



# DIVISION OF MUSIC

## 2020-2021 HANDBOOK

(2/2/21)

### **Preface**

This handbook is intended to provide a guide to the structure, policies, and procedures of the Division of Music in the Meadows School of the Arts. It should be used as a supplement to the following:

the *SMU website*: <https://www.smu.edu/>

the *Meadows School of the Arts website*: <https://www.smu.edu/meadows>

the *Division of Music homepage*: <https://www.smu.edu/Meadows/AreasOfStudy/Music>

the *SMU Undergraduate and Graduate Catalogs*: <https://catalog.smu.edu/>

the *University Honor Code*: <https://www.smu.edu/StudentAffairs/StudentLife/StudentHandbook/HonorCode>

and the *SMU Student Handbook*: <https://www.smu.edu/StudentAffairs/StudentLife/StudentHandbook>

SMU's Student Code of Conduct exists to identify and explain to the student body those University policies that most directly affect student life. Having voluntarily enrolled as students at Southern Methodist University and assumed a place in the University community, all students are presumed to be knowledgeable of, and to have agreed to abide by, the rules and regulations set forth in the Student Code of Conduct, both on and off campus.

<https://www.smu.edu/StudentAffairs/StudentLife/StudentHandbook/ConductCode>

The Division of Music Administration is always available to help students or faculty with any problems or concerns that may arise.

Students may enroll for classes and monitor their academic progress using *my.SMU* (<https://my.smu.edu/>) with their SMU student ID and personal password. For advising purposes, undergraduate students may access their Degree Progress Report (DPR), labeled as "Academic Requirements," in the Student Center on MY.SMU.

The official university calendar may be found at

<https://www.smu.edu/EnrollmentServices/Registrar/AcademicCalendarsCourseCatalogs/AcademicCalendars>

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## COMMUNICATIONS

*All official University communications by email will use your SMU email account ([XYZ@smu.edu](mailto:XYZ@smu.edu)). Faculty, staff, and administration are neither expected nor encouraged to make use of any personal email accounts you may also have. **YOU ARE 100% RESPONSIBLE FOR EVERY EMAIL COMMUNICATION SENT TO YOUR SMU ACCOUNT.** These may include, but are not limited to, course correspondence from your professors and adviser, grade information, deadline information, information on University policies, important and timely notices from the Division of Music, and more. Please check this account frequently.*

*CANVAS is the course management system used at SMU. The **DIVISION OF MUSIC** course is the official vehicle for all division announcements. It also provides student resources, audition and job postings, and a forum for student discussions. **IT IS YOUR RESPONSIBILITY TO REMAIN CURRENT WITH THIS COURSE.***

## THE DIVISION OF MUSIC MISSION STATEMENT

The Division of Music aspires to preserve and extend the practice and understanding of music through intellectual and artistic experiences of the highest caliber--experiences that are fundamentally professional but guided by the timeless principles of a liberal arts education.

## THE DIVISION OF MUSIC GOALS, OBJECTIVES, AND STRATEGIES

**Goal 1:** *to provide quality education and training for music majors designed to prepare them to be successful professionals who will shape the musical arts in the 21st century through the following objectives and strategies:*

- ongoing review of the curriculum by the faculty to add, delete, or revise course offerings and/or program requirements as necessary or advisable to best prepare majors to meet the challenges and changing conditions in the music professions
- maintenance of high quality instrumental and vocal ensembles, opera scenes, an annual opera production, chamber ensembles, and, as appropriate, interdisciplinary productions/collaborations that provide challenging opportunities for artistic growth
- carefully conducted faculty searches, annual faculty performance reviews, and a tenure and promotion process that maintain a faculty of dedicated educators who are distinguished and active participants in their respective disciplines
- visiting artists and scholars who enhance the music program with master-classes, lectures, and performances
- acquisition and maintenance of the tools, both traditional (musical instruments, library resources, facilities) and cutting-edge (computer-based technologies), to fully support and engage music students in their education

**Goal 2:** *to offer the general University student opportunities to broaden her/his skills, knowledge, and appreciation of the musical arts through the following:*

