertation is to make an original contribution to knowledge in the field of church music.

While work on the dissertation project may begin informally before the completion of the preliminary examinations, students may not enroll in dissertation for credit until all preliminary examinations are passed, and the student has been admitted into candidacy. After completion of the examinations, the student will meet with his/her advisor to determine a proposed subject for

the dissertation. This topic must be directly related to the field of church music. After determining the basic subject and form of the dissertation, the student will prepare a prospectus for the project under the guidance of the advisor.

The prospectus should establish the purpose, need for, and feasibility of the study. The scope and limitations of the study should be made clear, together with reasons for the boundaries. The prospectus should also address methodology and approaches to anticipated problems. A proposed outline for the work will be included, showing the title and content of each chapter. A comprehensive bibliography of primary and secondary resources to be used in researching the topic should be appended.

When completed, five copies of the prospectus will be delivered to the student's dissertation committee. The dissertation committee will consist of five members of the graduate faculty, at least one of whom must be external to the School of Music. Upon approval of the prospectus, first and second readers will be assigned by the Graduate Program Director in consultation with the Church Music faculty. The readers will be chosen based on the unique scope and subject of the dissertation. The first reader will be from the Church Music faculty, while the second may be from outside the Church Music area.

The dissertation must be approved by the first and second readers and submitted in multiple copies to the dissertation committee at least sixty days before the anticipated date of graduation. If the work is found acceptable, a final oral exam will be scheduled according to the Graduate School's guidelines and timetable to defend the dissertation.

4.7 Recitals and Document (D.M.A.)

The recitals are the opportunity for the D.M.A. student to demonstrate knowledge and skill at the highest level on his or her particular instrument, voice, or conducting in a variety of repertoire.

The first recital will normally be given near the middle of the student's doctoral study.

The student may not enroll for the second recital and its accompanying document until all preliminary examinations are passed.

The document that accompanies the second recital must be completed and approved by first and second readers before the recital is scheduled. The document will consist of a description of the overall theme of the recital (if any), an exposition of the historical background of the pieces to be performed, biographical information on the composers represented, a musical (and textual) analysis of the pieces, rehearsal plans (for conducting recitals), and a description of how each particular item fits into the overall scheme of the recital.

The repertoire for both recitals will be developed by the student in consultation with the applied teacher, but must be approved by the student's graduate committee before the recital is scheduled or the document written.

If the second recital is found to be acceptable, a final oral exam will be scheduled according to

the Graduate School guidelines and time table for dissertation defenses. The oral exam will cover both the actual performance and the supporting document. The final examination committee will consist of five members of the graduate faculty, at least one of whom must be external to the School of Music.

5. ACADEMIC INFORMATION

5.1. Credit Load for Graduate Students

To be classified as a full-time student in music, a graduate student in music must carry a minimum of six graduate-level academic credits, plus be enrolled in one or more ensembles, unless a student is exempt from the ensemble requirement due to her/his major (See Section 3.2.) *Please be aware that the Federal government, the Graduate School, some scholarship funds, and some loan companies consider nine (9) hours to be full time.* Ph.D. students who are enrolled in dissertation credits are considered full-time students.

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.

5.2 Credit Load and Required Additional Forms 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 Office of Student Employment 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).

5.3 Grade-Point Average and Probation

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 course work or until all residence course 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+, 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 C- or lower grade is earned in a required course, the course must be repeated; both grades are computed in the overall Grade Point Average. Graduate assistants who are placed on probation are not eligible to remain on assistantship.

5.4 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. All incompletes must be removed before the Oral Examination date can be established. A student may not graduate with an “I” incomplete on their transcript. The incomplete grade will change to an “F” when the student reaches their time limit for degree completion, is certified to graduate, or withdraws from the program. The instructor of record for the course may require the student to complete the course and remove the incomplete at any time prior to the Graduate School deadline as stated above.

5.5 Transfer Credit towards the M.M. degree

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. All transfer courses must be approved by the Graduate School.

Credit towards the Master of Music degree 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 7 hours in M.M. programs, 12 semester hours for doctoral students in the School of Music.

5.6 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. Courses numbered 6000 are limited to doctoral students. The second number in the course number indicates how many hours of credit the student will earn upon successful completion of the course (i.e., MUS 5320 carries 3 hours of credit; MUS 5151 carries 1 hour of credit).

5.7 Summer Applied Lessons

Applied music courses are open in summer sessions to MM/MDiv students or students in their primary applied concentration and only with the approval of the Associate Dean for Academic Affairs.

5.8 Style Manuals

The style manual for papers, documents, and theses in Music Education is the *Publication Manual of the American Psychological Association*, 6th 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*, 8th edition (Chicago: The University of Chicago Press, 2013).

5.9 Guidelines for Theses and Dissertations

The thesis serves as the capstone of the M.M. programs in Musicology and Music Theory and the Thesis Concentration of the M.M. and M.M./M.Div. in Church Music. A dissertation serves as the capstone of the Ph.D. in Church Music. The student conducts independent research and presents his or her findings in a well-written, scholarly document. For more information about formulating a thesis prospectus, see Appendix K. All theses and dissertations must follow Baylor University Graduate School's guidelines and deadlines. It is essential that students consult the Graduate School's website: <http://www.baylor.edu/graduate/currentstudents/index.php?id=99928>

6. ADMINISTRATION OF GRADUATE STUDENT'S PROGRAM

6.1 Diagnostic Examinations for M.M. and Doctoral Degree Programs

Following acceptance to a graduate degree program in music, 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.

Music Theory Diagnostic

The graduate music theory diagnostic examination includes melodic and harmonic dictation, analysis of form, and knowledge of concepts relative to traditional harmonic procedures (see Appendix A). Students who do not pass all or part of this exam may retake the portions they have not passed one additional time or take and pass the course MUS 5100 Music Theory Review. If a student fails the Theory exam twice or fails a section of it twice, then they must enroll in and successfully complete MUS 5100 prior to registering for Analytical Techniques (MUS 5302).

Music History Diagnostic Exam

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 in and successfully complete Graduate Music History Review (MUS 5011); 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 during the regularly scheduled time for diagnostic testing immediately prior to the next non-summer semester of study, or some combination of these; students may also elect to take MUS 5011 (Graduate Music History Review) 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 during the regularly scheduled diagnostic testing time for the next non-summer semester 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 ten (10) days prior to the beginning of the very next non-summer semester following their taking of the diagnostic exam. Both the diagnostic and period exams may include listening, essay, short-answer, matching, and identification questions. See Appendix B for more information.

Diction Diagnostic Exam

The diction examination, required of Vocal Performance, Collaborative Piano, Choral Conducting, 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. 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 the diction examinations, 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.

Choral Conducting Majors must also demonstrate knowledge of the rules for proper pronunciation of Latin. This exam is administered by the Director of Choral Activities.

Conducting Diagnostic Exam (Doctoral Students Only)

The Conducting Diagnostic Exam insures that all doctoral students have basic conducting skills, whatever their concentration. The Conducting exam has three components.

- (1) The student will be asked to conduct several measures of the following patterns: 2-beat, 3-beat, 4-beat, 5-beat (both simple and compound), 7-beat (both simple and compound), 9-beat (simple only), and 12-beat (simple only).
- (2) The student will conduct a short melody that uses mixed meters. The student will not see the example until the time of the exam, but will be given an opportunity to peruse it before he/she is asked to conduct it.
- (3) The student will conduct an extract (approximately 25 measures) from one of the following pieces: Palestrina, "Sicut cervus"; Hassler, "Cantate Domino"; Tallis, "If Ye Love Me." The choice of which piece is up to the student. This portion of the exam will be prepared in advance and will assess the student's ability to give cues, indicate cut-offs, tempo changes, etc.

All remedial work must be completed before the final comprehensive oral examination or doctoral preliminary examinations can be scheduled.

6.2 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 Musicology must demonstrate competency in piano at a minimum of Level VIs (Appendix E) and those in Music Theory at a minimum of Level VIIIs (Appendix F). Students whose major instrument is piano or organ are exempt from this examination. The proficiency examination will call for a sampling from the requirements; for example, the Musicology examination will not call for the student to play all six prepared pieces, but for a sampling of the six pieces. The piano proficiency requirement may be fulfilled by completing two semesters (two consecutive summer terms equal one semester) of Piano with a minimum grade of “B.”

6.3 Voice Proficiency (Doctoral Students only)

As all church musicians will be called upon to model singing regardless of their primary instrument, church music students are expected to show a basic proficiency in singing.

Students will have fulfilled the proficiency if they:

1. have passed two semesters of applied voice during prior collegiate study.
2. earn a passing grade in one semester of MUS 51V1 or 52V1 (Applied voice)
3. earn a passing grade in MUS 5150 (Seminar in Performance & Pedagogy)
4. pass a proficiency exam by singing one of the following hymns with piano accompaniment before a faculty committee: “My country ’tis of thee,” “Amazing grace,” “Were you there when they crucified my Lord,” or “Come, thou fount of every blessing.” Competency will primarily be based upon intonation, tone quality, and diction.

6.4 Advisement and Plan of Study

The School of Music’s Graduate Program Director serves as the official Graduate Student Advisor for all graduate students in music. The student will meet with the Graduate Program Director to design a tentative Plan of Study. 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, draft the Plan of Study. The Plan of Study will include provisions to remove any deficiencies that have surfaced through the diagnostic entrance examinations. ***It is the student’s responsibility to ensure that s/he fulfills all the School of Music and Graduate School requirements for her/his degree program.***

6.5 The Graduate Student’s Committee

A graduate student’s committee approves his/her recital or thesis and conducts and assesses the student’s comprehensive oral exam (see 6.10 and 6.11 below).

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

1. Approval of recital programs

2. Approval and grading of recitals
3. Approval of the thesis prospectus (if applicable)
4. Guidance of thesis or dissertation or practicum (if applicable)
5. Administration of the oral examination
6. Assessment of the oral examination
7. Counsel and advice

The Graduate School vests control of a graduate student's program in his/her committee. The School of Music's Graduate Program Director and the graduate student's committee are the final arbiters of the curriculum of study and the satisfactory completion of particular requirements, such as recitals and theses, within the guidelines established by the graduate faculty of the School of Music and the Graduate School.

6.6 Membership of the Graduate Committee for Master of Music Programs

The graduate committee for most majors shall consist of at least three (3) faculty members. (Church Music, Conducting, Piano Pedagogy and Performance, and double majors require more; see the explanations below.) Typically, the committee will consist of two faculty members from the student's principal or major area and one from another division of the School of Music. At least two (2) committee members *must be* members of the graduate faculty; preferably all three persons will be. The chair of the committee *must be* a member of the graduate faculty. For Performance majors, typically the student's applied teacher serves as chair. For example, a viola performance major's graduate committee would consist of the viola professor, another string faculty member, and a faculty member from another division (Music Education, Vocal Studies, Music Theory, Musicology, etc.).

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.

Double Majors: 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.

Church Music: Church Music requires three Church Music professors plus one other music professor who is not in Church Music.

Conducting: Conducting requires the participation of the Directors of Orchestral, Band, and Choral Activities, plus one other music professor who is not on the conducting faculty.

Piano Pedagogy and Performance: Piano Pedagogy and Performance requires the Piano Pedagogy professor, the student's applied teacher, one other piano faculty member, plus one other music professor who is not in the Keyboard Division.

Oral Exam Committee: The student's graduate committee plus a graduate faculty member from outside the School of Music administers the oral comprehensive examination. 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

examination. See the *Graduate Catalog* or check with the Administrative Associate for the School of Music's Graduate Program for a list of graduate faculty members, or consult the Graduate School's website: <http://www.baylor.edu/graduate/facultystaff/index.php?id=100149>

For more details about the oral exam, see Section 6.10 and 6.11

6.7 Membership of the Ph.D. Dissertation Committee

The dissertation committee will consist of five members of the graduate faculty, at least one of whom must be external to the School of Music. Upon approval of the prospectus, first and second readers will be assigned by the Graduate Program Director in consultation with the Church Music faculty. The readers will be chosen based on the unique scope and subject of the dissertation. The first reader will be from the Church Music faculty, while the second may be from outside the Church Music area.

6.8 Membership of the D.M.A. Graduate Committee

The D.M.A. committee will consist of at least five members of the graduate faculty. For the first recital, it will include the student's applied teacher, another professor from the same division, and the three Church Music faculty. For the second recital, accompanying document, and final oral examination, the committee must include a member of the graduate faculty external to 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.

6.9 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 all other students shall be established by the conclusion of the second semester of the student's program.

6.10 Final Oral Examination: Master of Music

Each Master of Music student must take a comprehensive oral examination in his or her final semester. The purpose of the comprehensive oral examination is to ensure that graduates can speak intelligently and articulately about many aspects of music, relate information from different areas of music, and demonstrate comprehensive knowledge about his or her major field of study.

For students whose degree programs require a thesis or a final research project, the oral exam will include, but will not be limited to, a defense of the thesis or project. All committee members will receive a copy of the document at least a week prior to the exam. The committee may request that revisions be made to the document before the final copy is submitted.

Preparation for the Exam

All students should be prepared to answer questions concerning musical repertoire, music history, music theory, and pedagogical and philosophical issues, particularly how these areas intersect with

his/her area of specialization. In order to be successful in the exam, students should be able to demonstrate the following knowledge:

1. basic facts of music history—period names and their dates, significant composers, major forms, important works, and more in-depth information about the period covered by their music history seminar
2. general music theory—melodic/rhythmic/chordal/structural analysis and contemporary analytical techniques
3. in-depth information about their major area—e.g., repertory, pedagogy, and technique for Performance and Conducting majors; philosophy, choral and vocal repertory, worship studies for Church Music majors; deeper knowledge of Musicology, Music Theory, Composition, or Music Education for majors in those areas. Conducting majors may also be asked to assess and/or identify scores

Scheduling the Exam (see additional information under 7.4 below)

1. A request to schedule an oral examination must be submitted to the Graduate Program Director by the student **at least twelve working days prior to the requested date of the examination**. The Graduate Program Director submits the official request to the Graduate School on behalf of the student at least ten working days prior to the date of the examination.
2. The oral exam will not be administered until after all the student's degree recitals and/or thesis have been completed. All incompletes must be removed and all deficiencies completed before an oral examination can be scheduled.
3. The student's graduate committee plus a graduate faculty member from outside the School of Music will administer the examination. (See 6.6)
4. The student and committee members should allow an hour and a half for the exam. A student may not schedule the oral examination in such a way that he or she misses a regularly scheduled class.

Assessment

The exam is Pass/Fail. Exceptionally strong exams may be awarded the honor of Pass With Distinction.

If a student fails the oral exam s/he must wait at least four months to retake the exam (Baylor University policy). The student also must be registered for at least one hour of graduate credit during the term that s/he retakes the exam and reapply for graduation.

6.11 Final Oral Examination: Ph.D. and D.M.A.

All candidates for a doctoral degree must pass a final oral examination. For Ph.D. students, this will include a defense of the dissertation; for D.M.A. students it will include a defense of the performance document. Additionally, the comprehensive oral examination assesses a student's overall knowledge of and ability to speak intelligently and articulately about many aspects of music, particularly as it relates to his/her research area or performance specialty.

The final examination will not be administered until after all the student's dissertation or degree recital and performance document requirements have been fulfilled.

If a student fails the final exam s/he may take a second one only upon the recommendation of the Committee Chair and the Graduate Program Director and the approval of the Graduate School. The student must wait at least four months to retake the exam (Baylor University policy). After two failures, no further examination is permitted.

7. LEAD TIMES AND SEQUENCES FOR RECITALS, THESES, ORAL EXAMS AND GRADUATION

7.1 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 two 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 student's graduate committee. Submit the program to the applied teacher, then to each member of the committee, and finally to the Graduate Program Director. The literature and times must be approved in writing by the student's graduate committee and the Graduate Program Director. The Graduate Program Director will not approve the recital unless all committee members have signed the program draft. If any committee member requests that the program be modified or completely changed, he/she will make such request in writing; the request will be placed in the student's file.

The program must be approved and signed at least seventeen (17) days prior to the recital. (For more details about recital procedures, see Section 8 below.)

7.2 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. (For more details concerning the prospectus and what it should include, see Appendix K.) 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 membership of the student's graduate committee should reflect the area/topic of the thesis.

7.3 Application for Graduation

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

7.4 Establishment of the Oral Examination (see also under 6.10 above)

To submit the appropriate request and documentation to the Graduate School, candidates in all programs must schedule the oral examination **no later than twelve (12) working days** before the

date of the examination. **Note: All “Incompletes” must be removed** and all deficiencies completed prior to scheduling the oral examination. (See Section 6.6 for more details about who needs to serve on the committee that assesses the exam.)

It is the student’s responsibility to find a time that the entire committee can meet for the oral exam and to inform the entire committee of the agreed-upon date and time.

The Administrative Associate to the School of Music Graduate Program will send an e-mail reminder with the date, location, and time.

If a professor cannot attend the exam after it has been scheduled due to his/her error (e.g., scheduling two exams at the same time), then the professor must find an appropriate substitute.

If the student does not consult and inform the entire committee of the agreed upon date and time of the oral exam, then the student must arrange for an appropriate substitute.

The Graduate Program Director and the Administrative Associate to the School of Music Graduate Program must be informed of any substitutions or changes in date or time. They will revise the official forms and alert the Graduate School.

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

8. GRADUATE RECITALS

(For a summary of these procedures, see the Graduate Recital Checklist, Appendix I)

8.1 Scheduling Recitals (see also 7.1 above)

No one will be allowed to schedule a recital unless he/she is enrolled in the appropriate recital course. 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 this case recitals may be scheduled on Saturday and Sunday following the last day of class. Recitals may be scheduled against faculty or ensemble performances. The only restrictions in scheduling student recitals are that they not conflict with Distinguished Artist Series (DAS) events, and that they conclude by 6:00 PM on Sunday evenings. When determining your recital date, first consult with your applied teacher. Be aware of the impact scheduling against other programs might have on attendance at your recital, and how scheduling conflicts will impact other participants with which you are collaborating. You also must be cognizant of the commitments you have for the semester in terms of your large ensembles, chamber music, and studio or departmental commitments. Consult the syllabi for your courses, which are required to have all dates specified that require your attendance inside or outside of class time.

Students who plan to graduate at the end of the spring semester need to allow sufficient time to report the results of the recital to the Graduate School prior to their oral exams and therefore should

schedule their recitals accordingly. For more information, please see the Academic Calendar at the end of the handbook.

8.2 Reserving a Hall

You are limited to the venues under the administration of the School of Music: Roxy Grove Hall, Recital Hall II, Meadows Recital Hall, and Jones Concert Hall (organ and percussion only, or by permission from the Associate Dean of Operations). All recital reservations are made by completing and submitting the ***Recital Scheduling Form***. This form is an editable PDF, which means you will need to open it in *Adobe Acrobat* in order to fill it out. All required fields on this form must be completed in order for this form to be accepted and processed (see the sample form in Appendix J). Please note the check boxes under each alternate time slot to indicate flexibility in start and end times. The more flexible you are with times the more likely you are to get your first or second choice of date and venue. After filling out this form, click the SUBMIT button at the bottom of the page to load it into your email application as an attachment. If for whatever reason the SUBMIT button does not work for you, you may email the form as an attachment to:

MusicRecitals@baylor.edu

Note that submitting the form any time before 7:00 AM (even 6:59 AM) on the date specified by the School of Music for your type of recital will result in your form not being accepted for processing. After submitting your form, you will be contacted by Mrs. Tucker regarding the date, time, and place for your recital; or regarding any issues that need to be addressed with your request.

Students may schedule recitals for the **Fall 2018 and Spring 2019** semesters by submitting or e-mailing the ***Recital Scheduling Form*** no sooner than 7:00 AM on the dates listed in the Academic Calendar for Music Graduate Students at the end of this Handbook.

8.3 Length of Recital

A minimum of forty-five (45) minutes of music is required; maximum length is sixty (60) minutes of music. Precise length and repertoire expectations vary by discipline. Please consult your studio professor and the Director of your Division.

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.

8.4 Location and Time

All degree 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 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 of Operations. It is not possible for the School of Music to provide recording services for off-campus recitals. Off-campus recitals also will not be included in School of Music publications such as *Music This Week*, website, or social media publicity.

There is no cutoff date for giving non-degree recitals in the fall semester; in the spring semester the cutoff date is March 31. Non-degree recitals may not be presented after March 31. Performances may be presented in Meadows Lecture/Recital Hall, Roxy Grove Hall, or Recital Hall II on Monday through Saturday, or prior to 6:00 p.m. on Sunday.

8.5 Grace Period, Rescheduling, and Cancellations

There will be a two-week Grace Period at the beginning of each semester in which you can rearrange your recital date, time, or venue without penalty. After this Grace Period, a \$100 fee will be assessed for every change you make to a reserved event. The Grace Periods for each semester are as follows:

Fall: Tuesday, September 4 thru Monday, September 17, at 5:00 PM
Spring: Tuesday, January 22, thru Monday, February 4, at 5:00 PM

Notice of cancellation or change of recital date must be submitted in writing to the Administrative Assistant in the lobby of McCrary Music Building and to the Administrative Associate of the Graduate Program in Waco Hall East (Room 104).

8.6 Exceptions

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

8.7 Using the Astra Electronic Calendar

The School of Music utilizes the *Astra* electronic calendar provided by the University as its primary scheduling tool. This calendar is the only source that is up-to-date and provides real-time information on all events that are scheduled within the school. Students are encouraged to use this calendar to investigate possible recital dates, times, and locations.

- Go to: <https://adastra.baylor.edu/ScheduleProd/Portal/GuestPortal.aspx>
- User Name: musicfac Password: music (all lower-case)
- Click the **CALENDARS** tab
- Click the **Scheduling Grids** link

NOTE: In order to view the *Astra* calendar, you have to be on the University network (via *AirBear* or a direct line connection).

8.8 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 (RG 107).

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 Associate 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 seventeen (17) days prior to the recital. Include timing of pieces.

Submit twenty-seven (27) final programs and the signed Recital Reservation Form (download at <https://www.baylor.edu/content/services/document.php/226679.pdf>) to the Administrative Assistant, lobby of McCrary Music Building, no later than fifteen (15) 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).

Program templates are provided on the School of Music website at: <http://www.baylor.edu/music/index.php?id=93532>. Students are strongly encouraged to read the template carefully and refer to examples of past programs when preparing their recital programs.

Recital Program Procedure

30 Days Before Recital

1. Type program information into the program template (on School of Music website under Current Students).
2. Proof program according to specifications below. Refer to examples of other student programs in bound program book (in METALab and MERC) if needed; electronic, searchable copies are available on the Baylor Digital Collections website (<http://digitalcollections.baylor.edu/>).
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 and make corrections, as needed.
6. Acquire signatures of graduate committee members on preliminary program. The Director of Graduate Studies signs only after the committee has signed it. All signatures must be obtained at least 17 days before the recital.
7. Inform Administrative Associate 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).

17 Days Prior to Recital

9. Print master copy of program with a laser printer.
10. Take master copy to The Copy Center (Morrison Hall, Room 150, hours 7:30-6:00 Monday through Friday) at least 24 hours in advance of due date. Kinko's may be used, if official music paper is purchased from The Copy Center.
11. Request The Copy Center or other printer to print on music paper the number of programs required plus the **27** copies required 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.

15 Days Prior to Recital

12. Write in timing for each piece on one final printed program (for the Recording Studio).
13. Take these items to the Administrative Assistant (MMB): 27 correct final printed programs (includes 20 shrink-wrapped programs and 1 program with timings) and the Recital Reservation Form (download at <https://www.baylor.edu/content/services/document.php/226679.pdf>). **All items must be submitted at the same time.** Programs will be checked and Recital Reservation Form will be signed.
14. Send a PDF file of final program to MusicRecitals@baylor.edu.
15. Dress rehearsals cannot be scheduled until #13 and #14 have been fulfilled.

Program Specifications Checklist

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 The Copy Center)
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 are to be Zapf Chancery
6. Minimum font size: 9
7. Recitalist's name and instrument in largest font
8. Names and instruments of all other performers as indicated on template
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 needed
14. Fulfillment statement* (in Zapf Chancery font)
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 needed, request The Copy Center 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

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

8.9 Scheduling Rehearsals

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

Up to four (4) hours of rehearsal time (including setup and breakdown) in the hall for graduate recitals may be distributed as the performer desires. In the event of unusual setup and breakdown circumstances, an additional thirty (30) minutes of time may be reserved for each rehearsal.

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

8.10 Collaborative Pianists

Pianists are to be contacted early in the recital planning process; they are to be given music a minimum of **eight weeks in advance of the recital** 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."

8.11 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 make an audio recording of each approved performance, with the possible exception of off-campus recital venues. 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 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).

8.12 Receptions

The School of Music does not permit students to sponsor receptions outside of performance venues following recital programs. Post-recital receptions must be done either off-campus, or in another venue on-campus outside of the School of Music. **Students who do not comply with this policy are subject to a fine of \$250.**

8.13 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. However, the Hall Manager/Recording Technician must approve any recording done in School of Music facilities. School of Music video equipment is not available for student recordings of any type. For additional information contact the Concert and Promotion office (WHE 304).

8.14 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 harpsichords should contact Dr. Jann Cosart at least thirty days in advance of the performance. Requests for harpsichord tuning should be submitted to the piano technician at least thirty days in advance of the performance. The Harpsichord Request Form and Instructions for Completing and Submitting the On-Line Piano and Harpsichord forms are located on the School of Music website under Current Students.

