# Baylor University School of Music Faculty and Staff

## Division of Academic Studies

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Telephone 710</th>
<th>Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scott McAllister</td>
<td>Director of Academic Studies</td>
<td>2360</td>
<td>WHE-202</td>
</tr>
<tr>
<td>Melinda Coats</td>
<td>Administrative Associate Academic Studies, Graduate Studies, Church Music</td>
<td>2360</td>
<td>WHE-104</td>
</tr>
<tr>
<td>James Bennighof</td>
<td>Ph.D.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jean Boyd</td>
<td>Ph.D.</td>
<td></td>
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</tr>
<tr>
<td>Randall Bradley</td>
<td>D.M.A.</td>
<td></td>
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</tr>
<tr>
<td>Alfredo Colman</td>
<td>Ph.D.</td>
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</tbody>
</table>

## Division of Ensembles

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Telephone 710</th>
<th>Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lynne Gackle</td>
<td>Director of Ensemble Division and Director of Choral Activities</td>
<td>7411</td>
<td>MMB-113</td>
</tr>
<tr>
<td>TBA, Temp. Budget Assistant</td>
<td>Telephone 710 - 7411 • MMB-210</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jill Gusukuma</td>
<td>Administrative Associate Choral Activities</td>
<td>1193</td>
<td>MMB-125</td>
</tr>
<tr>
<td>Bob Avant</td>
<td>M.M.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Division of Keyboard Studies

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Telephone 710</th>
<th>Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brian R. Marks</td>
<td>Director of Keyboard Studies</td>
<td>1417</td>
<td>RG-115</td>
</tr>
<tr>
<td>Teresa Reid</td>
<td>Administrative Associate</td>
<td>1417</td>
<td>RG-213</td>
</tr>
</tbody>
</table>

## Division of Acaemic Studies

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Telephone 710</th>
<th>Office</th>
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</thead>
<tbody>
<tr>
<td>Michael Crocker</td>
<td>M.M.</td>
<td></td>
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<tr>
<td>Chason Disheroon</td>
<td>M.M.</td>
<td></td>
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</tr>
<tr>
<td>In-Ja Eshelman</td>
<td>D.M.A.</td>
<td></td>
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</tr>
<tr>
<td>Amy Fleming</td>
<td>Ph.D.</td>
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</tr>
<tr>
<td>Monique Ingalls</td>
<td>Ph.D.</td>
<td></td>
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</tr>
<tr>
<td>Ben Johansen</td>
<td>Ph.D.</td>
<td></td>
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</tr>
<tr>
<td>Eric C. Lai</td>
<td>Ph.D.</td>
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</table>

## Division of Ensembles

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Telephone 710</th>
<th>Office</th>
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<tbody>
<tr>
<td>Randall Bradley</td>
<td>D.M.A.</td>
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</tr>
<tr>
<td>Jann Cosart</td>
<td>D.M.</td>
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</tr>
<tr>
<td>Steve Dailey</td>
<td>M.M.</td>
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<tr>
<td>Stephen Gusukuma</td>
<td>D.M.A.</td>
<td></td>
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</tr>
<tr>
<td>Stephen Heyde</td>
<td>M.M.</td>
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</tbody>
</table>

## Division of Keyboard Studies

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Telephone 710</th>
<th>Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bradley Bolen</td>
<td>D.M.A.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Isabelle Demers</td>
<td>D.M.A.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cameron Hofmann</td>
<td>D.M.A.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kae Hosoda-Ayer</td>
<td>D.M.A.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
DIVISION OF INSTRUMENTAL STUDIES
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Gary Hardie, D.M.A.
Michael Jacobson, D.M.A.
Jeffrey Powers, M.M.
Jun Qian, D.M.A.

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Mark Schubert, M.M.
Patricia Shih, M.M.
Ann Shoemaker, D.M.A.
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Robert Best, D.M.A.
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Joseph Li, M.M.
Kimberly Monzón, M.M.

Jeffrey Peterson, D.M.A.
Amy Petrongelli, D.M.A.
Randall Umstead, D.M.A.
Deborah Williamson, D.M.A.

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Michael Alexander, D.M.A.
Kelly Hollingsworth, Ph.D.
Paula Hoover, B.S.

Pat Kelly, M.A.
David Montgomery, D.M.A.
Kim Olmstead, B.M.E.
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Introduction and General Information

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

The School of Music at Baylor University was established in 1921 and has grown to a current undergraduate and graduate enrollment of approximately 375 students pursuing degrees in music. The School of Music employs approximately 60 full-time faculty members and is currently housed in three facilities:

Waco Hall
This building houses the administrative offices of the School of Music and the Keyboard, Academic, Music Education, and Vocal faculties. In addition, it is home to the 2500-seat Waco Hall Auditorium, the 500-seat Roxy Grove Hall, the 120-seat Recital Hall II, and numerous classrooms. The Piano Pedagogy Wing in the Waco Hall complex includes a children’s classroom for the Piano Laboratory Program and adjacent computer lab for PLP use, observation room for parents and pedagogy students, teaching studios for graduate students, classrooms, the PLP director’s office, and houses the O'Neal Collection of piano pedagogy materials.

McCrary Music Building
Housed within the multilevel 70,000 square-foot Glennis McCrary Music Building are the 1,000-seat Mary Gibbs Jones Concert Hall; the 200-seat Meadows Lecture/Recital Hall; the Markham Organ studio/recital hall; the Hearn recording studio, a 24-track digital recording complex; and the McLane organ of 92 ranks with great, positive, swell, solo, and pedal divisions. The building features 71 practice rooms, 6 percussion practice rooms, large and small ensemble rehearsal rooms, and four rooms for chamber music and sectionals, as well as studio and office spaces for the ensemble conductors and the wind, percussion, string, and organ faculty. An extensive library of choral, orchestral, band and chamber music is housed adjacent to the faculty studios.

Opera Theater
The Opera Facility is located across from the McCrary Music Building and behind the Lewis Art Building. Home to the Baylor Opera Theatre Program, the Opera Facility consists of an 84-seat performance space, a rehearsal studio, dressing rooms, and storage.
# Academic Calendar

## Fall Semester 2019

<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>August</td>
<td>26</td>
<td>Classes begin for fall semester</td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>Last day for graduating seniors to file for December graduation</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td><strong>LAST DAY TO REGISTER OR ADD A CLASS</strong> (may be done through BearWeb)</td>
</tr>
<tr>
<td>September</td>
<td>2</td>
<td>Labor Day Holiday</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Classes dropped after this day will be recorded as W (withdrawal) on the transcript (through October 30)</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Students that withdraw from the University after this day will receive a notation on W (withdrawal) on their transcript in all classes (through October 30)</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Last day to drop a class without advisor approval</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>Assessment of change in schedule fee begins</td>
</tr>
<tr>
<td></td>
<td>13-15</td>
<td>Family Weekend</td>
</tr>
<tr>
<td>October</td>
<td>9</td>
<td>Deadline for students to submit transcripts for inclusion in registration time-ticket assignment for Spring 2020</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>Registration time-tickets viewable in BearWeb for Spring 2020</td>
</tr>
<tr>
<td></td>
<td>25-27</td>
<td>Fall Break</td>
</tr>
<tr>
<td>November</td>
<td>5</td>
<td>Last day on which a student may drop a class for the semester</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Last day on which a student may withdraw from the University for the semester</td>
</tr>
<tr>
<td></td>
<td>6-22</td>
<td>Spring 2020 Early Registration through BearWeb (tentative dates)</td>
</tr>
<tr>
<td></td>
<td>27-Dec. 1</td>
<td>Thanksgiving Holidays, (Wednesday through Sunday)</td>
</tr>
<tr>
<td>December</td>
<td>6</td>
<td>Last day for removal of “incomplete” grades</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Last day of classes for the Fall semester</td>
</tr>
<tr>
<td></td>
<td>10-11</td>
<td>Study Days</td>
</tr>
<tr>
<td></td>
<td>12-17</td>
<td>Final Exams</td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>Commencement, Ferrell Center, <a href="http://www.baylor.edu/commencement">www.baylor.edu/commencement</a></td>
</tr>
</tbody>
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## Spring Semester 2020

<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>7</td>
<td>Deadline for Spring Financial Settlement. Students must pay and confirm attendance by 5 p.m. to prevent class cancellation. If allowed to re-register after cancellation, a $150 re-registration fee will be assessed</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>Classes begin for the Spring semester</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>Last day for graduating seniors to file for December graduation</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td><strong>LAST DAY TO REGISTER OR ADD A CLASS</strong>. (may be done through BearWeb).</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>Martin Luther King, Jr. Holiday</td>
</tr>
<tr>
<td></td>
<td>29</td>
<td>Classes dropped after this date will be recorded as W (Withdrawal) on their transcript (through March 30).</td>
</tr>
<tr>
<td></td>
<td>29</td>
<td>Students that withdraw from the University after this day will receive a notation of W (Withdrawal) on their transcript in all classes (through March 30)</td>
</tr>
<tr>
<td></td>
<td>29</td>
<td>Last day to drop a class without advisor approval</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>Assessment of change in schedule fee begins</td>
</tr>
<tr>
<td>February 26</td>
<td>Deadline for students to submit transcripts for inclusion in registration time-ticket assignment for Summer/Fall 2020</td>
<td></td>
</tr>
<tr>
<td>March 7-15</td>
<td>Spring Break</td>
<td></td>
</tr>
<tr>
<td>March 18</td>
<td>Registration time-tickets viewable in BearWeb for Summer/Fall 2020</td>
<td></td>
</tr>
<tr>
<td>March 30</td>
<td>Last day on which a student may drop a class for the semester</td>
<td></td>
</tr>
<tr>
<td>March 30</td>
<td>Last day on which a student may withdraw from the University for the semester</td>
<td></td>
</tr>
<tr>
<td>March 31-Apr. 17</td>
<td>Summer/Fall 2020 Early Registration through BearWeb (tentative dates)</td>
<td></td>
</tr>
<tr>
<td>April 10-13</td>
<td>Easter Holidays</td>
<td></td>
</tr>
<tr>
<td>April 21</td>
<td>Diadeloso</td>
<td></td>
</tr>
<tr>
<td>May 1</td>
<td>Last day for removal of “incomplete” grades</td>
<td></td>
</tr>
<tr>
<td>May 1</td>
<td>Last day of classes for the Spring semester</td>
<td></td>
</tr>
<tr>
<td>May 4-5</td>
<td>Study Days</td>
<td></td>
</tr>
<tr>
<td>May 6-11</td>
<td>Final Exams</td>
<td></td>
</tr>
<tr>
<td>May 15-16</td>
<td>Commencement, Ferrell Center, <a href="http://www.baylor.edu/commencement">www.baylor.edu/commencement</a></td>
<td></td>
</tr>
<tr>
<td>May 13-June 1</td>
<td>Summer 2020 Minimester</td>
<td></td>
</tr>
<tr>
<td>June 25</td>
<td>Memorial Day Holiday</td>
<td></td>
</tr>
<tr>
<td>June 2</td>
<td>First Summer Session classes begin</td>
<td></td>
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</tbody>
</table>

**ADVICEMENT AND REGISTRATION**

Advisement procedures are as follows:

- All advisement information and materials will be posted on CANVAS prior to advisement.
- All students who have fewer than 90 hours earned will have an individual advising appointment with a faculty advisor.
- Detailed instructions for scheduling advisement appointments will be posted in CANVAS. All students will register for classes on-line through BearWeb. Time Tickets for early registration will be posted in the student’s BearWeb account.