- courses that fulfill the University's GEC and UC requirements or provide free elective choices
- open auditions for non-majors to perform in Division of Music ensembles
- faculty, student, and guest performances that represent a broad range of musical styles and genres

**Goal 3:** *to serve as a cultural, educational, and arts leadership resource for the University, Dallas, national, and international communities through the following objectives and strategies:*

- public performances by students, faculty, and guests including high-profile events such as an annual gala in the Arts District, the Faculty Artist Series, and the ensemble concert series

- community partnerships with arts presenters such as the Dallas Chamber Music Society, the Dallas Bach Society, and Voices of Change
- the Emerging Artist partnership with the Dallas Opera that presents operatic performances by young artists to schools, retirement centers, and other community venues
- archiving recordings of all recitals and ensemble performances
- recording projects that will be disseminated via commercial recording and/or distribution companies
- hosting and coordinating professional meetings, conferences, or festivals that provide service to the community and/or the professions represented by our faculty and programs (NATS, Music Education Workshops, National Piano Institute, etc.)
- in-service learning programs that provide outreach activities for area children and adults (Big Thought)
- tours by Music Division performing groups in the U.S. and abroad
- the Piano Preparatory Department, providing opportunities for group and private piano instruction for pre-college students
- the Music Therapy Clinic and off-campus outreach and practicum sites
- expansion of Music Education activities with area schools, a part-time graduate program, and summer workshops for teachers
- faculty involvement in local, state, national, and international musical organizations as members, participants, consultants, elected officers, board members, adjudicators, etc.
- support of student participation in international programs of study
- support of student travel to competitions and festivals

**Goal 4:** *to provide the faculty with resources to engage in performance, creation, education, and scholarship through the following objectives and strategies:*

- released time to perform on and off campus
- support, as possible, for faculty travel to professional meetings
- assistance, as possible, with support and/or recommendations for funding research and creative activities
- advocacy for equitable teaching loads and adequate compensation and benefits
- support for research leaves
- appropriate physical resources and equipment (library, office and studio space, piano, recording facilities, computers and computer-based technologies, and internet access)

## **MISSION STATEMENT FOR GRADUATE PROGRAMS IN MUSIC**

The graduate programs in music are aimed at preparing students for professional careers in their major area. This is achieved through programs designed to develop individual talents, interests, and philosophies that may be used creatively both to preserve and extend the rich and diverse musical cultures of our world. The music faculty recognizes that a successful career will be characterized by a lifelong process of musical growth and advancement, and that solid musicianship will be the foundation of any such career. As such, all programs support the major area of study with a core of courses and elective offerings designed to enhance each student's musicianship with appropriate studies in research, theory, analysis, history, literature, performance, composition, and pedagogy.

## ADMINISTRATION

### Owens Fine Arts Center (OFAC)

*Note: When dialing from phones off-campus, dial 214-768 followed by the last four digits.*

*When dialing from a campus phone, dial 8 followed by the last four digits.*

Name	Title	Room	Phone	E-mail
David Mancini	Director	1010	-1937	<a href="mailto:dmancini@smu.edu">dmancini@smu.edu</a>
Melissa Murray	Associate Director	2004	-3525	<a href="mailto:mmmurray@smu.edu">mmmurray@smu.edu</a>
Carole Harris	Assistant to the Director, Coordinator for Business Operations and Planning	1012	-1937	<a href="mailto:caroleh@smu.edu">caroleh@smu.edu</a>
Laura Hearn	Assistant Director for Student Affairs	1014	-3680	<a href="mailto:music@smu.edu">music@smu.edu</a>
David Brown	Assistant Director for Music Operations	1116	-3976	<a href="mailto:dcbrown@smu.edu">dcbrown@smu.edu</a>