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

9. CROUCH FINE ARTS LIBRARY

9.1 Introduction

Baylor University's Crouch Fine Arts Library, located on Level 3 of Moody Memorial Library Building, has long been one of the outstanding music collections in the Southwest, with holdings that include more than 100,000 music scores, 50,000 books about music, and 75,000 recorded media items. The Library provides a wide variety of online resources to support music study, performance, and research. These include research databases for music literature as well as reference works, e-books, music scores, audio and video recordings, and archival collections. For more information on resources and services, please see <http://researchguides.baylor.edu/cfal> and <http://www.baylor.edu/lib/finearts/>

The Crouch Library also houses a fine collection of rare materials, such as the Mrs. J.W. Jennings Collection of Medieval Music Manuscripts and Early Printed Music; the Francis G. Spencer Collection of American Popular Sheet Music; the papers of hymnologist Harry Eskew; and the Sir Frederick Arthur Gore Ouseley Collection dating from the eighteenth and nineteenth centuries. For more information about special collections and archives, see the Crouch Library website. (<http://www.baylor.edu/lib/finearts/>)

9.2 Course Reserves

Your instructors will direct you to the reserve list(s) for their courses. Course reserve materials may be either digital or physical.

- Physical reserve items, such as books and scores, are checked out at the Crouch Library Service Desk and must be used within the Moody and Jones buildings. Most items are checked out for a three-hour loan period. Playback equipment is available for audiovisual items.
- Digital reserve items, such as music recordings, videos, and select scores, are made available through Canvas, Baylor's online learning management system. Links within your Canvas course site may connect you to Baylor Box (cloud storage), or to databases such as the Naxos Music Library or MET Opera on Demand. Digital reserve materials, whether linked from Baylor Box or a database, may be played/viewed directly from your web browser.

Crouch Library staff work closely with instructors to coordinate and maintain reserve lists. If you have questions about accessing and using reserves, or need to report a technical problem, please contact the Reserves & Technology Coordinator in the Crouch Library.

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

Laitz and Bartlette. *Graduate Review of Tonal Theory*.

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*.

Santa. *Hearing Form*.

The Music Theory Faculty also has placed links to online music theory resources, including ear-training drills, on its website: <http://www.baylor.edu/music/index.php?id=858860>

APPENDIX B

Music History and Literature Diagnostic Examination

Study Guide

The Graduate Diagnostic Exam in Music History is designed to test competency with the history of Western art music. Students are expected to demonstrate a working knowledge of music history and style from the Middle Ages to the present.

The Exam will consist of analytical listening, a chronology, and short answers.

I. Analytical Listening

Familiarity with the sound of the music is essential to understanding historical developments of musical style and ideas. The Listening portion of the Exam will consist of approximately 12 short musical examples representing each of the historical time periods (Middle Ages to the present). Each example will be played once.

Students will be asked to describe style traits and defining compositional techniques. Students will be expected to apply their observations to determine the most likely genre (type of composition), historical period, date range (within early, mid, late century), and probable composer.

II. Chronology

In the chronology, students will be asked to demonstrate a knowledge of the historical eras and their contexts. Students should be prepared to create a timeline for all of the historical periods of Western Music. The timeline should include names of the historical periods and dates, important stylistic traits and prominent musical techniques, significant genres and major composers, and historical context (noteworthy events or philosophical ideas outside of music).

III. Short Answers

Short answers will include contextualization of composers, musical terms, and compositional techniques.

- For composers, students will be asked to give the historical period and representative types of composition (characteristic genres & forms) associated with each composer.
- For musical terminology, students will be expected to define each term, and give the primary historical period and representative composer(s) associated with each term.
- To demonstrate an understanding of compositional techniques, students will be asked to describe the technique and give an example of a representative composer and composition.

As you prepare for the test, please focus on the following topics for each of the music historical periods:

- Characteristic genres and forms
- Defining features of the various genres and forms
- Predominant instruments and ensembles (vocal & instrumental)

- Representative works
- Representative composers and their approximate dates (early, mid, late century)
- Major lines of stylistic development
- Characteristic traits and styles of individual composers
- Chronology of events, composers, important works of the period
- Historical context and philosophical outlook of the period
- Definitions of terms & compositional techniques specific to the period

To prepare for these examinations, the following books would be helpful:

Burkholder, J. Peter; Grout, Donald Jay; and Palisca, Claude V. *A History of Western Music*.
[Preferably 8th or 9th edition]

Morgan, Robert. *Twentieth-Century Music*.

Bonds, Mark Evans. *A History of Music in Western Culture*.

APPENDIX C

Piano Proficiency Requirements

Secondary Piano Curriculum

Piano Level IVs: 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/V⁷ 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 VIs: Proficiency Requirements for MusicologyRepertoire

2 pieces, not memorized, intermediate level

Technique

All major, harmonic minor, and melodic minor scales and triad arpeggios, two octaves minimum, hands together

Harmonization

At-sight examples using I/IV/V⁷ chords with broken chord accompaniments

Transposition

Prepared hymns transposed up or down no more than a second

Sight reading

A piano solo of early intermediate difficulty

Score reading

Prepared choral scores, SATB

APPENDIX F

Piano Proficiency Requirements

Secondary Piano Curriculum

Piano Level VIIIs: Proficiency Requirements for Music Theory.

Repertoire

- a. Four 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 G

Performance, Jury, and Recital 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 or A- to be passed.

Graduate

- Piano Performance: one solo recital between fifty and 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 between fifty and sixty minutes in length is required.
- Collaborative Piano: one vocal accompanying recital and one instrumental accompanying recital, each between fifty and sixty minutes in length, are required.
- Church Music, Piano: a solo recital or a combined solo-ensemble recital between fifty and sixty minutes in length is required.

Recital Hearings

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

APPENDIX H

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.

Piano Jury Exemptions and Incompletes

Non-music 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. It is the student’s responsibility to complete the course requirements and to see that the incomplete grade is removed from the record. A student may not graduate with an “I” incomplete on their transcript. The incomplete grade will change to an “F” when the student reaches their time limit for degree completion, is certified to graduate, or withdraws from the program.

APPENDIX I

Graduate Recital Checklist

(Please note that these procedures **differ from Undergraduate Recitals**)

Register for MUS 5170 (Recital)

Form a graduate committee

Consult with your Studio Teacher and Graduate Program Director
 Requirements differ by dept. (Piano Pedagogy differs from Voice, for example.)
 Check the Graduate Handbook for details.
 This committee will assess both your recitals and conduct your final oral exam.

Consult your studio teacher and collaborative pianist about possible dates and times

The School of Music utilizes the *Astra* electronic calendar provided by the university as its primary scheduling tool. This calendar is the only source that is up-to-date and provides real-time information on all events that are scheduled within the school. Students are encouraged to use this calendar in when investigating possible recital dates, times, and locations.

Go to: <https://adastra.baylor.edu/ScheduleProd/Portal/GuestPortal.aspx>

User Name: musicfac Password: music (all lower-case)

Click the **CALENDARS** tab

Click the **Scheduling Grids** link

In order to view the *Astra* calendar, you have to be on the university network (via *AirBear* or a direct line connection). It is possible to view the calendar from off-campus, but this requires setting up a VPN (Virtual Personal Network) in order to do so. There are instructions on setting up a VPN on the ITS website (www.baylor.edu/ITS) [Security Tab]

Recital Sign-up: Sign up for date and time as described in Graduate Handbook.

For fall recitals, usually the Tuesday after Labor Day

For spring recitals, usually the Tuesday after Martin Luther King Day

Inform Graduate Program Administrative Associate AND your committee members of date, time and place.

Type Up Draft Program. Time each piece and calculate total time of music.

ALL of your committee proofs and signs program draft. Collect their signatures.

Do this **at least 17 days prior** to recital.

Graduate Program Director signs program AFTER all of your committee has signed it.

Make any necessary corrections.

Return signed copy of program to Schedule/Recording Coordinator.

Have the required number of copies printed

See Graduate Handbook for info about how many programs, how to arrange for copies, etc.
 [School of Music website, Current Students Link]

Many studios require program notes in addition to the formal recital program. Please consult your applied teacher. It is the student's responsibility to prepare and copy the program notes.

APPENDIX K

INSTRUCTIONS FOR PREPARING A THESIS PROSPECTUS

Updated August 2018

The thesis serves as the capstone of the M.M. programs in Musicology and Music Theory and the Thesis Concentration of the M.M. and M.M./M.Div. in Church Music. The student conducts independent research and presents his or her findings in a well-written, scholarly document.

Process and Time Frame

Students will meet with a graduate faculty mentor(s) to develop the subject of the thesis and the prospectus. The completed prospectus should be approved by signature of the faculty member who has agreed to serve as the thesis advisor before being circulated to the remaining members of the student's graduate committee. The thesis advisor will serve as chair of the student's thesis committee. The student will inform the Graduate Program Director (1) that his/her thesis prospectus is under review, (2) who has agreed to serve on the committee, and (3) the date of the prospectus defense.

The student's graduate committee will review the prospectus and then meet with the student to discuss the proposal and give final approval to the prospectus. The committee may decide to approve the prospectus, request slight revisions, request substantial revisions, or ask the student to formulate a new prospectus. When the committee approves the prospectus, each committee member and the Graduate Program Director will sign the thesis prospectus signature page.

The Graduate Handbook of the School of Music states that the prospectus must be presented to the graduate committee "no later than the end of the second semester of study." Under normal circumstances, students will register for one or two hours of thesis credit in their third semester; they will register for either one or two hours of thesis credit during the fourth semester. The Graduate School requires that students must be registered for thesis credit or a course during the semester in which they defend their theses.

Contents of the Prospectus

The thesis prospectus should consist of the following items.

1. Title/Signature page.
2. Statement of the thesis. This is a prose section that should include the following information.
 - a. The subject matter to be pursued. What is the thesis about?
 - b. The need for and feasibility of the study. Why does the topic merit study? How and what will it contribute to the body of knowledge? Has another thesis or a book, dissertation, or composition been written on the same or

similar topic? If so, how will your study build on or differ from that research?

The prospectus must demonstrate that the student has done sufficient background research and display knowledge of the current literature in the field. It also should address feasibility.

Is it possible in the present circumstances to complete a study on this topic? The study may not be feasible if appropriate sources are not available; e.g., one should not consider writing a thesis on a medieval manuscript if you have no access to the manuscript.

- c. The methodology to be employed. Will this be a “traditional” research document? Will interviews be conducted? Is music transcription involved? Will you be relying upon primary and secondary sources?
 - d. The scope and limitations of the project. What is going to be included and what excluded? How will the topic be limited by time, geography, medium, geography, musical form, etc.? What works will you address and/or use as case studies?
 - e. The expected problems and proposed solutions. What special requirements are needed to complete the task and how do you propose to meet them? For example, will the project require special knowledge of a language, transcribing recordings, transcribing unfamiliar notation, acquisition of scores? How do you plan to meet these obstacles?
3. A proposed outline of the paper (chapter titles and any significant subheadings) or composition.
 4. A comprehensive preliminary bibliography of sources to be used in researching and writing the thesis.

Formatting of the Prospectus

The formatting of the prospectus should follow the instructions for theses/dissertations as found in “Dissertation and Thesis Guidelines” (Graduate School section of Baylor website). Note especially the following items and their exceptions.

1. Formatting Cliff Notes and Formatting Model
2. Signature page (see template on School of Music website).
3. Margins and page numbering.
4. Do **not** include a table of contents.

Some more advice: Kate Turabian's *A Manual for Writers* is the style manual used in the School of Music. The opening chapters contain some valuable advice concerning formulating and refining a research topic. Students are strongly encouraged to read (and reread) Chapters 1, 2, and 5 and to consult other chapters as they write their theses.

Student also should participate in the thesis and dissertation formatting workshops offered periodically by the Baylor University Graduate School. For more information, please go to: <http://www.baylor.edu/graduate/currentstudents/index.php?id=99928>

Students who are double majors: The graduate committee for students who are double majoring will incorporate the graduate committee for the first major and any additional faculty required by the second major. For example, a Vocal Performance/Musicology major will need at least two voice faculty and two musicology faculty to serve on his/her graduate committee. The thesis readers may be a subset (three faculty members) from the whole committee.

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. For dates, see the Academic Calendar in the Graduate Catalog [<http://www.baylor.edu/graduate/index.php?id=858705>] and/or the Graduate School Website. [<http://www.baylor.edu/graduate/currentstudents/index.php?id=859183>]

- _____ File for Graduation in the Graduate School
- _____ All diagnostic exam requirements in Music History and Literature and Music Theory satisfied (before scheduling of oral exam)
- _____ All foreign language requirements satisfied [Musicology students only]
- _____ All diction requirements satisfied [Vocal Performance / Collaborative Piano / Choral Conducting/ Church Music with vocal performance emphasis students only] (before scheduling of oral exam)
- _____ All piano proficiency requirements satisfied [Musicology, 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 [Performance, Collaborative Piano, Piano Pedagogy and Performance, Church Music with performance, composition, or conducting emphasis majors only]
- _____ Copies of final thesis draft or performance document or final research project submitted to faculty committee [Thesis students, Composition, Piano Pedagogy, Music Education, Church Music, Conducting]
- _____ Oral examination and/or Thesis Defense [Must be scheduled with Graduate School 10 working days before the exam]
- _____ Defended and approved thesis submitted to Graduate School [Thesis and Composition students only]

**Academic Calendar
for Music Graduate Students**

Fall Semester 2018		
August	14	Diagnostic exams
	15	Graduate School orientation
	20	Classes begin
	24	Last day to file for December Commencement
September	4	First day to schedule graduate recital for the semester
October	3	Date and time for oral exams for non-thesis students should be scheduled (exam itself must be taken by December 3)
	8	Deadline for <i>purchasing</i> doctoral regalia for December Commencement
	26	Last day to take the oral examination for doctoral candidates for December Commencement
November	2	Last day to satisfy foreign language requirement for December Commencement
	5	Last day for electronic submission of defended and approved copy of the doctoral dissertation for December Commencement
	6	Last day for master's thesis candidates to take oral examination for December Commencement
	9	Deadline for <i>renting</i> doctoral regalia for December Commencement
	16	Last day for electronic submission of defended and approved copy of thesis to Graduate School for December Commencement
	26	Last day for report of results of recital performances for December Commencement
	27	Last day for removal of incompletes for graduating students
December	3	Last day for non-thesis programs to take oral examination for December Commencement. Last day of classes.
	6-11	Final examinations
	15	Commencement at Ferrell Center

Spring Semester 2019		
January	12	Diagnostic exams
	14	Classes begin
	22	First day to schedule graduate recital for the semester
	22	Last day to file for May Commencement
March	1	Deadline for <i>purchasing</i> doctoral regalia for May Commencement
	4	Date and time for oral exams for non-thesis students should be scheduled by this date (exam itself must be taken by May 3)
	15	Last day to take the oral examination for doctoral candidates for May Commencement
	22	Last day to satisfy foreign language requirement for May Commencement
	22	Last day for master's thesis candidates to take oral exam for May Commencement
	25	Last day for electronic submission of defended and approved copy of the doctoral dissertation for May Commencement
April	2	Last day for electronic submission of defended and approved copy of thesis to Graduate School for May Commencement
	16	Deadline for <i>renting</i> doctoral regalia for May Commencement
	17	Last day for removal of incompletes for graduating students
	26	Last day for report of results of recital performances for May Commencement
May	3	Last day for non-thesis programs to take oral examination for May commencement. Last day of classes for the semester.
	8-13	Final examinations
	17-18	Commencement at Ferrell Center