**Advanced Placement**

Students seeking to place out of freshman theory or musicianship have three options:

1. **Credit by Baylor Exam**— receive credit for 1301 and/or 1101 by scoring 80 or higher on 1301/1101 final exams.
2. **Credit by AP Exam**— receive credit for 1301 and/or 1101 by scoring a 4 or higher on the College Board Advanced Placement Music Theory Exam. Credit for 1101 also requires a score of 80 or higher on the 1101 Final Exam. No fee is required other than the fee for the AP Test itself.
3. **Advanced Placement Without Credit**— place ahead in theory or musicianship by scoring 80 or higher on final exam(s). No fee is required. The student must make up the missed hours by taking a more advanced theory course later in his/her course of study.

For information on the Advanced Placement Test, contact Jana Marak, Baylor’s Office of Institutional Research & Testing, 710-2061. To schedule a 1301 or 1101 final exam, contact the Academic Studies Division, 710-2360. Credit by examination policies are available at [www.baylor.edu/irt/testing](http://www.baylor.edu/irt/testing).


**Applied Music**

Applied music refers to the study of the performance of an instrument or the voice, either as a major, concentration, or elective. The maximum amount of credit that can be earned in one applied music subject in any one semester is 6 semester hours. No student may be registered for more than one section of a given applied music subject in a semester. The maximum total amount of credit that can be earned in applied music in one semester is 8 semester hours.

In a summer session term, 5 hours of private instruction are given for one hour of credit, and 10 hours of instruction are given for 2 hours of credit. The maximum credit that can be earned in a summer term in one subject of applied music is 2 semester hours. The maximum total applied music credit that can be earned in one summer session term is 3 semester hours. 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.

Credit earned for applied music study may not be used to satisfy degree requirements until candidate is officially admitted to the School of Music. All applied music course numbers have four elements as follows:

- The first digit indicates the division: (level of study)
  - 1-Lower division
  - 3-Upper division
  - 5-Graduate

- The second digit indicates the amount of credit in semester hours.

- The third is the letter which indicates the instrument "family":
  - B-Brass
  - P-Percussion
  - W-Woodwinds
  - H-Harp
  - S-Strings
  - K-Keyboard
  - V-Voice

- The fourth digit identifies the instrument within the "family":

<table>
<thead>
<tr>
<th>Division</th>
<th>Instrument</th>
</tr>
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<tbody>
<tr>
<td>B1-</td>
<td>Trumpet</td>
</tr>
<tr>
<td>B2-</td>
<td>Horn</td>
</tr>
<tr>
<td>B3-</td>
<td>Trombone</td>
</tr>
<tr>
<td>B4-</td>
<td>Euphonium</td>
</tr>
<tr>
<td>B5-</td>
<td>Tuba</td>
</tr>
<tr>
<td>W1-</td>
<td>Flute</td>
</tr>
<tr>
<td>W2-</td>
<td>Oboe</td>
</tr>
<tr>
<td>W3-</td>
<td>Clarinet</td>
</tr>
<tr>
<td>W4-</td>
<td>Bassoon</td>
</tr>
<tr>
<td>W5-</td>
<td>Saxophone</td>
</tr>
<tr>
<td>S1-</td>
<td>Violin</td>
</tr>
<tr>
<td>S2-</td>
<td>Viola</td>
</tr>
<tr>
<td>S3-</td>
<td>Cello</td>
</tr>
<tr>
<td>S4-</td>
<td>Double Bass</td>
</tr>
<tr>
<td>K1-</td>
<td>Piano</td>
</tr>
<tr>
<td>K2-</td>
<td>Organ</td>
</tr>
<tr>
<td>K3-</td>
<td>Harpsichord</td>
</tr>
<tr>
<td>K4-</td>
<td>Carillon</td>
</tr>
</tbody>
</table>

Example: Registration for MUS 12B1 would register the student for a lower division (1), 2 credit hour (2) course in trumpet (B-brass, 1-trumpet).

To schedule major applied lessons, a student should meet with his or her applied music teacher during the first week of classes. In the vocal and keyboard divisions, a list of teacher assignments will be posted on the door of the divisional office during the first week of class.

Final exams for applied music subjects, called juries, consist of a brief performance before a committee of faculty members in the division. These exams are held during finals week each semester. Sign-up sheets are posted several days prior to the day of the exam. Jury requirements vary from department to department. Students should check with their applied music instructor for more detailed information regarding juries. In addition to regular juries, a variety of divisional exams are required for
advancement to upper levels or as prerequisites for recitals in some degrees. These exams replace juries for the semester in which they are given.

Applied class instruction subjects are:

- 1131 Class piano (level I, music majors only)
- 1132 Class piano (level II, music majors only)
- 1133 Class piano (level III, music majors only)
- 1124 Class voice (generally for non-vocal performance majors)
- 1125 Class piano (non-music majors only)

Auditing Courses

Students who wish to take a course without earning academic credit may be eligible to audit the course with the written permission of the dean of the appropriate academic unit. There is a fee of $339.00 for auditing a course if the student is enrolled in less than 12 hours. There is no additional fee for students enrolled in 12 hours or more. Courses taken for audit may not exclude a student seeking credit, may not be repeated at a later date for credit, may not be changed in status after the registration period, and are not considered part of the course load. Laboratory and applied courses may not be audited.

Change of Degree / Major

Students who wish to change a degree, major, or an area of concentration within the School of Music must have approval from the faculty of the current degree/concentration, as well as approval from the faculty of the degree/concentration to which the student wishes to change. Students should obtain a “Change of Major in the School of Music” form from the Undergraduate Academic Programs Manager office (RG 113), or SOM website, and secure the necessary faculty signatures after auditioning or petitioning for the new degree or area of concentration. The form should then be submitted to the Associate Dean for Academic Affairs of the School of Music for final approval. A student’s change of degree/area of concentration is not recorded officially in the student records office until after approval of the Associate Dean has been secured. (A sample form is included in the Appendix of this handbook and the School of Music website under Current Students.)

Future Course Rotations

Some music courses are not offered every semester; therefore, it is important to plan ahead in scheduling these courses and progressing toward degree completion. At the end of the sophomore year, students should set a tentative graduation date and then make a semester-by-semester plan for completing all remaining degree requirements. It is also important to note courses which are prerequisites to other courses.
A partial listing of courses which are degree requirements and are not offered every semester is listed below:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 1111</td>
<td>Flute/Saxophone Methods</td>
<td>Spring</td>
</tr>
<tr>
<td>MUS 1112</td>
<td>Oboe/Bassoon Methods</td>
<td>Fall</td>
</tr>
<tr>
<td>MUS 1113</td>
<td>Clarinet Methods</td>
<td>Fall</td>
</tr>
<tr>
<td>MUS 1114</td>
<td>Trumpet/Horn Methods</td>
<td>Fall</td>
</tr>
<tr>
<td>MUS 1115</td>
<td>Trombone, Baritone, Tuba Methods</td>
<td>Spring</td>
</tr>
<tr>
<td>MUS 1116</td>
<td>Strings (non-major)</td>
<td>Fall</td>
</tr>
<tr>
<td>MUS 1117</td>
<td>Violin</td>
<td>Fall, odd # years</td>
</tr>
<tr>
<td>MUS 1118</td>
<td>Viola</td>
<td>Spring, even # years</td>
</tr>
<tr>
<td>MUS 1119</td>
<td>Percussion</td>
<td>Spring</td>
</tr>
<tr>
<td>MUS 1120</td>
<td>Cello</td>
<td>Fall, even # years</td>
</tr>
<tr>
<td>MUS 1121</td>
<td>Double Bass</td>
<td>Spring, odd # years</td>
</tr>
<tr>
<td>MUS 1150</td>
<td>English and Italian Diction</td>
<td>Fall</td>
</tr>
<tr>
<td>MUS 1151</td>
<td>German Diction</td>
<td>Fall</td>
</tr>
<tr>
<td>MUS 1152</td>
<td>French Diction</td>
<td>Spring</td>
</tr>
<tr>
<td>MUS 3260</td>
<td>Instr. Conducting</td>
<td>Spring</td>
</tr>
<tr>
<td>MUS 3261</td>
<td>Choral Conducting</td>
<td>Spring, prerequisite to MUS 4337</td>
</tr>
<tr>
<td>MUS 3132</td>
<td>Choral Methods I</td>
<td>Fall</td>
</tr>
<tr>
<td>MUS 3232</td>
<td>Choral Methods II</td>
<td>Spring</td>
</tr>
<tr>
<td>MUS 3136</td>
<td>Instrumental Methods I</td>
<td>Fall</td>
</tr>
<tr>
<td>MUS 3236</td>
<td>Instrumental Methods II</td>
<td>Spring</td>
</tr>
<tr>
<td>MUS 4219</td>
<td>Marching Band/Jazz Ped.</td>
<td>Fall</td>
</tr>
<tr>
<td>MUS 4280</td>
<td>Senior Seminar</td>
<td>Spring</td>
</tr>
<tr>
<td>MUS 4337</td>
<td>Choral Literature</td>
<td>Fall</td>
</tr>
</tbody>
</table>

A limited number of courses are offered in alternating years (such as piano pedagogy, literature, and elective music history courses). Students taking these courses should check with their academic advisor before including these courses in a long-term degree plan. *(A copy of the Music History Rotation is included in the appendix of this handbook.)*

**Course Sequences**

**Academic Studies**

**Music Theory** - The freshman and sophomore theory and musicianship sequences are designed to complement one another—Theory I should be taken concurrently with Musicianship I, Theory II with Musicianship II, etc. Therefore, generally, all music majors enrolled in Theory I-IV should be enrolled in the corresponding musicianship course. A student may, however, take a theory course while being enrolled in the previous musicianship course if at some point the student’s level of achievement in musicianship falls behind the level of achievement in theory. A student may not take a musicianship course unless the corresponding theory course has been completed or is being taken concurrently. In no event may a student have more than one semester “discrepancy” in enrollment between theory and musicianship courses. Students must earn a grade of C or better in the following courses, MUS 1301, 1101, 1302, 1102, 2301, and 2101. **Theory V** is offered every fall and spring semester (and on occasion in the summer as
Because of the advanced material and discussion-based nature of the class, class sizes for Theory V are set lower than for Theory I-IV in order to facilitate student learning. Because of the number of other theory and musicianship courses we must offer and the availability of instructors and theory classrooms, it is not possible to offer enough sections of Theory V in the fall semester to enroll all students who took Theory IV the previous spring. Each year some students must wait and take Theory V in the spring. Please allow for this possibility in your advance planning and have an alternate plan in case you must take Theory V in the spring of your junior year rather than in the fall. Because Theory V is a different type of course and not a direct continuation of the material in Theory IV, there is no significant pedagogical disadvantage to taking Theory V in the spring or summer.

**Music History** - The music history sequence in the core music courses required of all music majors consists of four courses: MUS 3324 (The History of Music Before 1600), MUS 3325 (The History of Music from 1600 to 1800), MUS 3326 (The History of Music from 1800 to World War I), and MUS 3327 (The History of Music from World War I to the Present). These courses are intended to be upper-level material; and they may be taken in any order, although more advanced theory studies are required for some than for others.

**Music Education**

MUS 1330, *Introduction to Music Education*, must be taken in the freshman or sophomore year and is a prerequisite to all upper-level music education courses. For BME (choral) majors, MUS 3261 (Choral Conducting, Spring) is a prerequisite to MUS 4337 (Choral Literature, Fall).

**Dropping a Course**

Students have the option to drop a class prior or during a semester. Students should review “Before You Drop a Course” under *Schedule Modifications* on the advising website at [https://www.baylor.edu/university_advisement/index.php?id=869911](https://www.baylor.edu/university_advisement/index.php?id=869911). Once the term has begun, students should follow these guidelines.

If a student drops a class before the end of the twelfth-class day of the fall or spring semester, the course will be removed from the student’s transcript. After the twelfth (and through the fiftieth) class day, a notation of W will appear with any dropped class on the student’s transcript.

Failure of the student to drop a class officially will result in a grade of “F”. A class is not considered officially dropped until the student either drops the class through BearWeb or initiates the drop by submitting the form to the Undergraduate Academic Programs Manager. The student must attend class regularly until that time. **After the 12th class day, an advisor approval is necessary before a student may drop a course.**
Incompletes

A grade of “I” is given for any course in which the course work is not completed, or the final exam is missed due to illness or other just cause. A student who is unable to take a jury or final examination must take the responsibility for scheduling a delayed examination at the earliest possible time. The “I” grade must be removed by the end of the following semester (including summer terms) or it becomes an “F.” An “I” grade is not included in hours attempted or grade point average until it expires or becomes a grade. A student may petition for an extension of time for the removal of an incomplete. A student must submit an “Extension of Time for Incomplete Grade” form to the Dean of the School of Music for approval. This form can be secured from the Undergraduate Academic Programs Manager office (RG 113). (A copy of this form is included in the appendix of this handbook and the School of Music website).

Marching Band/LF Credit

Credit in MUEN 1102, Marching Band, may be used to satisfy degree requirements in Lifetime Fitness. However, Marching Band enrollment may not satisfy both Lifetime Fitness and Ensemble requirements in the same semester. Any student enrolled in Marching Band for LF credit must also be concurrently enrolled in a second ensemble.

Instrumental and Vocal Ensembles are listed below:

<table>
<thead>
<tr>
<th>INSTRUMENTAL</th>
<th>VOCAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ensembles</td>
<td>Conductors</td>
</tr>
<tr>
<td>Baylor Symphony</td>
<td>Dr. Eric Wilson</td>
</tr>
<tr>
<td>Wind Ensemble</td>
<td>Dr. Isaiah Odajima</td>
</tr>
<tr>
<td>Symphonic Band</td>
<td>Mr. Alex Parker</td>
</tr>
<tr>
<td>Jazz Ensemble</td>
<td>Mr. Steve Dailey</td>
</tr>
<tr>
<td>Concert Band</td>
<td>Dr. Odajima, Mr. Dailey</td>
</tr>
<tr>
<td>Marching Band</td>
<td>Dr. Michael Alexander</td>
</tr>
<tr>
<td>BU Campus Orchestra</td>
<td>Dr. Jann Cosart</td>
</tr>
<tr>
<td>Early Music Ensemble</td>
<td></td>
</tr>
</tbody>
</table>

Music 4V80 - Independent Studies

Music 4V80 is a course designed for independent research undertaken by the student under the supervision of one faculty member and is limited to areas of study other than applied music. This course is further limited to superior students working in their major area. It cannot duplicate the content of another course or substitute for degree requirements. Students wishing to register for MUS 4V80 must have approval of the Associate Dean for Academic Affairs before registering. Students should secure a “Request for MUS 4V80” form prior to advisement/registration. After completing the form and obtaining the required faculty signatures, the form should be returned to the Associate Dean for final approval. (A sample form is included in the Appendix of this Handbook and on the School of Music website under Current Students.)
MUS 1001 - Recital Attendance Syllabus

Instructor: Dr. Randy Umstead, Associate Dean for Academic Affairs
Room 107, Roxy Grove Hall
Randy_Umstead@Baylor.edu

Attendance Monitor: Ms. McKenna Lalani, Undergraduate Academic Programs Mgr.
Room 113, Roxy Grove Hall
McKenna_Lalani@Baylor.edu

Goals:
1. To provide students with opportunities to participate as audience members in the active process of music-making.
2. To provide students with opportunities to develop and broaden listening skills as musicians.
3. To provide students with opportunities to hear a broad range of music repertoire presented in live performances by large ensembles, chamber music groups, and soloists.
4. To provide students with opportunities to hear performances by all Baylor University faculty and students, as well as guest artists.
5. To provide students with opportunities to develop and model appropriate concert etiquette as audience members.

Grading: Grades assigned will be either ‘P’ (Pass) or ‘Fa’ (Fail). To receive a grade of ‘P’, a student must attend 8 events during the semester for which the student is registered in MUS 1001. If a student does not attend 8 events, the assigned grade will be ‘Fa’. No incompletes will be given.

Only events from the following categories will satisfy recital attendance requirements:

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

A maximum of two (2) outside events may be counted toward the total number of required events (8). Waco Symphony Concerts will be considered outside events. All outside events other than Waco Symphony should be pre-approved for credit by the Associate Dean for Academic Affairs. “Music This Week” postings will indicate those events that will satisfy attendance requirements. A list of qualifying events can also be found on the Recital Credit Calendar posted on the “Current Students” page of the Baylor School of Music. No event will receive double credit.

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

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

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

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshmen Music Transfers</td>
<td>(up to 30 hours completed)</td>
<td>6 semesters required</td>
</tr>
<tr>
<td>Sophomore Music Transfers</td>
<td>(30 hours completed)</td>
<td>4 semesters required</td>
</tr>
<tr>
<td>Junior Music Transfers</td>
<td>(60 hours completed)</td>
<td>2 semesters required</td>
</tr>
<tr>
<td>Senior Music Transfers</td>
<td>(90 hours completed)</td>
<td>1 semester required</td>
</tr>
</tbody>
</table>

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

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

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

2. Students are strongly advised to register for MUS 1001 each subsequent semester until the requirement is completed.

3. A student must be registered for MUS 1001 in order to receive credit for the course. If the course is added after the semester has begun, the student must process the drop/add procedure and will be assessed the drop/add fee.

4. No more than two outside performances per semester will be accepted for credit. Outside performances are any performances which are not sponsored by the BU School of Music. These events should be pre-approved by the Associate Dean for Academic Affairs in order to receive credit. (Waco Symphony concerts do not have to be pre-approved.) In order to receive credit for an outside event, both a program and a ticket stub must be submitted to Ms. Lalani (room RG 113) no later than 5:00 on the day following the event. For a weekend event, the materials must be submitted no later than 5:00 p.m. the following Monday.

5. No events will receive double credit. No credit will be given for TMEA events.

6. Students who do not meet requirements for any given semester will receive a grade of “Fa”. Deficiencies may not carry over into a subsequent semester. A student may not substitute an academic music course for failing grades in MUS 1001.

7. Students will not receive credit for attendance at any event in which they participate as a performer for any portion of the program.

8. The last day to earn recital credit is the last class day of the semester.
Procedures Regarding Attendance Documentation:

1. Students will be required to swipe their current, active Baylor ID card as they enter the event, and again after the event has ended.

2. Under no circumstances will a student be allowed to enter his/her Baylor ID number manually. A student must present his/her ID to the attendance monitor to be swiped in order to receive credit for the event.

3. Entry swipes will begin approximately 15-20 minutes prior to the performance. Entry swipes will not be allowed once the performers are on stage.

4. Students should process their exit swipe immediately after the performance is over. Exit swipes will not be allowed until after the performance has ended.

5. Under no circumstances should any student argue with the attendance monitor. The attendance monitors follow the procedures described in this syllabus and cannot deviate from these rules in any manner.

CLASS ATTENDANCE

School of Music policy requires that to earn credit in a course a student must be officially enrolled by the end of the second full week of the semester and attend at least 75% of all class meetings. Faculty members may establish additional attendance requirements as outlined in course syllabi. Any student who is not present for at least 75% of the scheduled class sessions for any course will automatically receive a grade of “F” in the course. Any University-related activity necessitating an absence from class will count as an absence when determining whether a student has attended the required 75% of class meetings.

COLLABORATIVE PIANISTS

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

 Guidelines for Working with Collaborative Pianists

The essential guideline: **plan ahead**

1. The student **soloist is responsible for contacting the pianist in advance** to allow for adequate preparation of repertoire for rehearsals, lessons, and performances. This demonstrates respect for the pianist’s time and other performing commitments as well as a desire for a high-quality musical experience.

2. **Music** should be given to the pianist as soon as it has been assigned. *Do not wait until you wish to rehearse together to get the pianist the music.*

3. **Inadequate preparation time may result in a delayed performance.**

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

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

<table>
<thead>
<tr>
<th>Activity</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rehearsal</td>
<td>48-72 hours</td>
</tr>
<tr>
<td>Lessons</td>
<td>1 week</td>
</tr>
<tr>
<td>Performances (music hours, recital hearings, juries, etc.)</td>
<td>2 weeks</td>
</tr>
</tbody>
</table>

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

4. A minimum of 24-hours’ notice is to be given for **cancellation or rescheduling** of rehearsals, lessons or other engagements. Meetings cancelled with less than a 24-hours’ notice, unless the direct result of an emergency situation, will only be rescheduled at the pianist’s discretion.

5. Know the best way to reach your pianist. Pianists have been advised to respond to **messages** in a timely fashion; however, a soloist should not assume that the pianist “got the message” and should keep calling or writing until confirmation is received.

6. Pianists who are provided through the school are assigned a certain number of hours per week. **Hours** may not be “banked” or “stored” for a later use unless the pianist agrees to do so. Hours beyond those assigned per week are **subject to a charge** at the pianist’s discretion. Fees and method of payment should be discussed in advance.

7. In working with freelance pianists, students should show similar consideration for the pianist’s time by procuring her/his services well in advance, by making sure she/he has the score, and by discussing all fees and how they are to be paid. It is strongly suggested that some sort of invoice system be used to facilitate this.

   **Any questions, comments or concerns should be directed to:**
   Director of Collaborative Piano
   710-7427
   RG 209
COURSE REPETITION POLICY and ACADEMIC FORGIVENESS

School of Music Policy - Students enrolled in music degrees (BM, BME, BA Music) may not repeat a course in the Music Core or in their Major after receiving a grade of F or DF in that course for the second time.

Baylor University Policy - A student may repeat a course for which his or her highest earned grade is a C- or below. A student may also repeat a course, when approved by the appropriate academic dean, for which he or she needs to earn a higher grade in order to fulfill a prerequisite or a course requirement for a degree, major, or minor (see specific degree/major/minor requirements for policies governing minimum grades needed in those areas). A student will have a maximum of three attempts at any one course, where a class with a grade or a W notation counts as an attempt. Courses attempted at Baylor University, which includes courses for which a student received a W notation, may not be repeated at another institution for transfer to Baylor University. All grades earned at Baylor University will be calculated in the term and cumulative grade point averages (see Academic Forgiveness for exceptions).

Academic Forgiveness - A student may request to have the first grade earned (not a W notation) from a repeated course excluded from the calculation of the grade point average (GPA) for a maximum of three courses during one's undergraduate career, where the original grade earned was a C- or below. If a student attempts a course a third time and Academic Forgiveness is applied, then all grades except the first will be used to calculate the GPA. Once applied to a particular course, Academic Forgiveness cannot be cancelled or removed (this rule may not be appealed).

GRADUATION

One year prior to anticipated graduation, students should schedule a graduation planning appointment with McKenna Lalani in the Undergraduate Academic Programs office (RG 113). At this conference the student will review the degree audit and requirements, make an action plan for remaining coursework and confirm the anticipated date of graduation. At the beginning of the graduating semester, students will submit an electronic form to file for graduation. Information about the commencement ceremony can be found at baylor.edu/commencement.

LOCKERS

Lockers are available for student use in both Waco Hall and the McCrary Music Building. To reserve a locker in Waco Hall East, students should see Ms. June Campbell in WHE 206. Lockers in the McCrary Music Building are reserved in conjunction with instrument check-out. To inquire about an instrument locker in McCrary, students should contact Ms. Jill Gusukuma in MMB 125.
MUSIC EDUCATION

Teachers in Texas elementary and secondary schools are required by law to hold a valid Texas teacher’s certificate for the subject to which they are assigned. The program for teacher certification in music is a joint program of the School of Music and the School of Education. A music student who meets requirements for a provisional teacher’s certificate must also meet the requirements for a Bachelor of Music Education degree.

Evaluation of Music Education Students

Freshman Year Evaluation (First Year Evaluation for Transfer Students)

Following the first two semesters of work, grade-point averages for all freshmen and transfer students will be reviewed. All students below a 2.75 GPA overall and in music will be contacted for a conference with the Music Education Division Director.

All BME majors will be advised to take MUS 1330, Introduction to Music Education, in the spring semester of their freshman year. Transfer students should take this course in either their first or second semester at Baylor.

Sophomore Evaluation

During the sophomore year (or for transfer students, after completing MUS 1330), each BME student must apply for professional review and for admittance into upper level study in music education. This must be done in writing to the Division Director, using the form provided for the student sent by e-mail. The application form must be turned in to the Music Education Division Office by the deadline indicated in the e-mail notification. In order to make application for upper level study, a student must have completed MUS 1330 and have a 2.75 overall GPA and a 2.75 GPA in music. Three letters of recommendation from members of the music faculty, including the major professor in the applied concentration, an ensemble director, and an academic music/music education faculty member, are also required. The forms for the letters, including instructions, will be sent to the student by e-mail. (Sample forms are included in the appendix of this Handbook.)

Those students who have completed the written application for admittance to upper-division music study will be notified to schedule a professional review conference with the music education advisory committee during exam week of the semester of their application. At this review, the student’s strengths and weaknesses will be discussed in terms of their demonstrated ability to complete degree requirements. At the end of the review, the faculty committee will make one of the following recommendations concerning the student:

1) Recommended admittance into upper-level study in music education
2) Recommended probation with re-application
3) Recommended dismissal from the music education degree program
The student will be notified in writing of the results of the professional review conference. **No student will be allowed to register for upper-division music education or conducting courses before he/she has been admitted into upper-level study in music education following successful completion of his/her Sophomore Evaluation. Standards required for admission to upper-level music education courses must be maintained in subsequent enrollments.**

**BME Re-admission Application Procedures**

Any student who has been advised that he or she may not continue in the Bachelor of Music Education degree program as a result of the sophomore evaluation process may apply for re-admission to the program based on the following procedures:

I. A student may apply for admission to the BME degree program no sooner than two semesters (not including the summer term) after leaving the BME major.

II. To apply for re-admission, the student must meet the following criteria:

   A. The student must re-audition for the applied faculty in the area of the applied major. All grades in the applied major since the withdrawal from the BME major must be B or above. The applied faculty must submit a written letter of recommendation for re-admission to the BME program to the Director of Music Education.

   B. The student’s current transcript must reflect the following:
      - Grade of C or above in all music courses. A course may be repeated only once after withdrawal from the BME degree program. The requirement for the grade of C or above applies to all music courses taken at Baylor University, not just those taken since withdrawal from the BME major.
      - A minimum cumulative GPA of 2.75 in all non-music courses.

   C. The student must make written application for re-admission to the Director of Music Education in the form of a letter, addressing the reasons for the request and the strategies planned for successful completion of the degree program. A meeting will then be scheduled with the student and the music education advisory committee. The committee will review all materials, interview the student, and make a recommendation to the Dean as to re-admittance to the degree program.

**MUSIC LIBRARY**

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 75,000 music scores, 50,000 audiovisual items, and 50,000 books on the arts. The Crouch Library also 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. The Crouch Library also houses a fine collection of rare materials, such as the Mrs. J.W. Jennings Collection of Medieval Manuscripts and Early Printed Music, the Francis G. Spencer Collection of American Popular Sheet Music, the Harry Eskew Collection in Hymnology, and the Ouseley Collection dating from the eighteenth
and nineteenth centuries. For more information about these and other special collections, see the Crouch Library website ([http://www.baylor.edu/lib/finearts/](http://www.baylor.edu/lib/finearts/)).

The Crouch Fine Arts Library is open more than 100 hours per week, on the same schedule as the rest of the Moody and Jones buildings. Staff members are always available to help with research and with using the collections. Request help in person, or remotely by e-mail, text message, or phone. Instant messaging is available directly from the Library's website. The Library includes group study spaces, two classrooms, and workstations with audio and video playback equipment for all media formats available in the Library. Located in the Listening/Viewing Center, the Music Lab is a specialized instructional technology center for music applications. Each of its twelve stations, plus an instructor station, includes a Macintosh computer coupled with an M-Audio 5-octave MIDI keyboard controller. The computers are equipped with a variety of music-related software applications. See the Crouch Library website for the current list.

**Using the Collections**

- On the University Libraries website, use OneSearch to find items of interest.

- Circulating print materials and LP recordings are available for browsing in open stacks. See a Crouch Library staff member if you would like assistance in locating something. Other audiovisual items are in staff-only areas; request them by call number at the Crouch Library Service Desk.

- Present your Baylor ID card to check out library materials.

- For information about loan periods, item limits, and online renewal, see the pages for “Borrowing & Renewing” and “Audiovisual Materials” on the Crouch Fine Arts Library website ([http://www.baylor.edu/lib/finearts/](http://www.baylor.edu/lib/finearts/)).

- Additional information can be found on the “Borrow, Renew & Request” page on the University Libraries website ([http://www.baylor.edu/lib](http://www.baylor.edu/lib)).

- Please note that students may not check out scores in the M2-M3 range (collected works, historical sets, and monuments of music).

- Crouch Library reference books are located in the Listening/Viewing Center. This location is indicated as “Crouch Ref” in the catalog. These books do not circulate and must be used within the Moody and Jones buildings.

- Students may use materials from the Crouch Library's Special Collections, and most of these items have records in the catalog. They do not circulate outside of the Library, and access is by appointment. Special handling and supervision may be required to use them. For more information and to schedule a time, see the Central Libraries Special Collections web pages. The Music Liaison Librarian can assist you with Special Collections requests as needed.

**Course Reserves**

The Crouch Fine Arts Library offers course reserve services for music and visual art courses, as well as for any other courses that use audiovisual materials from our collections.

All audio recordings on reserve, as well as some scores and video recordings, are made available online in [Box](http://www.baylor.edu/lib/finearts/). There, they can be viewed or played directly in the web browser.
Physical reserve materials (mainly books, large scores, and video recordings) are available at the CFAL Service Desk (Moody Library Building, Level 3). Loan periods are three hours, three days, or seven days, as requested by the instructor. Most items are checked out for three hours and must be used within the Moody and Jones buildings. Playback equipment is available for audiovisual items. Physical reserve items are listed by course and instructor in BearCat, along with their location, call number, and current status.

**Baylor School of Music Performance Recordings**

This collection holds more than 9,000 audio recordings of School of Music performances, including faculty recitals, student recitals, and ensemble concerts. The archive is mostly complete from 1980 to approximately one year ago, and also includes a small number of recordings from earlier years.

To identify recordings of interest or to find a performance date:
- Search OneSearch for recordings that have been fully cataloged.
- Recordings that have not been cataloged can be identified by searching the performance programs in the Baylor Digital Collections. Please note that, for some performances, recordings do not exist. This is the case with almost all recitals given by guest artists.

**Music Lab**

The Crouch Library Music Lab is a specialized instructional technology center for music applications. The Lab is located in the Listening/Viewing Center of the Crouch Fine Arts Library. Each of its twelve stations, plus an instructor station, includes a high-performance 27" iMac computer and a MIDI keyboard controller. In addition to the software shared by computers in the Garden Level Study Commons, the Music Lab computers have the following software applications installed:
- Audacity (audio recording and editing)
- Dorico (music notation)
- Finale (music notation)
- MuseScore (music notation)
- iLife (iPhoto, iMovie, GarageBand)
- Pure Data (visual programming language for multimedia)
- Pyware 3D (drill design for marching band)
ORGANIZATIONS

The School of Music offers a wide range of extracurricular activities, including a variety of service and professional organizations. Some organizations are open to all interested students; others offer membership by invitation. These groups provide valuable services to the School and the community, as well as offering social and professional contacts and opportunities.

BACM  Baylor Association of Church Musicians
The Baylor Association of Church Musicians serves as a professional organization for students who expect to participate in church music as a full-time or bi-vocational church music leader. Although most appropriate for church music majors, all music emphases, as well as majors in other university disciplines, participate in the organization’s programs. BACM meets regularly once a month for programs presented by experienced church musicians from the surrounding area, Texas and throughout the United States.

BUMEA  Baylor University Music Education Association
BUMEA is an organization for music education majors of all areas dedicated to advancing the field of music education through leadership, professional development, and community involvement opportunities. Throughout the year we have monthly meetings which consist of guest speakers who are successful music educators. The leadership and community involvement experiences offered to members provide ways to improve communications skills, build contacts, and further one’s insight into the field of music education. In addition, members can apply to join larger organizations, Music Educators National Conference (MENC), and Texas Music Educators Association (TMEA), which offer monthly journals and the opportunity to attend conferences. Please contact Michele Henry, the BUMEA sponsor, at Michele_Henry@baylor.edu for more information on this organization.

KKΨ  Kappa Kappa Psi
Kappa Kappa Psi is a national honor band fraternity for college bandsmen. The organization serves the School of Music and the bands at Baylor. Members represent all areas of the University.

ΜΦΕ  Mu Phi Epsilon
Mu Phi Epsilon is an international professional music fraternity. Membership in the Baylor chapter is open to women and men in music by application and invitation. The organization strives for excellence in musicianship, scholarship and service to school and community. Members also become eligible for scholarships both during and after their undergraduate work.
**Music and Memory at Baylor University**

Music and Memory at Baylor University is a volunteer student organization in partnership with the national non-profit organization, Music and Memory. Our mission is to bring personalized music into the lives of the elderly or infirm through digital music technology, vastly improving quality of life. Additionally, our organization provides a monthly live musical performance for the residents of Living Springs Village, a local memory care facility, utilizing various ensembles and individuals within the Baylor School of Music and Baylor University at large. For more information regarding our organization, please contact one of the Music and Memory at Baylor University Faculty Advisors, Deborah Williamson at Deborah_Williamson@baylor.edu or Lesley McAllister at Lesley_McAllister@baylor.edu.

**ΦΜΑ**  
**Phi Mu Alpha Sinfonia**  
Phi Mu Alpha is a professional fraternity for men in music. This fraternity is dedicated to the promotion of the "highest standards of creativity, performance, education and research in music in America."

**ΠΚΛ**  
**Pi Kappa Lambda**  
Pi Kappa Lambda is the only professional honor society for outstanding music students. Membership, which is offered to a limited number of upperclassmen each year by invitation only, is decided on a basis of grade point average and excellence in musical endeavors.

**SMSC**  
**School of Music Student Council**  
The Student Council is an elected group of student representatives from each area of discipline, which serves as the student advisory body to the office of the Dean of the School of Music.

**SNATS**  
**Student National Association of Teachers of Singing**  
The Student National Association of Teachers of Singing (SNATS) chapter at Baylor is an organization of students established in order to provide its membership with increased knowledge about singing and teaching others to sing as well as practical information on maintaining a professional career in the field of classical vocal music. To this end, each meeting features a guest speaker who has found professional success and is willing to assist our members in achieving their own. Past guests have included an Otolaryngologist, a specialist in the adolescent female voice, a teacher with an established private studio, and various members of the Baylor Voice faculty who have, as individuals or as part of a panel discussion, provided information on Vocal Pedagogy, Vocal literature, educational and professional tracks for specific career goals, teaching the female voice, teaching the male voice, and similar topics. In addition to providing valuable information, our organization engages in service activities such as assisting the vocal faculty when hosting the Texoma Regional NATS conference, and we enjoy social activities together such as attending “Live from the MET” broadcasts at our local theater. Membership in SNATS is an excellent avenue for the development of leadership skills and an
opportunity to become involved in the primary professional guild for the teaching of singing. For more information regarding our organization, please contact the SNATS Faculty Advisor, Mark Diamond at Mark_Diamond@baylor.edu.

Tau Beta Sigma

Tau Beta Sigma is a national honorary sorority dedicated to serving bands through active involvement with all the Baylor bands, the School of Music, and throughout the community. During the fall semester, our activities revolve around the Golden Wave Marching Band as we assist with daily operations of rehearsals, game day setup, mailouts, and uniform and instrument check-out, along with providing financial support for the cost of some of the marching band equipment. Throughout the entire school year, we host receptions after band concerts, help with band recruiting, and keep the concessions in Waco Hall operating during school and community events. To serve the local area we are proud participants of the Adopt-a-Highway program, the Adopt-a-Band program, and Steppin’ Out. In addition to providing service and leadership opportunities, Tau Beta Sigma members share in the joy of sisterhood by participating in social activities. To become a member of this organization, you must be in a musical ensemble each semester, maintain a GPA of 2.5, and go through a five-week training period.
PERFORMANCE, JURY, AND RECITAL ATTENDANCE REQUIREMENTS IN PIANO

Recitals
Undergraduate
Piano Performance: a senior recital of solo material 60 minutes in length and a junior recital of solo material at least 25 minutes in length; the balance of repertoire studied during the junior year will be presented at the student's jury.
Piano Pedagogy: a senior recital of solo material at least 50 minutes in length.
Music Education, Church Music, and BA Applied Music: a senior recital of solo material at least 25 minutes in length; one piece from Level VII or a work from the piano ensemble literature may be performed on the recital.

Recital Hearings
An undergraduate recital hearing must be passed with an average grade of B or higher at least two weeks before the public performance. The recital hearing committee will consist of at least three piano faculty, one of whom is the student's teacher.

Music Hour Performances
Piano majors in the BM degree are required to perform on Music Hour at least once a year. Piano Pedagogy majors will present a fifteen-minute public performance each semester during the junior year. Following the freshman year, piano concentrations in Music Education, Church Music, and BA Applied Music are required to perform on Music Hour at least once a year. The faculty will include the Music Hour performance when evaluating students in their jury critiques and grades.

Juries
Undergraduate
Students in undergraduate piano degrees must present a jury in semesters they do not give a degree recital.
Piano majors and concentrations will be evaluated in overall musical growth and pianistic accomplishment after four semesters of study to confirm their degree program and to determine whether they are on track or will need extra time to complete the degree.
Students can register for upper division credit in piano when they reach the following piano levels: Level VII for piano concentrations (BME, BM Church Music, BA Applied Music), Level VIII for piano majors in Piano Pedagogy, Level IX for piano majors in Piano Performance.
- Music majors in secondary piano must present a jury each semester until all degree requirements in 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.

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. 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. The student receiving a grade of “Incomplete” must understand that the “I” will automatically become an “F” if the work is not made up during the following semester, or summer if the I is received for a course taken in the Spring semester. (Please see Table of Contents regarding the section on incompletes.)

**Recital Attendance**

Undergraduate piano majors and concentrations must attend 10 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, Piano Duet, Organ, and Harpsichord Recitals
- Guest Piano Recitals, including performances on the Lyceum and Distinguished Artist Series
- Faculty and Guest Collaborative Recitals (Chamber Music, Instrumental Duo, or Vocal Recitals) [submit signed program to Teresa Reid to receive credit]
- Advanced Performers Certificate Piano Recitals
- Graduate Piano Recitals
- Undergraduate Piano Recitals
Piano Music Hour Recitals

Waco Symphony Concerts featuring Guest Artists in Piano [submit signed program and ticket to McKenna Lalani to receive credit]

Off-campus Solo Piano and Concerto Performances, if approved in advance [submit signed program and ticket to receive credit]

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 10 total events required.

Undergraduate piano majors and concentrations will need to attend only 5 additional music events beyond the 8 required piano events to satisfy the MUS 1001 recital attendance requirement. Policies relating to MUS 1001 will also pertain to the Piano Department Recital Attendance Policy: no more than 6 music hours will count toward the requirement; music hours shorter than 45 minutes will not receive credit; credit will not be given for performances in which the student takes part; double credit will be given for DAS and Waco Symphony performances involving solo piano. Students may attend off-campus piano recitals and piano concerto performances if approved in advance. The signed program and ticket must be submitted to McKenna Lalani by the following day. 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. To receive credit for campus events where no departmental attendance sheet is supplied (for example, faculty collaborative recitals, faculty organ recitals) the student must sign and submit the program to Teresa Reid in the piano office by the following day. 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 the requirements of the piano recital attendance policy.
PRACTICE ROOMS

Practice rooms are located on the second floor of the McCrary Music Building. These rooms are unlocked and are available to all applied music students. There are a limited number of locked rooms which are designated for students studying piano, level V or above. To obtain a key for one of these rooms, students should bring a written request from their piano teacher to the Administrative Assistant in Roxy Grove, Room 1033, between 8:30-12:00 and 1:00-5:00 p.m.

The practice room area in McCrary Music Building is secured by card access from 6:00 p.m. until the building closes at 1:00 a.m. After the 12th class day, ID cards will be activated for any student enrolled in a music course. Only these ID cards will provide access to the practice room area. It is important for students using practice rooms to maintain the security of the area.

A limited number of warm-up rooms are available in the basement of Roxy Grove Hall. These rooms are available from 8:00 a.m. to 5:00 p.m. and should only be used for a maximum of 30 minutes to warm-up for a lesson or a performance in the Waco Hall complex. Warm-up rooms are not to be used for practice.

RECITALS

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

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, 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 it to be accepted and processed (see the sample form on the next page). Please note the check boxes under each alternate time slot to indicate flexibility in start and end times for your program. 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, simply email the form as an attachment to the following address, and copy your applied teacher:

MusicRecitals@baylor.edu

Note that submitting the form any time before 7:00 AM (even 6:59 AM) on the day and 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 Ms. 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 2019** and **Spring 2020** semesters by submitting/emailing the **Recital Scheduling Form** no sooner than 7:00 AM on the following days, or any day or time thereafter:

<table>
<thead>
<tr>
<th>Date</th>
<th>Recitals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday, September 3</td>
<td>All graduate recitals; Sr. BM Piano recitals</td>
</tr>
<tr>
<td>Wednesday, September 4</td>
<td>Sr. BM recitals – Performance Majors only</td>
</tr>
<tr>
<td>Thursday, September 5</td>
<td>BME recitals and other Senior BM recitals (Comp; Church Music)</td>
</tr>
<tr>
<td>Friday, September 6</td>
<td>All Junior recitals and BA recitals</td>
</tr>
<tr>
<td>Monday, September 9</td>
<td>Special recitals and any other non-degree student recitals</td>
</tr>
<tr>
<td>Tuesday, January 21</td>
<td>All graduate recitals; Sr. BM Piano recitals</td>
</tr>
<tr>
<td>Wednesday, January 22</td>
<td>Sr. BM recitals – Performance Majors only</td>
</tr>
<tr>
<td>Thursday, January 23</td>
<td>BME recitals and other Senior BM recitals (Comp; Church Music)</td>
</tr>
<tr>
<td>Friday, January 24</td>
<td>All Junior recitals and BA recitals</td>
</tr>
<tr>
<td>Monday, January 27</td>
<td>Special recitals and any other non-degree student recitals</td>
</tr>
</tbody>
</table>

**Scheduling Recitals**

No one will be allowed to schedule a recital unless he/she is enrolled in the appropriate recital course (degree or special recitals). Recitals must be presented on or before the last day of classes in a semester, with the exception of spring semesters in which the last class day is Friday. In this case recitals may be scheduled on Saturday and Sunday following the last day of class. Recitals may be scheduled against other events, including faculty or ensemble performances. The only restrictions in scheduling student recitals are that they not to conflict with Distinguished Artist Series (DAS) events. **Think through the impact scheduling against other programs might have on attendance at your recital, and how scheduling conflicts will impact other participants you are collaborating with.** Individual areas may have restrictions on whether you should schedule against other programs within your area. Check with your applied teacher regarding policies that might be in place.

When determining your recital date, first consult with your applied teacher. You may wish to use the **Recital Scheduling Approval Form** in order to find agreeable dates and times with your professor. This form is no longer a required part of this process. **You 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 and ensembles, which are required to have all dates specified that require your attendance inside or outside of class time.

**Grace Period**

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 2019:** Tuesday, September 3 thru Monday, September 16, at 5:00 PM
- **Spring 2020:** Tuesday, January 21, thru Monday, February 3, at 5:00 PM

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.
Exceptions
Exceptions to any of these policies must be approved by the Associate Dean for Operations.

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).

Location and Time
All degree Recitals may be presented in Meadows Lecture/Recital Hall, Roxy Grove Hall, or Recital Hall II. Recitals occurring in other venues must be approved by the Associate Dean for Operations and scheduled with the Administrative Assistant (McCrary Lobby). All non-music venues must be approved by the Associate Dean of Operations. It is not possible for the School of Music to provide recording services or piano tuning for non-music venues. Non-music venues may also not be included in School of Music publications such as Music This Week, website, or social media publicity.

There is no cutoff date for scheduling non-degree (special) 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.

Length of Recital
A maximum of fifty (50) minutes and a minimum of forty (40) minutes of music is required for a Senior BM recital, with the overall length not to exceed 60 minutes including intermissions and stage time. All other degree recitals may not exceed twenty-five (25) minutes of music, with the overall length not to exceed 30 minutes including intermissions and stage time.

Scheduling Hearings – required for undergraduates only
Hearings may be scheduled with the Administrative Assistant (McCrary Lobby) thirty (30) days prior to the recital date. Hearing must be passed a minimum of fourteen (14) days before the recital. Vocal students must complete a Vocal Recital Hearing Form available on the School of Music webpage for current students under Recital Information.

Scheduling Rehearsals
Hearing Rehearsals
Rehearsal time may be reserved at the time the hearing is scheduled or a maximum of 15 days before the hearing. Scheduled rehearsal time for hearings will be deducted from the allocated rehearsal hours.
An Undergraduate Recital Reservation Form must be submitted to the Administrative Assistant (McCrary Lobby) in order to schedule recital hearing rehearsals.

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

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

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

Collaborative Pianists
Pianists are to be contacted early in the recital planning process; they are to be given music a minimum of six weeks in advance of the hearing in order to allow for their optimum preparation. All fees and arrangements for payments are the responsibility of the student and are to be discussed in advance. All collaborating musicians’ names are to be included on any programs, advertisements, flyers, etc.; the term “assisted by” should not be used under any circumstances, and the term “pianist” should be used instead of “accompanist.”

Recital Programs
The layout and printing of student recital programs are the responsibility of the performer. Students are required to follow this procedure and its specifications listed below. If you have any questions, please see the Associate Dean for Academic Affairs (RG107).

Before Hearing (Undergraduates only)

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

When Hearing is Passed

4. Make any final corrections as needed after hearing is passed.
5. Take master copy for final proofing to Administrative Assistant (McCrary Lobby).
6. Take master copy to The Copy Center (Morrison Hall, Room 150, Monday-Friday, hours 7:30-6:00) at least 24 hours in advance of due date. Kinko’s may be used if official music paper is purchased from The Copy Center.
7. Request the Copy Center or other printer to print on music paper the quantity of programs you need plus the 27 we need, to cut all to centered 6 1/4" x 9 1/2" size, and to shrink-wrap 20 of the programs.
8. Applied teacher’s signature is required on one final printed program and the recital reservation form.
9. Write in timing for each piece on one final printed program (for Recording Studio).
After Hearing is Passed and No Later than Ten Days Before Recital

10. Turn in the 27 correct final printed programs (includes 20 shrink-wrapped programs, 1 signed program by applied teacher, 1 program with timings) and signed Recital Reservation Form to the Administrative Assistant (McCrary Lobby). Programs will be checked, and Recital Reservation Form will be signed.

11. Send a PDF file of final program to MusicRecitals@baylor.edu

Dress rehearsals cannot be scheduled until #10 and #11 have been completed.

Program Specifications

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

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

Recording

A member of the School of Music recording studio staff will make an audio recording of each approved performance, with the possible exception of non-music recital venues (please refer to policy for our campus recitals on p. ?? for more information). Staff members will be available thirty (30) minutes before the performance to assist with pre-concert setup of recording equipment, and for thirty (30) minutes following the concert to assist with recording equipment breakdown and storage. The School of Music does not provide video taping of performances. Assistance for stage setup, ushers, and house managers are the responsibility of the performer.

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.
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.

DIVISION OF KEYBOARD STUDIES—SECONDARY PIANO REQUIREMENTS

At Baylor University, piano study for music majors serves two functions:

- to expose the student to practical skills they may require in the musical field
- to reinforce basic, necessary theoretical and musicianship skills

The School of Music offers a common curriculum for music majors in the first three semesters of Class Piano, designated as Levels Is-IIIs. So that students gain experience in practical activities specific to their degree plans, contents for Level IVs and above vary according to major. Instruction for Level IVs and above is by private lesson. In order to move between levels, students are required to earn a semester grade of C or better. Students must also earn a grade of C or better in their final semester of piano instruction in order to complete the requirement.

Students may not complete required secondary piano courses through summer study at Baylor or elsewhere. However, students may enroll in MUS 11K1 (Undergraduate Piano, Individual Instruction) during the summer as a supplement to their required coursework.

All freshmen and transfer students entering a music degree program will take a piano placement test during orientation. At the placement, each student’s level of competency (in repertoire, technique, reading, and skill activities) will be assessed and (s)he will be placed at the appropriate level within the curriculum. Students with preexisting keyboard skills may test out of one or more semesters of piano instruction.

The following lists the final piano level required for each degree program. Any student may continue to study piano past the requirement for secondary instrument or elective credit.

<table>
<thead>
<tr>
<th>Degree Program</th>
<th>Major</th>
<th>Concentration</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor of Music</td>
<td>Applied Music (Performance)</td>
<td>Instrumental</td>
<td>Level IIIs</td>
</tr>
<tr>
<td>Bachelor of Music Education</td>
<td>Instrumental Music</td>
<td>all</td>
<td>Level IIIs</td>
</tr>
<tr>
<td>Bachelor of Arts</td>
<td>Music</td>
<td>Church Music</td>
<td>Level IIIs</td>
</tr>
</tbody>
</table>
Specific requirements for each level are detailed below. Any additional questions may be addressed to Dr. Terry Lynn Hudson, Director of Secondary Piano (Terry_Hudson@baylor.edu).

CLASS PIANO CURRICULUM, LEVELS Is – IIs

**Level Is:**
- **Repertoire**
  - *5-8 pieces, not memorized, early to mid-elementary level*
- **Technique**
  - *All major scales and arpeggios, 2 octaves, hands separately*
  - *All major chords and inversions, hands separately*
- **Harmonization**
  - *Prepared examples in major keys using I/IV/V7 chords*
  - *Prepared examples in major keys using primary chords in lead sheet notation*
- **Transposition**
  - *Prepared melodies in major keys*
- **Sight reading**
  - *Melodies, simple two-hand textures*

**Level IIs:**
- **Repertoire**
  - *5-8 pieces, not memorized, late elementary level*
- **Technique**
  - *All major and white-key harmonic minor scales and arpeggios, 2 octaves, hands separately*
  - *All major and white-key minor chords and inversions, hands separately*
- **Harmonization**
  - *Prepared examples in major and minor keys using I/IV/V7 chords*
  - *Prepared examples in major and minor keys using primary chords in lead sheet notation*
- **Transposition**
  - *Prepared melodies in major and minor keys*
- **Sight reading**
  - *Various simple textures*
- **Score reading**
  - *Prepared examples involving two lines for non-transposing parts*
- **Improvisation**
  - *Melodic improvisation over a given chord progression*

Level IIs is the terminal required level for students in the following programs: B.M. in Wind, String, or Percussion Performance, B.M.E. in Instrumental Music; Wind, String, or Percussion Concentration.

**Level IIs:**
- **Repertoire**
  - *4 pieces, not memorized, early intermediate level*
- **Technique**
  - *All major and harmonic minor scales and arpeggios, 2 octaves, hands separately*
  - *All major and white-key minor cadences and chords/inversions, hands separately*
- **Harmonization**
  - *At-sight examples in major keys using I/IV/V7 chords*
  - *Prepared lead sheet examples with a wider range of harmonies (I/i, IV/iv, V7, ii, vi)*
- **Transposition**
  - *At-sight melodies in major and minor keys*
  - *Prepared melodies with chordal accompaniment*
- **Prepared reading**
  - *4-voice chorale textures*
Score reading  *Prepared examples involving two non-transposing lines from a 4-part open score

Level IIIs is the terminal required level for students in the B.A. program.

APPLIED PIANO CURRICULUM FOR NON-PIANO MAJORS, LEVEL IVs

**BM Music Theory/Music History:**
- **Repertoire**: 2 pieces, not memorized, intermediate level
- **Technique**: All major scales and triad arpeggios, 2 octaves, hands together
- **Harmonization**: At-sight examples using I/IV/V7 chords
- **Transposition**: At-sight melodies in major and minor keys, demonstrating knowledge of standard instrumental transpositions
- **Sight reading**: 4-voice chorale textures
- **Score reading**: Prepared examples involving three lines from instrumental scores and all four parts of SATB choral scores

**BME Choral:**
- **Repertoire**: 2 pieces, not memorized, intermediate level
- **Technique**: Pentascale vocal warm-ups cycling through all major keys, sung and played/conducted and played
- **Harmonization**: At-sight examples using I/IV/V7 chords
- **Sight reading**: Grade school accompaniments
- **Score reading**: Prepared choral scores, SATB

Level IVs is the terminal required level for students in this degree program.

**BM Church Music:**
- **Repertoire**: 2 pieces, not memorized, intermediate level
- **Technique**: Pentascale vocal warm-ups cycling through all major keys, sung and played/conducted and played
- **Harmonization**: At-sight examples using I/IV/V7 chords
- **Sight reading**: 4-voice chorale textures
- **Score reading**: Prepared choral scores, SATB

Level IVs is the terminal required level for students in this degree program.

**BM Voice:**
- **Repertoire**: 2 pieces, not memorized, intermediate level
- **Technique**: Vocal warm-ups cycling through all major keys, sung and played. At least one example will encompass a vocal range of an octave or more.
- **Harmonization**: At-sight examples using I/IV/V7 chords
- **Score reading**: Prepared lead sheet examples with broken chord accompaniments
Transposition  *Prepared excerpts from art songs, vocal line only  
Sight reading  *Excerpts from art songs, vocal line only  
Score reading  *Prepared choral scores, SATB  

Level IVs is the terminal required level for students in this degree program.

**BM Composition:**

Repertoire  *2 pieces, not memorized, intermediate level  
Technique  *All major scales and triad arpeggios, 2 octaves, hands together  
Harmonization  *At-sight examples using I/IV/V7 chords  
*Prepared lead sheet examples with broken chord accompaniments  
Transposition  *At-sight melodies in major and minor keys, demonstrating knowledge of standard instrumental transpositions  
Sight reading  *4-voice chorale textures  
Score reading  *Prepared examples involving three lines from instrumental scores and all four parts of SATB choral scores  

Level IVs is the terminal required level for students in this degree program.

**BM Organ:**

Repertoire  *2 pieces, not memorized, intermediate level minimum  
Technique  *All major and harmonic minor scales and triad arpeggios, 4 octaves, hands together  
Harmonization  *At-sight examples using I/IV/V7 chords with broken chord accompaniments  
*Prepared lead sheet examples with broken chord accompaniments  
Transposition  *Prepared hymns transposed up or down no more than a second  
Sight reading  *4-voice chorale textures  
Score reading  *Prepared choral scores, SATB  

Level IVs is the terminal required level for students in this degree program.

**APPLIED PIANO CURRICULUM FOR NON-PIANO MAJORS,**  
**LEVEL Vs – VIIs**

**BM Music Theory and Music History, Level Vs**

Repertoire  *2 pieces, not memorized, intermediate level  
*1 vocal accompaniment, performed with soloist  
Technique  *All major, harmonic minor, and melodic minor scales and triad arpeggios, two octaves minimum, hands together  
Harmonization  *Prepared lead sheet examples with broken chord accompaniments  
Score reading  *Two non-transposing lines from an open score performed at sight  

This course may be taken for one or two credits.

**BM Music Theory and Music History, Level VIIs**

Repertoire  *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  

35
Score reading  *Prepared choral scores, SATB

This course may be taken for one or two credits.

**BM Music Theory, Level VIIIs**

Repertoire  *2 pieces, late intermediate level, memorization optional
            *1 instrumental accompaniment, performed with soloist

Technique  *All major, harmonic minor, and melodic minor scales and triad arpeggios, four octaves, hands together

Harmonization  *Prepared lead sheet examples with broken chord accompaniments

This course may be taken for one or two credits.

**BM Music History, Level VIIIs**

Repertoire  *3 pieces, late intermediate level, memorization optional
            *1 instrumental accompaniment, performed with soloist

Technique  *All major, harmonic minor, and melodic minor scales and triad arpeggios, four octaves, hands together

This course may be taken for one or two credits.

**BM Music Theory, Level VIIIs**

Repertoire  *2 pieces, late intermediate level, memorization optional

Technique  *All diminished seventh arpeggios in root position, 4 octaves, hands together

Harmonization  *At-sight examples using I, IV, V7, V7/V, and V7/IV chords with broken chord accompaniments

Sight reading  *A piano solo of intermediate difficulty

Score reading  *Prepared 3-part instrumental scores, including one transposing part

Level VIIIs is the terminal required level for students in this degree program.

This course may be taken for one or two credits.

**BM Music History, Level VIIIs**

Repertoire  *3 pieces, late intermediate level, memorization optional

Technique  *All diminished seventh arpeggios in root position, 4 octaves, hands together

Sight reading  *A piano solo of intermediate difficulty

Level VIIIs is the terminal required level for students in this degree program.

This course may be taken for one or two credits.
Music Scholarships at Baylor

How does the scholarship system work? If you are primarily interested in knowing how to apply for a new scholarship or an increase in an old one, you can skip this first part. Before you do, however, read and understand the following:

- **Music students do NOT apply for the individual named scholarships that are listed in the University catalog.** Instead, you apply for music scholarship support in general through the faculty member who coordinates all scholarships in your area (listed later in this document).
- **You qualify for a music scholarship through demonstrated excellence in your music discipline.** Personal need, your past record of accomplishment, past grades and scores, and other such factors help, but foremost is your demonstrated and continuing musical accomplishment here.

Now to the details: Scholarships for student musicians at Baylor come from two sources: About half come through the wonderful support of Baylor University in the form of tuition revenues transformed into the Music Incentive Talent Fund; and half from interest earned by the over 130 individual endowments created by our supportive donors over a period of many, many decades. You can find a list of those endowed accounts in the Baylor’s Undergraduate Catalog, and while we appreciate those individuals’ philanthropy and honor them by attaching their names to those vital accounts, we do **not** have students apply for funding from any specific account, although every semester we receive requests to do so from enterprising students and/or parents who discover the catalog list.

In order to understand our scholarship system, one needs to be aware of three concepts. First, the fundamental reason for providing music-specific scholarships at all is to give the Baylor School of Music a competitive advantage in attracting talented and accomplished young musicians to Baylor. As a result, our primary criterion for most scholarship awards is excellence in musical performance, a skill that can be evaluated rather quickly and conveniently through our audition process. We do recognize, however, that some disciplines within music, such as, music education, church music, composition, music theory and history, pedagogy, and others, are not so easily evaluated in the audition format, so we reserve some funds to be awarded in those fields after students have had a chance to demonstrate excellence therein.

We do not consider the intended major within music when awarding performance-based scholarships. A fine player may major in performance, music education, church music, or any other field and still compete for such awards. Students also may move from one discipline within music to another without penalty. For example, a student who enjoys a keyboard scholarship, but who finds their true calling in composition may follow that career path without jeopardizing the scholarship under which he/she entered the School of Music.

There are only two ways that a person’s behavior can lead to a loss of scholarship support in the School of Music: Failure to adhere to the terms of the signed scholarship agreement or a change of major to a field outside music. While faculty committees award scholarships, only the dean can take them away.

The second concept is related to the individual endowed scholarship accounts and the wishes of our great donors. Baylor enters into agreements with individual donors regarding the specific ways that the donated funds may be used. Baylor, in turn, is obligated ethically and legally to strictly adhere to those
terms. So, for example, a donor who wishes to have their funds provide scholarships for music students need not worry that somehow those funds might be diverted to students in another major. Sometimes donors are very specific with their terms. Some may demand that a recipient demonstrates financial need; others may specify particular majors within music, major instruments, or even preferences for students from particular cities, counties in Texas, or countries other than the United States.

The third concept has to do with the amount of earnings from an endowed account versus the amount of a student’s scholarship award. Endowed accounts vary greatly in size therefore they generate vastly different amounts in funds that may be spent on student scholarships annually. As a result, we start with the total amount offered a student, for example, $5,000. One particular endowed account for which a particular student qualifies, according to donor specifications, may generate only $3,000 in interest, so we first match that scholarship account to that qualifying student and then we would seek to find the additional $2,000 from another account, perhaps the Incentive Fund. Again, we don’t have students apply for particular scholarships, as listed in the catalog, but instead we match students to those endowed accounts after the total award has been made and accepted.

How does one qualify for and receive a Baylor music scholarship? If you skipped the first part, start reading here.

For entering students, typically freshmen, the process is fairly simple and straight forward:

1. The student applies for and receives admission to Baylor;
2. The student then auditions for admission to the School of Music and simultaneously auditions for performance-based scholarship support;
3. The student is either accepted to study as a music major at Baylor or not (about 30-35% are not);
4. Competitive scholarships then are recommended by faculty committees representing the various areas within the School;
5. The faculty member who oversees the total scholarship allocation to the area in which the students is applying makes recommendations to the dean;
6. The dean’s office staff matches the recommended scholarship amounts and the student’s attributes to specific scholarship funding sources (accounts);
7. Lastly, binding scholarship contracts are presented to and signed by the student.

Each scholarship recipient’s work is evaluated each semester. If the terms of the contract are met, the music scholarship will continue until the student graduates.

Continuing students may seek new or additional funding if either they did not receive a scholarship at entry or if, given their established record of achievement, they now consider their amount lower than their performance and academic skill level would justify in relation to peers.

New scholarships are possible at any time during a student’s time at Baylor, and while scholarships will not be lowered unless the student fails to adhere to the written scholarship agreement, scholarships may be increased. New scholarships and increases, however, must be based on demonstrated excellence at Baylor.

As a continuing student, how does one seek a new award or an increase?
The dean allocates available scholarship funds to five general areas according to students’ major instruments within the School of Music. In turn, those scholarship funds are supervised by faculty, as follows:
• String scholarships – Stephen Heyde
• Wind/Percussion scholarships – Eric Wilson
• Keyboard scholarships – Brian Marks
• Voice scholarships – Robert Best
• Other (awards with rewards, academic disciplines, etc.) – Gary Mortenson

If a student wants to pursue a new scholarship and an increase in a current scholarship, the first conversation should be with the appropriate person in the list above. That person may ask you to submit to an audition or other selection process. He may seek verification of your academic and performance record of excellence from other members of the faculty. Please understand that the funds over which each of these faculty preside have finite limits.

The five individuals listed above along with every member of the School of Music faculty want to make it financially possible for you to receive a great Baylor education. Scholarships are not free dollars, however. We have expectations of excellence from you in return for those dollars. Those expectations are not simply requested; they are demanded.

What do you do when you have financial need and no apparent source of funding?

Go and see Dean Mortenson. Though he cannot somehow manufacture money for you, he can help you seek other potential avenues to solve your financial difficulties, including seeking donor support for you.

If you need any further information in this regard, contact any of the faculty named in this article or Dean Mortenson.

Some Scheduling Tips
Know your curriculum! It is your responsibility to schedule and register for the courses that you need in order to graduate.

1. Register for MUS 1001 (Recital Attendance) every semester until the six-semester requirement is completed.
2. Schedule secondary piano every semester until the requirement is completed.
3. Schedule music classes with only one section, (example - Music History) before scheduling other multiple-section courses. Plan ahead for future semesters.
4. Always plan ahead at least one semester when deciding on a schedule of classes for a given semester. This allows for flexibility in the schedule.
5. Check the catalog for prerequisites before scheduling classes.
6. Set goals. Make plans for finishing competency-based requirements (piano proficiency, music ed. evaluation, recital attendance, recital, etc.).
7. When planning to take a course off campus for transfer credit, utilize the equivalent course tool or check with McKenna Lalani in the Undergraduate Academic Records office (RG 113) before taking the course to insure that it will transfer and satisfy a degree requirement.

8. Remember that upper-level music courses are those which begin with the digit “3” or “4.”

9. Do not register for a higher level of Musicianship than that of Theory.

10. Each semester, be sure to schedule applied major, applied minor (until completed), ensemble, and theory/musicianship (until completed).

11. Be aware of classes that are not offered every semester. Plan ahead.

Security, Safety, and Health Information

Baylor University and the School of Music strive as much as possible to ensure the safety and security of students. Students should make themselves aware of security measures in place and cooperate in their effectiveness. Baylor Police may be reached by dialing 2222 in the event that a student needs assistance or observes any suspicious activity. Baylor Police provide a free escort service for students walking alone on campus at night. This service may be requested by dialing Baylor Police at 2222.

Baylor University also provides psychological counseling services for its students. Students experiencing periods of stress or distress as a result of college life may benefit from the services available through the Baylor University Counseling Center. The staff are available to students, whether they are feeling overwhelmed and need assistance or simply have a routine concern they wish to discuss. Appointments are preferred, although students in crisis may come to the offices located in the Student Life Complex anytime between 8:00 a.m. and 5:00 p.m. Monday through Friday. Call 710-2467 to schedule an appointment. Psychologists are on call for emergencies after regular office hours at 710-2467. Students have access to counseling services if they have paid the student services fee and are enrolled at the time services are sought. The Office of Counseling Services is closed during academic breaks, and students are advised to contact mental health resources in their hometowns.

The Baylor University Chaplain fulfills the role of campus minister whose primary concern is the spiritual well-being of the Baylor community. In times of crisis, the chaplain ministers to students, faculty, staff, and their families. The chaplain can be reached by dialing 3517.

The Baylor Health Center, located on the second floor of the Student Life Complex, provides short-term health services to students while they are attending Baylor University. The Health Center can be reached by dialing 1010. Available staff includes: physicians, pharmacists, psychologists and
counselors, a health educator, and administrative and support personnel. **Physicians, nurses, and pharmacists are available from 8:00 a.m. to 6:00 p.m. Monday through Friday and from 9:00 to 1:00 a.m. on Saturday, during the fall and spring semesters and 8:00 a.m.-5:00 p.m. during the summer.** During the summer, physicians, nurses, and pharmacists are available from 1:30 to 5:00 p.m. Monday through Friday; and students may report for emergency sick call beginning at 8:00 a.m. **A physician and psychologist are on call for emergencies after hours. Nurses are on duty and present 24 hours a day to provide urgent care, assessment, and referral after clinic hours.**

Baylor University does not discriminate on the basis of sex or gender in any of its education or employment programs and activities, and it does not tolerate discrimination or harassment on the basis of sex or gender. If you or someone you know would like help related to an experience involving sexual or gender-based harassment, sexual assault, sexual exploitation, stalking, intimate partner violence, or retaliation for reporting one of these type of prohibited conduct, please contact the Title IX Office at (254) 710-8454 or report online at [www.baylor.edu/titleix](http://www.baylor.edu/titleix). The Title IX office understands the sensitive nature of these situations and can provide information about available on- and off-campus resources, such as counseling and psychological services, medical treatment, academic support, university housing, and other forms of assistance that may be available. Staff members at the office can also explain your rights and procedural options if you contact the Title IX Office. You will not be required to share your experience. If you or someone you know feels unsafe or may be in imminent danger, please call the Baylor Police Department (254-710-2222) or Waco Police Department (9-1-1) immediately. For more information on the Title IX Office, the Sexual and Gender-Based Harassment and Interpersonal Violence policy, reporting, and resources available, please visit the website provided above.
APPENDIX

School of Music Forms

These forms may be copied as needed.
### Music History Rotation

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Music Change of Major Form

Student ID ___________________ Student Name ___________________________ Date __________
Expected Graduation Term ____________

Current Degree_________ Major _____________________________ Instrument ________________________
Desired Degree_________ Major _____________________________ Instrument ________________________

Briefly state the reason for change:

Bachelor of Music
Applied
  Woodwind, Brass, Percussion, String
  Organ, Piano
  Voice
Church Music
  Voice
  Keyboard
  Instrumental
Composition
Music History and Literature
Pedagogy
Theory

Bachelor of Music Education
Choral Music
  Voice
  Keyboard
Instrumental Music
  Woodwind
  Brass
  Percussion
  Strings

Secondary Major
Instrumental Performance
  Keyboard Performance

Bachelor of Arts
(College of Arts and Sciences)
  Academic Studies
  Applied
  Church Music

Division director of current major approves this change __________________ Signature/Date __________
Division director of desired major approves this change __________________ Signature/Date __________
Applied teacher approves this change __________________ Signature/Date __________
Associate Dean of Academic Affairs approves this change __________________ Signature __________
Date __________

Audition Committee Signatures (if audition was necessary) __________________________ Date of Audition __________
Request for Course 4V80: Independent Studies

Please complete this form and return it to the Associate Dean for Academic Affairs before end of the 3rd class day of the semester. Approval is required before registering for MUS 4V80.

The following catalog description applies to MUS 4V80 - Independent Studies:

“Independent research undertaken by the student under the supervision of one faculty member. This course is limited to superior students working in their major area. It cannot duplicate the content of another course or substitute for degree requirements.”

Name of Student ___________________________ ID # _______________

Classification ___________________________ Major _______________________

Supervising Teacher _____________________________________________

Semester in which work is to be done __________________________________

Current GPA ________________ Number of credit hrs. requested _________

Provide a thorough description of (a) the research to be undertaken and (b) the work that the student will present for evaluation:

Provide a justification for requesting independent studies (how does the research differ from the contents of other courses, and how will it benefit the student?)

Signatures and Dates:

Student ________________________________________ Date _______________

Supervising Teacher ___________________________ Date _______________

Associate Dean ________________________________ Date _______________

Completed forms must be received prior to the end of the 3rd class day of the semester. Approval must be received prior to registration in MUS 4V80.
BME SOPHOMORE EVALUATION—STUDENT APPLICATION FORM

LAST NAME  FIRST  MIDDLE  I.D. NUMBER

LOCAL ADDRESS (City/State/Zip)  LOCAL PHONE NUMBER

PERMANENT ADDRESS (City/State/Zip)  PERMANENT PHONE NUMBER

E-MAIL ADDRESS

OVERALL G.P.A.  MUSIC G.P.A.

FACULTY RECOMMENDATIONS

Three recommendations from members of the music faculty, including the major professor in the applied concentration, an ensemble director, and an academic music/music education faculty member, are required to complete this application. It is your responsibility to provide each selected faculty member with a “Faculty Recommendation” form with your name and the date submitted to the faculty member already filled in at the top along with an envelope which you have addressed to June Campbell, Music Education Office WHE 206, School of Music, Box 97408, Campus. No postage is necessary. Each of the faculty members will then mail or deliver the completed form to the Music Education Office so that your application will be completed for review by the Music Education Committee.

Please list the names of the Music Faculty members from whom you will be requesting recommendations:

Professor in Applied Concentration

Ensemble Director

Academic Music Faculty Member

REQUIRED WRITTEN ESSAY

To complete your application, you will need to submit a 500-750 essay on the topic of how you anticipate incorporating your BME preparation in your intended professional career. Essays will be reviewed on content, correct punctuation, and grammar; please have your essay reviewed by others before submission. Attach your essay to this Application Form and deliver them along with your other completed documents in person to the Office of Music Education, WHE 206 by <DEADLINE TIME/DATE>.
Baylor University Sophomore Music Education Review
Faculty Recommendation

________________________________ is being reviewed this semester for admission to teacher candidacy and upper level study in Music Education.

**Please assist the Music Education Committee in this process** by completing this form concerning the student listed above. Use a 5-point scale, with **5 being the strongest**, and **1 being the weakest**, and **please be specific in your comments**. Use NA (not applicable) if you have no knowledge of a particular quality for this student. **Use the back of this page to expand on your comments and to provide evidence supporting your assessment.**

Please return this form to June Campbell in WHE 206 as soon as possible, but **no later than <DATE>**. You may use campus mail or scan and email the form to June_Campbell@baylor.edu. Thank you for your assistance with this important process.

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<th>Rating</th>
<th>Comments, including evidence to support rating (use back of page if needed)</th>
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<tr>
<td>Responsibility for his/her own learning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions to the learning of others</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overall musicianship, including commitment to high standards for self and others</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Understanding of and commitment to music education</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evidence of being a role model to others in and out of the classroom</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interpersonal Relationships</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Effective teaching skills (pace, sequencing, planning, etc.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

How would you respond if you were asked to recommend this student for a teaching position, based on what you know about him/her now?

__________ I would recommend him/her without reservation  *(Please use back of page for additional comments.*)

__________ I would recommend him/her with some reservations

__________ I would not recommend him/her

**Faculty Member’s Signature** ___________________________  **Faculty Member’s Printed Name** ___________________________  **Date** ____________

47
**RECITAL SCHEDULING SUBMISSION FORM**

*** Forms submitted before their scheduled time will not be accepted ***

<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your mobile phone number</td>
<td>Your email address</td>
</tr>
<tr>
<td>Your BU ID #</td>
<td>Class (menu)</td>
</tr>
<tr>
<td>Type of Recital you are Scheduling:</td>
<td>Pull-Down Menu</td>
</tr>
</tbody>
</table>

**Your Private Lesson Teacher’s Name and Email Address:**

<table>
<thead>
<tr>
<th>Applied Teacher’s Name</th>
<th>Applied Teacher’s Email Address</th>
</tr>
</thead>
</table>

*** All fields above must be completed ***

**First Choice (required)**

<table>
<thead>
<tr>
<th>Date:</th>
<th>Time:</th>
<th>Place:</th>
<th>Alt. Place (opt)</th>
</tr>
</thead>
</table>

Start time may be moved earlier: 30 □ 60 □ 90 □ 120 □ --or-- later: 30 □ 60 □ 90 □ 120 □ (minutes)

**Second Choice (required)**

<table>
<thead>
<tr>
<th>Date:</th>
<th>Time:</th>
<th>Place:</th>
<th>Alt. Place (opt)</th>
</tr>
</thead>
</table>

Start time may be moved earlier: 30 □ 60 □ 90 □ 120 □ --or-- later: 30 □ 60 □ 90 □ 120 □ (minutes)

**Third Choice (required)**

<table>
<thead>
<tr>
<th>Date:</th>
<th>Time:</th>
<th>Place:</th>
<th>Alt. Place (opt)</th>
</tr>
</thead>
</table>

Start time may be moved earlier: 30 □ 60 □ 90 □ 120 □ --or-- later: 30 □ 60 □ 90 □ 120 □ (minutes)

*** Forms submitted without all required fields completed will not be accepted ***

Submit Form ☐

By checking this box, I acknowledge and agree to abide by the School of Music policy of no receptions outside of performance venues (required)
EXTENSION OF TIME FOR INCOMPLETE GRADES

STUDENT INFORMATION:

<table>
<thead>
<tr>
<th>Last name</th>
<th>First name</th>
<th>Middle name</th>
</tr>
</thead>
</table>

Baylor ID

<table>
<thead>
<tr>
<th>Course number and section</th>
<th>Semester/year course taken</th>
</tr>
</thead>
</table>

EXTENSION INFORMATION:

Time should be extended to: __________________________________________

Reason for extension: __________________________________________

________________________________________________________________

________________________________________________________________

________________________________________________________________

Date of Request: ______________________

Approval:

Instructor

Department Chair

Dean of College/School

FOR ACADEMIC RECORDS USE

Received in Academic Records: ______________________________________