### ADDITIONAL IMPORTANT CONTACTS

Joe Hoselton	Director, Graduate Admissions	1150	-3765	<a href="mailto:hoselton@smu.edu">hoselton@smu.edu</a>
Jennifer Smith	Graduate Academic Records	1120	-4453	<a href="mailto:smithjr@smu.edu">smithjr@smu.edu</a>
Chuck Donaldson	Undergraduate Degree Counselor	1120	-4326	<a href="mailto:cdonalds@smu.edu">cdonalds@smu.edu</a>
Pam Henderson	Director, Scholarships and Financial Aid	1152	-3314	<a href="mailto:phender@smu.edu">phender@smu.edu</a>
Jay Hengst	Facilities Manager	1156	-2713	<a href="mailto:jhengst@smu.edu">jhengst@smu.edu</a>
Janet Stephens	Undergraduate Degree Counselor	1120	-3751	<a href="mailto:janets@smu.edu">janets@smu.edu</a>
Prisna Virasin	Academic Adviser, Meadows First-Year, Blanton	408L	-4959	<a href="mailto:pvirasin@smu.edu">pvirasin@smu.edu</a>

## DEPARTMENT CHAIRS/AREA COORDINATORS

All department chairs/area coordinators are responsible for:

- monitoring the adherence to the curriculum and standards for programs and departments and, in consultation with the faculty in that area, bringing any recommendations for change to the appropriate committee
- coordinating the schedules of courses for academic terms and submitting catalog copy as necessary in a timely manner
- maintaining the teaching loads and responsibilities of their areas
- assigning and monitoring academic advising in their areas of responsibility
- assisting with and coordinating recruiting efforts for their areas

### Chamber Music

Aaron Boyd ([ajboyd@smu.edu](mailto:ajboyd@smu.edu))

### Ensembles and Conducting

Hank Hammett (vocal) ([chammett@smu.edu](mailto:chammett@smu.edu))

Jack Delaney (inst.) ([delaney@smu.edu](mailto:delaney@smu.edu))

<b>Music Education</b>	Sarah Allen ( <a href="mailto:sarahallen@smu.edu">sarahallen@smu.edu</a> ) Julie Scott ( <a href="mailto:scottj@smu.edu">scottj@smu.edu</a> )
<b>Music Theory and Composition</b>	Mark Feezell (theory) ( <a href="mailto:mfeezell@smu.edu">mfeezell@smu.edu</a> ) Lane Harder (comp.) ( <a href="mailto:lharder@smu.edu">lharder@smu.edu</a> )
<b>Music Therapy</b>	Daniel Tague ( <a href="mailto:dtague@smu.edu">dtague@smu.edu</a> )
<b>Musicology</b>	Peter Kupfer ( <a href="mailto:pkupfer@smu.edu">pkupfer@smu.edu</a> )
<b>Organ</b>	Stefan Engels ( <a href="mailto:sengels@smu.edu">sengels@smu.edu</a> )
<b>Piano</b> <i>Coordinator of Accompanying</i> <i>Coordinator of Class Piano</i> <i>Co-Coordinator of Piano Perf. and Ped.</i> <i>Co-Coordinator of Piano Perf. and Ped.</i>	Carol Leone ( <a href="mailto:cleone@smu.edu">cleone@smu.edu</a> ) Liudmila Georgievskaya ( <a href="mailto:lgeorgievs@smu.edu">lgeorgievs@smu.edu</a> ) Kevin Gunter ( <a href="mailto:kgunter@smu.edu">kgunter@smu.edu</a> ) Cathy Lysinger ( <a href="mailto:lysinger@smu.edu">lysinger@smu.edu</a> ) Hya-Jin Hwang ( <a href="mailto:hyaehinh@smu.edu">hyaehinh@smu.edu</a> )
<b>Strings</b>	Aaron Boyd (interim) ( <a href="mailto:ajboyd@smu.edu">ajboyd@smu.edu</a> )
<b>Voice</b>	Clifton Forbis ( <a href="mailto:hforbis@smu.edu">hforbis@smu.edu</a> )
<b>Winds, Brass, Percussion</b> <i>Co-Coordinator of Percussion</i> <i>Co-Coordinator of Percussion</i>	Ryan Anthony ( <a href="mailto:ranthony@smu.edu">ranthony@smu.edu</a> ) Drew Lang ( <a href="mailto:dlang@smu.edu">dlang@smu.edu</a> ) Jon Lee ( <a href="mailto:jonl@smu.edu">jonl@smu.edu</a> )

## MUSIC FACULTY ADVISERS

- ALL FIRST-YEAR UNDERGRADUATE AND TRANSFER STUDENTS**

Prisna Virasin, Advising Center, Blanton Bldg., Room 408L, 214.768.4959; [pvirasin@smu.edu](mailto:pvirasin@smu.edu)

- ALL SECOND-YEAR THROUGH GRADUATE**

<b><u>DEGREE/MAJOR</u></b>	<b><u>ADVISER</u></b>	<b><u>ROOM</u></b>	<b><u>PHONE</u></b>
<b>B.A. IN MUSIC</b>	Melissa Murray	2004	-3525
<b>COMPOSITION</b>	Robert Frank	2018	-2142
	Lane Harder	2014	-4609
	Xi Wang	2012	-3567
<b>CONDUCTING</b>	Jack Delaney (Wind)	1111	-2936
	Paul Phillips (Orchestral)	B012	-4247
	Pamela Elrod Huffman (Choral)	1182	-2922
<b>MUSIC EDUCATION</b>	Sarah Allen	2110	-3719
	Julie Scott	2112	-3717
<b>MUSIC PERFORMANCE</b>			
<b>Guitar</b>	Robert Guthrie	B006	-3824
<b>Organ</b>	Stefan Engels	PSOT	-2941



<b>Piano</b>	Carol Leone	B029	-3722
<b>Voice</b>	Melissa Murray	1014	-3525
<b>Winds, Brass</b>	Ryan Anthony	B055	-3833
<b>Percussion</b>	Drew Lang	1115	-2763
	Jon Lee	B083	-2637
<b>Strings</b>	Melissa Murray	2004	-3525
<b>MUSIC THERAPY</b>	Daniel Tague	2106	-3175
<b>MUSICOLOGY</b>	Peter Kupfer	2010	-3687
<b>PIANO PEDAGOGY</b>	Cathy Lysinger	B032	-1682
<b>THEORY PEDAGOGY</b>	Mark Feezell	2016	-3632
<b>MINOR IN MUSIC</b>	Laura Hearn	1014	-3680
<b>MINOR IN MUSIC INDUSTRY PRACTICES</b>	Derrick Horne	L53	-1646
<b>MINOR IN SONGWRITING</b>	Derrick Horne	L53	-1646

### **MUSIC EXECUTIVE COMMITTEE**

As the primary consultative and policy-directing group in the Division of Music, the Music Executive Committee advises the Director and participates in the process of building faculty consensus about mission, goals, and objectives. The committee is also responsible for the evaluation and proposed revision of curricula and curricular policies as well as the screening of proposals for new courses, programs, and degrees at all levels.

The Executive Committee reports to the music faculty and makes recommendations on proposals for substantive change that affect the entire Division. Adoption of any recommendation is achieved by a majority vote of the full faculty. Executive Committee members are expected to seek proactively the concerns of the faculty and/or students they represent and to bring such concerns to the Committee for discussion and/or action. The Music Executive Committee comprises the Area Coordinators and Department Chairs from each unit within the Division of Music: Chamber Music; Ensembles and Conducting; Music Education; Music Theory and Composition; Music Therapy; Musicology; Piano; Strings; Voice; and Winds, Brass, and Percussion. Additional representatives may be appointed by the Director.

### **MUSIC THERAPY CLINIC**

The Music Therapy Clinic at Southern Methodist University is a non-profit clinical training facility operated by the faculty and staff of the Music Therapy Department. The Music Therapy Clinic offers both individual and small-group music therapy sessions for children, teens, and adults with a variety of special needs and handicapping conditions. Sessions are run by Music Therapy students under faculty and staff supervision. Part of the Meadows School of the Arts, it is located in the Music Therapy suite on the second floor of the Owen Arts Center. The Clinic includes a group therapy room, an individual therapy room, and an observation room with video and audio recording equipment. The group room contains a number of instruments and other music resources and can be adapted to fit a wide variety of client needs. The individual room is also used for music and stress-reduction experiences and is equipped with two Somatron units and a variety of biofeedback resources. