Handbook for
School of Music
Graduate Students
Introduction

1.1 Sources of Information

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

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

1.2 Graduate Students' College

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

1.3 Graduate Students' Records

All graduate students' official records are maintained in the Graduate School. An unofficial Adviser's student record file is maintained by the School of Music's Director of Graduate Studies who serves as the official Graduate Student Adviser for all graduate students in music and receives the "Adviser Copy" of grade reports and other notices from the Graduate School (such as official Admission notice, Withdrawal, Probation, and Suspension). While the Adviser's record is usually complete, it may lack some information such as a change of grade to remove an incomplete and grade reports. The record at the Graduate School will be the complete source; however, official and unofficial transcripts from Baylor University are available only through Academic Records in Robinson Tower, 3rd floor.

2. Admission Requirements

2.1 Application for Admission

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

1. Application for admission form and appropriate fee;
2. Health form for students who have not been enrolled at Baylor within the preceding twelve months;
3. Official transcript from each college and university attended; and
4. Any special material (e.g., statement of purpose, paper, portfolio, or recorded audition materials) required by the prospective department or program.

In addition, three recommendation letters must be sent by the evaluators directly to the Graduate School.
2.2 Admission Requirements

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

All applicants for majors in Performance, Pedagogy, and Collaborative Piano must audition in person or by recording. Applicants for majors in Composition, Music History and Literature, Church Music, Music Theory, and Music Education must submit appropriate materials for evaluation. Applicants in Music Education must hold certification. Conducting applicants must submit a video tape of their work. Students with majors in Vocal Performance and Collaborative Piano 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). Vocal Performance majors must also have two years of foreign language study (one year each of two different languages) on their undergraduate transcript with a grade of B or better in their last semester of study. Applicants in Music History and Literature must possess reading ability in German or French. (Students who are deficient in these areas may meet these requirements through courses offered at Baylor or other institutions, or through examination).

2.3 Double Major

Students who wish to pursue a major in two areas (e.g., Music Theory and Piano Performance) must make application to and be accepted by both areas. An additional 12 -16 credit hours may be required to complete the major in the second area. Except for the core course requirements of 9 credit hours and some elective hours, no courses can be credited toward degree requirements in the two areas (e.g., a recital in the Piano Pedagogy and Performance area cannot be used to fulfill degree requirements in the Piano Performance area).

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

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

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

Requirements
Students will complete fifty-three (53) credit hours of the theological education core, twelve (12) hours of mentoring, and fifteen (15) hours of church music; an additional sixteen to eighteen (16-18) credit hours, chosen from the Church Music degree program in the following five options: Thesis, Performance, Conducting, Church Ministry, and Composition, will be required to complete all requirements for the master of music degree. Thus, MDiv/MM students will complete eighty (80) semester hours of seminary course work and sixteen to eighteen (16-18) semester hours of graduate work in Church Music. Since both degrees are awarded simultaneously, all requirements in both schools must be completed in order to receive either degree (see Graduate Catalogue for full description).

2.5 Advanced Performers Certificate Program (Piano or Organ)

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

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

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

Audition requirements:

1. An entrance audition is required for acceptance into any one of the three tracks of the Master of Music degree in Piano: Piano Performance, Piano Pedagogy and Performance, or Collaborative Piano.
2. A qualifying examination is presented to the Piano faculty during the first year of residence prior to the first recital as confirmation of the area of concentration. Students applying to change from one track to another while in the master’s program must reaudition for acceptance into the second track.

3. A Master of Music student in Piano who wishes to complete two tracks (double major) must audition for acceptance into the second track after completing all performance requirements in the first area of concentration.

4. Master’s level students in Piano must complete the performance requirement in one track (Piano Performance, Piano Pedagogy and Performance, or Collaborative Piano) before beginning recital preparation in a second track.

5. Graduate students in Piano Performance, Piano Pedagogy and Performance, and Collaborative Piano must present a jury in semesters they do not give a degree recital.

6. Graduate students in Music Theory, Composition, Music History, and Church Music must perform a jury each semester they are registered in Piano until all degree requirements in piano have been passed.
3. Special Requirements for Master's Degrees

3.1 Residency

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

3.2 Admission to candidacy

Students will be admitted to candidacy upon successful completion of Music 5320 (Introduction to Graduate Study) and nine (9) hours in their major field, the courses to be approved by the major professor and the Director of Graduate Studies in music. Upon admission to candidacy students may register for thesis or the second graduate recital.

3.3 Ensemble requirement

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

3.4 Style Manual


4. Academic Considerations

4.1 Credit Load for Graduate Students

To be classified as a full-time student, a graduate student must carry a minimum of nine (9) graduate credits. The maximum number of semester hours for which master’s students may register in a semester of the regular academic year is fifteen (15), of which only twelve (12) can be for graduate credit. No more than twelve (12) semester hours may be taken in the summer session. No student employed full time may register for more than six (6) semester hours in a given semester.

4.2 Credit Load for Graduate Assistants
Graduate assistants in the School of Music must carry a minimum of six (6) credit hours per semester. They may carry a maximum of twelve (12) hours per semester. Tuition remission for a graduate assistant with a full assistantship covers a total of fifteen (15) hours per academic year dispersed over a total period of two semesters.

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

4.3 Grade-point Average

Any fully-admitted student who fails to maintain a 3.0 (B) average within the passing range of 4.0 (A) to 2.0 (C) during any semester of the graduate course of study will be placed on probation for the next nine (9) semester hours of residence course work or until all residence work is completed, whichever occurs first. During the probationary period the student must restore the overall average to a 3.0 (B). Failure to do so will result in dismissal without appeal. Passing grades for graduate students are “A,” “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 “D” is received in a core course, the course must be repeated; both grades are computed in the overall Grade Point Average.

4.4 Incompletes

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

4.5 Transfer Credit towards the M.M.

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

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

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

All transfer courses must be approved by the Graduate School.

4.6 Final Oral Examination

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

1. A request to schedule an oral examination must be submitted to the Graduate School by the Director of Graduate Studies on behalf of the student at least ten working days prior to the date of the examination.
2. All incompletes must be removed and all deficiencies completed before an oral examination can be scheduled.
3. The examination will be administered by the student's graduate committee plus a full graduate faculty member from outside the School of Music.

4.7 Course Numbering Relative to 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.

4.8 Core Courses

A core of study for all Master of Music degrees is as follows: (the rotation schedule is indicated for each course).

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Schedule</th>
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<tbody>
<tr>
<td>Music 5320</td>
<td>Introduction to Graduate Studies</td>
<td>Fall, Sum. 2006</td>
</tr>
<tr>
<td>Music 5302</td>
<td>Analytical Techniques</td>
<td>Spring, Sum.</td>
</tr>
<tr>
<td>Music 5321</td>
<td>The Middle Ages, or</td>
<td>Spring, odd numb. yrs., Sum. 2005</td>
</tr>
<tr>
<td>Music 5322</td>
<td>The Renaissance, or</td>
<td>Fall, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 5323</td>
<td>The Baroque, or</td>
<td>Spring, even numb. yrs.</td>
</tr>
<tr>
<td>Music 5325</td>
<td>The Classic, or</td>
<td>Fall, even numb. yrs.,</td>
</tr>
<tr>
<td>Music 5326</td>
<td>The Romantic Period, or</td>
<td>Spring, odd numb. yrs.,</td>
</tr>
<tr>
<td>Music 5327</td>
<td>Music Since 1945, or</td>
<td>Fall, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 5328</td>
<td>The Twentieth Century</td>
<td>Spring</td>
</tr>
</tbody>
</table>

4.9 Elective Courses (Courses listed below may not be available as indicated due to low enrollment or faculty load limitations)

Theory and Composition

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Schedule</th>
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</thead>
<tbody>
<tr>
<td>Music 4203</td>
<td>Electronic Studio</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>Music 4204</td>
<td>Advanced Orchestration</td>
<td>Spring</td>
</tr>
<tr>
<td>Music 4301</td>
<td>Advanced Analysis</td>
<td>Spring</td>
</tr>
<tr>
<td>Course</td>
<td>Title</td>
<td>Semester</td>
</tr>
<tr>
<td>--------------</td>
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</tr>
<tr>
<td>Music 4304</td>
<td>Counterpoint</td>
<td>Fall</td>
</tr>
<tr>
<td>Music 4305</td>
<td>Advanced Counterpoint</td>
<td>Spring</td>
</tr>
<tr>
<td>Music 4V09</td>
<td>Advanced Electronic Studio</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>Music 5201</td>
<td>Pedagogy of Theory</td>
<td>Spring, even numb. yrs.</td>
</tr>
<tr>
<td>Music 5207-9</td>
<td>Grad. Comp. I, II, III.</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>Music 5355</td>
<td>Analysis Seminar</td>
<td>Fall</td>
</tr>
</tbody>
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**Music History and Literature**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Semester</th>
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</thead>
<tbody>
<tr>
<td>Music 4235</td>
<td>Literature for Pre-college Piano Teaching</td>
<td>Spring, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4320</td>
<td>American Music</td>
<td>Fall</td>
</tr>
<tr>
<td>Music 4321</td>
<td>Symphonic Literature</td>
<td>Fall</td>
</tr>
<tr>
<td>Music 4322</td>
<td>Piano Literature I</td>
<td>Fall</td>
</tr>
<tr>
<td>Music 4324</td>
<td>Piano Literature II</td>
<td>Spring</td>
</tr>
<tr>
<td>Music 4325</td>
<td>Opera Literature</td>
<td>Spring</td>
</tr>
<tr>
<td>Music 4326</td>
<td>American Folk Music</td>
<td>Spring, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4327</td>
<td>Song Literature I</td>
<td>Fall</td>
</tr>
<tr>
<td>Music 4329</td>
<td>Song Literature II</td>
<td>Spring</td>
</tr>
<tr>
<td>Music 4330</td>
<td>Organ Literature</td>
<td>Spring, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4381</td>
<td>Special Topics</td>
<td>Fall</td>
</tr>
<tr>
<td>Music 5319</td>
<td>Seminar in Ethnomusicology</td>
<td>Spring, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 5321-8</td>
<td>See 4.8 Core Courses</td>
<td></td>
</tr>
<tr>
<td>Music 5329</td>
<td>Seminar in Musicology</td>
<td>Spring, even numb. yrs.</td>
</tr>
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</table>

**Conducting**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Semester</th>
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</thead>
<tbody>
<tr>
<td>Music 4260</td>
<td>Orch. Conducting</td>
<td>Spring</td>
</tr>
<tr>
<td>Music 4261</td>
<td>Choral Cond. II</td>
<td>Spring</td>
</tr>
<tr>
<td>Music 4262</td>
<td>Band Conducting</td>
<td>Fall</td>
</tr>
<tr>
<td>Music 4337</td>
<td>Choral Literature</td>
<td>Fall</td>
</tr>
<tr>
<td>Music 5337</td>
<td>Choral Literature</td>
<td>Fall, even numb. yrs.</td>
</tr>
</tbody>
</table>

**Music Education**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music 4131</td>
<td>Methods &amp; Materials in Mus. Tech.</td>
<td>Fall</td>
</tr>
<tr>
<td>Music 4219</td>
<td>March/Jazz Pedagogy</td>
<td>Fall</td>
</tr>
<tr>
<td>Music 5330</td>
<td>Trends in Mus. Ed.</td>
<td>Fall, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 5332</td>
<td>Research in Music Education</td>
<td>Spring, even numb. yrs</td>
</tr>
<tr>
<td>Music 5333</td>
<td>Advanced Methodologies</td>
<td>Spring, even numb. yrs.</td>
</tr>
</tbody>
</table>

**Diction and Opera**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Semester</th>
</tr>
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<tbody>
<tr>
<td>Music 4150</td>
<td>Diction Coaching</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>Music 4216</td>
<td>Opera Project I</td>
<td>Fall</td>
</tr>
<tr>
<td>Music 4218</td>
<td>Opera Project II</td>
<td>Spring</td>
</tr>
<tr>
<td>Music 4234</td>
<td>Stage Production Techniques</td>
<td>Fall, as needed</td>
</tr>
<tr>
<td>Music 5150</td>
<td>Sem. in Vocal Performance &amp; Pedagogy</td>
<td>Spring</td>
</tr>
<tr>
<td>Music 5151</td>
<td>Vocal Coaching</td>
<td>Fall, Spring, Summer</td>
</tr>
</tbody>
</table>

**Methods, Class Lessons, and Pedagogy**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music 4210</td>
<td>Organ Methods</td>
<td>Fall, even numb. yrs.</td>
</tr>
<tr>
<td>Course</td>
<td>Title</td>
<td>Offering</td>
</tr>
<tr>
<td>----------</td>
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<td>----------------</td>
</tr>
<tr>
<td>Music 4213</td>
<td>Service Playing</td>
<td>Fall, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4264</td>
<td>Pedagogy of Wind Ins.</td>
<td>Spring, even numb. yrs.</td>
</tr>
<tr>
<td>Music 4315</td>
<td>Advanced Piano Pedagogy &amp; Practicum I</td>
<td>Fall, even numb. yrs.</td>
</tr>
<tr>
<td>Music 4316</td>
<td>Advanced Piano Pedagogy &amp; Practicum II</td>
<td>Spring, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4331</td>
<td>Band Literature</td>
<td>Spring, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4333</td>
<td>Percussion Literature</td>
<td>Spring, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4334</td>
<td>String Chamber Literature</td>
<td>Fall, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4335</td>
<td>Woodwind Literature</td>
<td>Spring, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4336</td>
<td>Brass Literature</td>
<td>Spring, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4264</td>
<td>Pedagogy of Wind Ins.</td>
<td>Spring, even numb. yrs.</td>
</tr>
<tr>
<td>Music 4315</td>
<td>Advanced Piano Pedagogy &amp; Practicum I</td>
<td>Fall, even numb. yrs.</td>
</tr>
<tr>
<td>Music 4316</td>
<td>Advanced Piano Pedagogy &amp; Practicum II</td>
<td>Spring, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4331</td>
<td>Band Literature</td>
<td>Spring, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4333</td>
<td>Percussion Literature</td>
<td>Spring, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4334</td>
<td>String Chamber Literature</td>
<td>Fall, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4335</td>
<td>Woodwind Literature</td>
<td>Spring, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 4336</td>
<td>Brass Literature</td>
<td>Spring, odd numb. yrs.</td>
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**Church Music**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Offering</th>
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</thead>
<tbody>
<tr>
<td>Music 4340</td>
<td>Hymnology</td>
<td>Spring</td>
</tr>
<tr>
<td>Music 4341</td>
<td>Forms and Functions</td>
<td>Spring, even numb. yrs.</td>
</tr>
<tr>
<td>Music 5240</td>
<td>Worship in the Church</td>
<td>Spring, even numb. yrs.</td>
</tr>
<tr>
<td>Music 5241</td>
<td>Congregational Song</td>
<td>Fall, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 5242</td>
<td>Seminar in Music Ministry</td>
<td>Fall, even numb. yrs.</td>
</tr>
<tr>
<td>Music 5243</td>
<td>Church Music Ministry</td>
<td>Fall</td>
</tr>
<tr>
<td>Music 5244</td>
<td>History of American Church Music</td>
<td>Spring, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 5245</td>
<td>Turning Points in Church Music</td>
<td>Fall, odd numb. yrs.</td>
</tr>
<tr>
<td>Music 5246</td>
<td>Comparative Liturgies</td>
<td>Spring, even numb. yrs.</td>
</tr>
<tr>
<td>Music 5247</td>
<td>Choral/Vocal Music Ministries</td>
<td>Spring, odd numb. yrs.</td>
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**Collaborative Piano**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Offering</th>
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</thead>
<tbody>
<tr>
<td>Music 5252</td>
<td>Sem. in Vocal Accompanying I</td>
<td>Fall</td>
</tr>
<tr>
<td>Music 5253</td>
<td>Sem. in Vocal Accompanying II</td>
<td>Spring</td>
</tr>
<tr>
<td>Music 5254</td>
<td>Sem. in Instr. Accompanying I</td>
<td>Fall</td>
</tr>
<tr>
<td>Music 5255</td>
<td>Sem. in Instr. Accompanying II</td>
<td>Spring</td>
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**Applied**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Offering</th>
</tr>
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<tbody>
<tr>
<td>Music 51B, 52B</td>
<td>Brass (trumpet, horn, trombone, baritone, tuba)</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>Music 51K, 52K</td>
<td>Piano, organ, harpsichord</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>Music 51M, 52M</td>
<td>Midi Instruments</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>Music 51S, 52S</td>
<td>Strings (violin, viola, cello, bass, harp)</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>Music 51P, 52P</td>
<td>Percussion</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>Music 51V, 52V</td>
<td>Voice</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>Music 51W, 52W</td>
<td>Woodwinds</td>
<td>Fall, Spring, Summer</td>
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**Additional Courses**

<table>
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<tr>
<th>Course</th>
<th>Title</th>
<th>Offering</th>
</tr>
</thead>
<tbody>
<tr>
<td>5V89</td>
<td>Special Research Topics, 1-3 credit hours</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>5V99</td>
<td>Thesis, 1-3 credit hours</td>
<td>Fall, Spring, Summer</td>
</tr>
</tbody>
</table>

**4.10 Policy Statement Regarding Teaching of 5000 Level Courses**

Three levels of faculty members teach 5000 level courses in the School of Music:

1. Graduate faculty teach 5000 level courses,
2. Faculty, not on the graduate faculty, but with particular performance and pedagogical specialties teach 5000 level courses,
3. Faculty, not on the graduate faculty, teach remedial courses.

5. Administration of Graduate Student's Program

5.1 Diagnostic Entrance Examinations for Degree Programs

Following acceptance to a graduate degree program in music and before formulation of a tentative plan of study, the student must take diagnostic tests in (1) music theory, and (2) music history, and proficiency examinations in (3) keyboard and diction, where applicable to the degree program. 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 on the Thursday before the first day of classes for the Fall semester, and the Saturday preceding the first week of the Spring semester.

The graduate music theory entrance examination includes melodic and harmonic dictation, analysis of form, and knowledge of concepts relative to traditional harmonic procedures and of twentieth-century compositional techniques (Appendix A).

The graduate music history entrance examination involves a Listening Examination of Musical Style and a music history and literature component which examines knowledge of major works in the repertoire, composers and their works, and of concepts regarding structure and style (Appendix B).

The diction examination, required of Vocal Performance and Collaborative Piano majors, examines knowledge of the rules for pronunciation of Italian, German, and French. It is a written examination. A knowledge of the International Phonetic Alphabet is required to pass this examination. Spelling rules for each language will be tested and then applied in word and phrase examples by transcribing these examples into the IPA. Some questions deal with articulation specific to each language.

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


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

5.2 Piano Proficiency

The graduate piano proficiency examination for majors in Music Theory, Composition, and Music History and Literature consists of an audition to establish a competency in piano at a minimum of Level V (Appendix C). Students in Church Music must demonstrate
competency in piano at a minimum of Level IV (Appendix D). Students whose major instrument is piano are exempt from this examination. The piano proficiency requirement may be fulfilled by completing two semesters (2 consecutive summer terms equal one semester) of Piano with a minimum grade of “B.”

5.3 Plan of Study

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

5.4 The Graduate Student’s Committee

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

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

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

The graduate committee for Performance majors shall consist of five (5) faculty members of which three (3) members must be on the graduate faculty; the graduate committee for thesis-degree programs shall consist of three (3) faculty members all of whom must be on the graduate faculty. The chair of the committee must be a member of the Graduate Faculty. At the time when the date of the final oral examination is established the student will select a full graduate faculty member outside of the School of Music who serves as the Graduate School representative at the oral examination. See the Graduate Catalog for a list of graduate faculty members.

5.6 Time for Committee Formation

The graduate student's committee for Performance 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 (See 4.1). The graduate committee for students pursuing a thesis degree as well as those in Pedagogy and Conducting programs shall be established by the conclusion of the second semester of the student's program.

6. Lead Times and Sequences

6.1 Master's Recitals

The recitals will consist of repertoire learned while the student is in residence for the degree, and the first recital may be given at any time after the completion of four hours of the applied music major and Music 5320. The student must be enrolled for applied music during the term in which a recital is given. Content of each recital must be approved by the committee. Submit the program to the Director of Graduate Studies and to each member of the student's committee; the program must be approved at least forty-five (45) days prior to the recital.

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

6.2 Thesis

After consultation with the major professor, students in thesis degree programs will present their prospectus to the graduate committee no later than the end of the third semester of study. The prospectus should contain (a) a statement of the thesis, (b) an outline of the paper, and (c) a bibliography. Upon approval of the prospectus by the committee the student may proceed with the proposed thesis.

6.3 Application for Graduation
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 1, 2004</td>
<td>Graduate students file for December 2004 Commencement at the Graduate School and receive degree completion packet.</td>
</tr>
<tr>
<td>January 12, 2005</td>
<td>Graduate students file for May 2005 Commencement at the Graduate School and receive degree completion packet.</td>
</tr>
</tbody>
</table>
6.4 Establishment of the Oral Examination

Dates for Fall 2004 (dates for Spring 2005 are in parentheses)

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

<table>
<thead>
<tr>
<th>Non-thesis programs</th>
<th>Thesis programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 6, 2004</td>
<td>November 12, 2004</td>
</tr>
<tr>
<td>(May 2, 2005)</td>
<td>(March 31, 2005)</td>
</tr>
<tr>
<td>Last day to take the oral examination.</td>
<td>Last day to take the oral examination for thesis/dissertation candidates.</td>
</tr>
<tr>
<td></td>
<td>The thesis/dissertation should be submitted to the Graduate School for final approval no later than 10 work days after the oral examination.</td>
</tr>
<tr>
<td></td>
<td>December 6, 2004</td>
</tr>
<tr>
<td></td>
<td>(April 12, 2005)</td>
</tr>
<tr>
<td></td>
<td>Last day for submission of the defended and approved copy of the thesis/dissertation to the Graduate Office.</td>
</tr>
</tbody>
</table>

7. Graduate Recital

7.1 Scheduling

Graduate recitals may be scheduled September 8 for the Fall semester and January 19 for the Spring semester. **Once a recital is scheduled on the School of Music calendar, a $25 fee will be assessed for every change.**

A Recital Reservation Form (Appendix E) must be obtained from and submitted to the Concert and Promotion Office (RG 200) to schedule a recital.

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

7.2 Location and Time
Recitals may be presented in Meadows Lecture/Recital Hall, Roxy Grove Hall, or Recital Hall II at any time on Monday through Saturday or prior to 6:00 p.m. on Sunday.

7.3 **Length of Recital**

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

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

Recitals may not be scheduled against a faculty or ensemble performance.

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

Non-degree recitals may be scheduled thirty (30) calendar days prior to the recital date and must be presented before November 15 for fall recitals or March 16 for spring recitals. Performances may be presented in Meadows Lecture/Recital Hall, Roxy Grove Hall, or Recital Hall II on Monday through Friday. The time must be scheduled so that the halls are vacated prior to 6:15 p.m..

7.5 Exceptions

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

7.6 Cancellations and Rescheduling

Notice of cancellation or change of recital date must be submitted in writing to Linda Dreyer (MMB lobby). Permission to reschedule a recital date must be granted by the Dean. In the event that a reservation is added or changed after the first day of class, the new reservation may not supplant a previously-scheduled faculty or student performance.

7.7 Rehearsals

Rehearsal time may be reserved when the hearing is scheduled or a maximum of 15 days before the hearing. Scheduled rehearsal time for hearings will be deducted from the allocated rehearsal hours. Up to four (4) hours of rehearsal time (including setup and breakdown) in the hall 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 Linda Dreyer (MMB lobby) to schedule recital rehearsals.

7.8 Unscheduled Rehearsals

After 1:00 p.m. on each Friday, a maximum of two hours of rehearsals for the ensuing seven days may be reserved on a first-come basis.

Impromptu rehearsals may be held in the halls on a first-come basis for a maximum of one hour. (No impromptu rehearsals in Jones Concert Hall).
7.9 Available Instruments

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

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. To use the Collegium harpsichord, contact the Director of the Collegium Musicum. Requests for harpsichord tuning should be submitted to the piano technician at least two weeks in advance of the performance.

7.10 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.

Submit one (1) preliminary program, signed by the student's graduate committee and the Director of Graduate Studies to the Administrative Assistant (WHE 304, 8-12 a.m.; WHE 206, 1-5 p.m.) 45 days prior to the recital. Include timing of pieces.

Submit twenty-six (26) programs with recording fee ($50.00) and Recital Reservation Form to the Administrative Assistant no later than two days after passing the recital hearing, if applicable, or seventeen (17) days prior to the recital.

The recording fee will not be accepted without the twenty-six printed recital programs and the signed Reservation form. Failure to submit the recording fee and the Recital Reservation Form with the required number of recital programs will prevent the student from scheduling dress rehearsals with Linda Dreyer (MMB lobby).

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

Recital Program Procedure

45 Days Before Recital

1. Type program information in program template (on METALab & MERC computers).
2. Proof program according to specifications below. Refer to examples of other student recitals in bound program book (in METALab and MERC), if needed.
3. Print copy of preliminary program.
4. Include, in writing, the timing for each piece on the preliminary program.
5. Submit copy to applied teacher for proofing.
6. Make corrections, if necessary.
7. Acquire signatures of committee members and the Dir. of Graduate Studies on preliminary program.
8. Submit signed preliminary program to the Administrative Assistant (WHE 304, 8-12 a.m.; WHE 206, 1-5 p.m.).
17 Days Prior to Recital

9. Make any final corrections as needed after hearing is passed.
10. Print master copy of program on laser printer.
11. Take master copy to Central Duplication (behind Hankamer, M-F, Hrs. 7:30-5:00) at least 24 hrs. in advance of due date. Kinko's may be used, if official music paper is purchased from Central Duplication.
12. Request Central Duplication or other printer to print on music paper the number of programs required plus the 26 copies requested by the School of Music, to cut all to centered 6 1/4" x 9 1/2" size, and to shrink wrap 20 of the programs.

15 Days Prior to Recital

13. Pick up and pay for program printing, cutting, and shrink wrapping. Cen. Dup. charges $9.96 per 100 which includes music paper, printing, cutting, and shrink wrapping. Kinko's charges $7.85 for printing, cutting, and shrink wrapping only (must bring music paper).
14. Include, in writing, timing for each piece on one printed program (for recording studio).
15. Take these items to the Administrative Assistant (WHE 304, 8-12 a.m.; WHE 206 1-5 p.m.) 2 days following hearing: 26 correct final printed programs (includes 20 shrink-wrapped programs and 1 program with timings) and $50.00 recording fee. All items must be submitted at the same time.
16. Administrative Assistant will examine programs and sign Recital Reservation Form if #15 is fulfilled.
17. Take signed Recital Reservation Form to the Concert & Promotion Office to schedule dress rehearsals. Dress rehearsals cannot be scheduled until #15 and #16 have been fulfilled.

Program Specifications

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

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

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

7.11  Recording and Performance Preparation

A fee of $50.00 is required for the recording of recitals. A check payable to Baylor University School of Music must be submitted to the Administrative Assistant (WHE 304, 8-12 a.m.; WHE 206, 1:00 - 5:00) along with twenty-six (26) recital programs and the Recital Reservation Form.

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

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

Special recitals will not be recorded unless requested by the performer. To arrange for recording, notify the Recording Studio (MMB 212), and submit a check for the recording fee to the Administrative Assistant.

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

7.12  Special Recordings

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

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

1. Fees will be assessed for use of the equipment,

2. Recording Studio personnel must be contracted to serve as technicians for recordings using School of Music equipment. These persons can be scheduled through the Office of the Hall Manager/Recording Technician (MMB 212).

3. All fees for personnel and supplies will be paid by the user. A list of fees is available in the Office of the Hall Manager/Recording Technician (MMB 212).
Recordings made without School of Music equipment require no fees. Any recording done in School of Music Facilities must be approved by the Hall Manager/Recording Technician. School of Music video equipment is not available for student recordings of any type.

8. Concerto Competition
(times subject to change by committee)

8.1 Introduction

The Baylor University School of Music Concerto Competition provides a unique opportunity for students at the highest levels of achievement to perform works with orchestra or wind ensemble.

Divisions

There are two divisions in the concerto competition:

1. Complete concerto from the standard repertory
2. Single movement concerto-like work

8.2 Deadlines

Entry forms must be turned in on or before the specified date, complete with the following signatures and publisher or library information:

- Applied Teacher
- Orchestra Director or the Wind Ensemble Director
- Collaborative Pianist
- Availability of orchestra or wind ensemble accompaniment, including publisher and contact information
- Accurate timing of your performance of the work

Incomplete forms will not be accepted after the deadline.

8.3 Collaborative Piano Services

It is the student's responsibility to procure the services and arrange for payment of a collaborative pianist for both rounds of the competition. Please see the Director of Collaborative Piano for a list of qualified pianists.

8.4 Preliminary Rounds
Brass/Percussion, Keyboards, Strings, and Woodwinds will hold preliminary rounds within their own areas during the last two weeks of October.

Each area will appoint a judging panel and make arrangements for their preliminary round.

Each area may forward a total of 2 students to the final round, one from each division or 2 from either division of the competition for a total of 2 students.

The requirement for memorization will be at the discretion of each division for the preliminary round. (Memorization is not required for the Final Round and shall not influence the judge's decision.)

8.5 Final Round

The final round will be held during the first two weeks in November in Jones Hall, as set by the concerto competition committee during the previous spring, and shall consist of two sessions, one for the full concerto division and one for the single-movement concerto-like work with orchestra division.

Students must be prepared to present the work in its entirety. Cuts may be inserted in the accompaniment. Works that utilize standard cuts in professional performance may be performed in this manner.

Students shall provide two complete piano scores for the judging panel. Photocopies will not be accepted.

Memorization is not required and shall not influence the judge’s decision.

One winner will be selected from each of the two divisions, full concerto and single movement concerto-like work, by a panel of five outside judges, each representing expertise in one of the categories of brass/percussion, keyboard, strings, woodwinds, and one overall judge.

The decision of the judges shall be considered final.

Winners will appear with orchestra or wind ensemble during the following semester as determined by the Orchestra Director or the Wind Ensemble Director.

Recital credit will be offered for each session of the final round.

8.6 Collaborative Piano Prize

The judges shall select one outstanding collaborative pianist to be the recipient of the Concerto Competition Collaborative Piano Prize. This prize shall be in the amount of $50 and shall be awarded at the Spring Honors Convocation.
8.7 Wind Ensemble

The Wind Ensemble will accompany only concerti that are specifically and originally written for its accompaniment.

9. Crouch Fine Arts Library

9.1 Introduction

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

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

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

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

9.2 Graduate Student Check-out Policies

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

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

4. Patrons will be charged the following fines for overdue items:
Books and scores: $0.25/day
All media items: $1.00/day

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

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

9.3 Classroom Assistant Check-out Policy

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

9.4 Reserve Materials

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

9.5 Reference Books

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

9.6 Special Collections and Rare Materials

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

9.7 Recital Recordings

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

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

9.9 Library Hours

1. FALL and SPRING SEMESTERS

<table>
<thead>
<tr>
<th>Day</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>2:00 p.m. – 1:00 a.m.</td>
</tr>
<tr>
<td>Monday-Thursday</td>
<td>7:00 a.m. – 1:00 a.m.</td>
</tr>
<tr>
<td>Friday</td>
<td>7:00 a.m. - 10:00 p.m.</td>
</tr>
<tr>
<td>Saturday</td>
<td>10:00 a.m. - 10:00 p.m.</td>
</tr>
</tbody>
</table>

*Reference assistance is available Monday-Thursday 8:00 a.m.- 5:00 p.m. and on Friday 8:00 a.m. – 5:00 p.m. Limited assistance available during other Crouch operating hours.*

2. SUMMER SEMESTERS

<table>
<thead>
<tr>
<th>Day</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>2:00 p.m. – 12:00 a.m.</td>
</tr>
<tr>
<td>Monday-Thursday</td>
<td>8:00 a.m. – 12:00 a.m.</td>
</tr>
<tr>
<td>Friday</td>
<td>8:00 a.m. - 10:00 p.m.</td>
</tr>
<tr>
<td>Saturday</td>
<td>1:00 p.m. - 10:00 p.m.</td>
</tr>
</tbody>
</table>

*Reference assistance is available Monday-Friday 8:00 a.m. - 5:00 p.m. and by appointment.*

3. INTERIM PERIODS

<table>
<thead>
<tr>
<th>Day</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>closed</td>
</tr>
<tr>
<td>Monday-Friday</td>
<td>8:00 a.m. – 5:00 p.m.</td>
</tr>
<tr>
<td>Saturday</td>
<td>Print Reference Area open 12:00 – 5:00 p.m.</td>
</tr>
<tr>
<td></td>
<td>Listening/Viewing Center closed</td>
</tr>
</tbody>
</table>

*The library is open extended hours prior to and during finals.*

9.10 Library Staff
Sha Towers, Fine Arts Librarian
James Floyd, Technical Services Coordinator
Appendix A

Music Theory Diagnostic Examination

The Music Theory Diagnostic Examination may include any of the following tasks:

Aural skills: identifying intervals and the quality of triads and seventh chords by ear; notating melodies that are heard (melodic dictation), notating upper and lower voices of a tonal passage and identifying its harmonies (harmonic dictation); notating brief atonal melodies,

Tonal theory: identifying the quality of printed chords, analyzing harmonic progressions (diatonic and chromatic) and phrase structure in printed musical excerpts, and identifying or describing the components of common larger forms and formal procedures, such as binary, rounded binary, ternary, compound ternary, sonata allegro,

Twentieth century: analyzing musical passages based on various scales (e.g., diatonic modes, whole-tone, octatonic), twelve-tone procedures, polytonality, aleatoric procedures, twentieth-century rhythmic manipulations, etc.,

Counterpoint: identifying common components of inventions and fugues, understanding principles of contrapuntal structure, such as real and tonal imitation.

Many textbooks address these topics. Some examples are *Tonal harmony, with an Introduction to Twentieth-Century Music*, 2nd edition, by Stefan Kostka and Dorothy Payne (Knopf, 1989) for harmony, phrase structure, and twentieth-century topics; *Form in Music*, 2nd edition, by Wallace Berry (Prentice-Hall, 1986) for larger forms; and *Counterpoint*, 3rd ed., by Kent Kennan (Prentice-Hall, 1987) for counterpoint.

Appendix B

Music History and Literature Diagnostic Examination

The Listening Examination of Musical Styles consists of approximately two dozen musical examples representing historical periods from the medieval period to the twentieth century.

The responses request a knowledge of musical style (form, harmony, melody, texture, etc.), and types of works associated with suggested composers within particular periods of time.
The Music History and Literature Diagnostic Examination examines knowledge within the following areas:

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

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


### Appendix C

#### Piano Proficiency Requirements

**Secondary Piano Curriculum**

Piano Level V: Proficiency Requirements for Theory, Composition, and Music History

**Repertoire**

- Theory and Composition majors prepare a minimum of four Level V solos (one memorized); Music History majors prepare six Level V solos (two memorized)
  
- Repertoire representing the various stylistic periods is covered during the course of study in Level V.

**Technique**

- Scales: major, harmonic and melodic minor patterns, four octaves.

- Arpeggios: major and minor triads and diminished sevenths in root position, four octaves.

**Keyboard Skills** (a,b,c,d for Theory and Composition majors; a and d for Music History majors)

- Sight Reading: a piano solo of early Level IV difficulty.
b. Harmonization: a tune using a secondary dominant chord performed at sight; tunes with chord symbols, including secondary triads and seventh chords, prepared two weeks prior to the exam.

c. Score Reading: two lines (one for a transposing instrument) from an instrumental score performed at sight; a sixteen-measure excerpt from an SATB choral work or from a three-or four-part instrumental score (including one transposing part) prepared in advance. The prepared example will be assigned two weeks prior to the exam.

d. Ensemble: one newly learned vocal or instrumental accompaniment (alternate) with soloist each semester.

Juries

a. Achievement Test: a balanced presentation (repertoire, technique, skills) played before a faculty committee after one semester of study.

b. Final Exam: two solos, all scale and arpeggio patterns, and skills as outlined above; presented to a faculty committee, normally after two semesters of study.
Appendix D
Piano Proficiency Requirements

Secondary Piano Curriculum

Piano Level IV: Proficiency Requirements for Church Music.

Repertoire

a. Prepare a minimum of four Level IV solos. Repertoire performed acceptably at an achievement exam. is not retained the following semester.

b. Prepare repertoire representing the various stylistic periods during the course of Level IV study.

c. Memorization of repertoire is optional.

Technique

a. Scales: major, harmonic and white key melodic minor patterns, two octaves minimum.

b. Arpeggios: major and minor triads in root position, two octaves minimum.

Keyboard Skills

a. Sight Reading: a vocal solo or choral accompaniment.

b. Harmonization: a tune using I, IV, V7 chords performed at sight; tunes with chord symbols prepared two weeks prior to the exam.

c. Transposition: a hymn and a vocal accompaniment from a grade school text transposed at sight up or down no more than a major second.

d. Score Reading: two lines from an SATB choral work performed at sight; a sixteen-measure excerpt from an SATB choral work prepared two weeks prior to the exam.

e. Ensemble: a newly learned art song with soloist prepared each semester.

f. Patriotic Songs: two examples with appropriate introductions, prepared at singing tempo.

Juries
a. Achievement Test: a balanced presentation (repertoire, technique, skills) played before a faculty committee after one semester of study.

b. Final Exam: two solos, all scale and arpeggio patterns, and skills as outlined above; presented to a faculty committee, normally after two semesters of study.

Appendix E

Performance, Jury, and Recital Attendance Requirements in Piano

Recitals

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

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

Recital Hearings

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

Juries

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

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

Jury Exemptions and Incompletes

Any instructor who determines that a piano major or concentration would profit from a jury exemption in order to work without a deadline on technical matters should practice the following procedure. Written permission to the division director should be received from the student’s instructor with justification for a jury exemption for the semester. This exemption should be counter-signed by the division director. The student who is exempt from the regular semester jury should understand that a jury exemption may increase the length of time required to finish the degree. If the student is a graduate student with an assistantship, he/she should understand that the assistantship cannot be guaranteed beyond two years. In addition, the student should understand that repertoire requirements, which are normally met in a jury, must be made up in future semester juries if a jury exemption is approved.

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

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

Recital Attendance

Graduate piano majors and concentrations must attend 12 piano department events from the following list during each semester that the student is registered as a full-time student.

• Faculty Solo Piano, Duo-Piano, and Piano Duet Recitals
• Guest Piano Recitals, including performances on the Lyceum and DistinguishedArtist Series
• Faculty and Guest Collaborative Recitals (Chamber Music, Instrumental Duo, or Vocal Recitals)
• Advanced Performers Certificate Piano Recitals
• Graduate Piano Recitals
• Undergraduate Piano Recitals
- Piano Music Hour Recitals
- Waco Symphony Concerts featuring Guest Artists in Piano
- Faculty Piano Master Classes
- Guest Piano Master Classes

Attendance is required at all solo, duo-piano, and piano duet recitals presented by piano faculty and guest pianists. In addition, students must attend at least one collaborative piano recital and one piano master class presented by a faculty or guest pianist each semester. Individual instructors have the option of requiring attendance at other specific events to be counted among the twelve total events required.

It is the student’s responsibility to sign the departmental attendance sheet immediately after the piano event is over. Students who leave without recording their attendance will not receive credit for attending the event. Any dishonesty related to the Piano Recital Attendance Policy is a violation of the University Honor Code and will be treated as such. This includes misrepresenting in any way a student’s attendance at a piano recital or master class, or being aware of such misrepresentation without notifying the Director of Keyboard Studies.

The student’s piano instructor will determine the consequences when a student fails to meet therequirements of the piano recital attendance policy.
Appendix F

RECITAL RESERVATION FORM (Revised)
Graduate Students

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

Name: ______________________________________ Local Phone: __________________________

Instrument: __________________________________

1. SCHEDULE RECITAL

Recital Date: ___/___/___ Location: Roxy Grove
             ___/___/___ Recital Hall II
             ___/___/___ Meadows Hall
             ___/___/___ *Jones Hall

Time: ______ to ______

2. PRELIMINARY PROGRAM

Preliminary Program (with timing) must be signed by the graduate committee and the Director of Graduate
Studies and submitted to WHE 206, 1-5 p.m., no later than 45 days prior to the recital date.

3. RECORDING FEE AND PROGRAMS

Submit this Recital Reservation Form with recording fee and 26 correct final printed programs (see
Program Procedure on reverse) to WHE 206, 1-5 p.m., no later than 2 days after passing the hearing, if
applicable, or 15 days prior to the recital. Failure to do so will prevent you from being able to schedule
dress rehearsals with Linda Dreyer (MMB lobby).

26 Final Programs submitted: ___/___/___ Received by __________________________
Recording fee paid: ___/___/___ Paid: $______ Received by __________________________

4. SCHEDULE REHEARSALS

Rehearsal times may be reserved with Linda Dreyer (MMB lobby) once the signed preliminary program,
recording fee, 26 correct final printed programs, and this form have been submitted to Waco Hall East
Room 206, 1-5 p.m.

Rehearsals: 4 hours Location: Roxy Grove
             ___/___/___ Recital Hall II
             ___/___/___ Meadows Hall
             ___/___/___ *Jones Hall

Date: ___/___/___ Time: ______ to ______
Date: ___/___/___ Time: ______ to ______
Date: ___/___/___ Time: ______ to ______
Date: ___/___/___ Time: ______ to ______

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

7/31/98

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Appendix G

Checklist for Graduation

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

______ File for Graduation in the Graduate School by September 1 (January 12)

______ All diagnostic exam requirements in Music History and Literature and Music Theory satisfied

______ All foreign language requirements satisfied by November 18 (April 1) [Music History and Literature / Vocal Performance students only]

______ All diction requirements satisfied [Vocal Performance / Collaborative Piano students only]

______ All piano proficiency requirements satisfied [Music History and Literature, Music Theory, Composition, Church Music students only]

______ All “incomplete” grades from previous semesters removed [must be done before oral examination can be scheduled]

______ Recital scheduled beginning September 8 (January 19) [Performance, Collaborative Piano, and Piano Pedagogy and Performance majors only]

______ Copies of final thesis draft submitted to faculty committee by November 5 (March 24) [Thesis students only]

______ Oral examination by November 12 (March 31) [Thesis students only]

______ Defended and approved thesis submitted to Graduate School by November 22 (April 12) [Thesis students only]

______ Duplicated thesis submitted to Graduate School and financial settlement with Graduate School by December 6 (April 25) [Thesis students only]

______ Oral Examination by December 6 (May 2) [Non-thesis students only]
## Academic Calendar for Graduate Students

### Fall Semester, 2004

<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>August</td>
<td>19-21</td>
<td>Graduate registration and financial settlement in Robinson Tower. Ensemble auditions.</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>Classes begin.</td>
</tr>
<tr>
<td>September</td>
<td>1</td>
<td>Last day for Graduate students to file for December 2004 Commencement, receive degree completion packet, and complete exit evaluation.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>First day to schedule graduate recital for the semester.</td>
</tr>
<tr>
<td>November</td>
<td>12</td>
<td>Last day to take the oral examination for thesis/dissertation candidates for December 2004 Commencement.</td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>Last day for submission of the defended and approved copy of the thesis/dissertation to the Graduate School for December 2004 Commencement.</td>
</tr>
<tr>
<td>December</td>
<td>6</td>
<td>Last day of classes for the semester and for removal of &quot;Incompletes.&quot;</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Last day for non-thesis programs to take the oral examination or report the results of recital performances for December 2004 Commencement.</td>
</tr>
<tr>
<td></td>
<td>9-15</td>
<td>Final examinations (includes Saturday, December 11).</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>Commencement at Ferrell Center.</td>
</tr>
</tbody>
</table>

### Spring Semester, 2005

<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>8</td>
<td>Diagnostic Exams in Music History and Literature and Music Theory</td>
</tr>
<tr>
<td></td>
<td>6-7</td>
<td>Graduate registration for new students and financial settlement (Robinson Tower).</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>Classes begin.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>Last day for Graduate students to file for May Commencement at the Graduate School, receive degree completion packet, and complete exit evaluation.</td>
</tr>
<tr>
<td></td>
<td>19</td>
<td>First day to schedule graduate recital for the semester.</td>
</tr>
<tr>
<td>March</td>
<td>31</td>
<td>Last day to take oral examination for thesis/dissertation candidates for May 2005 Commencement.</td>
</tr>
<tr>
<td>April</td>
<td>12</td>
<td>Last day for submission of the defended and approved copy of the thesis/dissertation to the Graduate School for May 2005 Commencement.</td>
</tr>
<tr>
<td>May</td>
<td>2</td>
<td>Last day of classes for the semester and for removal of &quot;Incompletes.&quot;</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Last day for non-thesis programs to take the oral examination or report the results of recital performances for May 2004 Commencement.</td>
</tr>
<tr>
<td>May</td>
<td>5-11</td>
<td>Final examinations (includes Saturday, May 7).</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>Commencement at Ferrell Center.</td>
</tr>
</tbody>
</table>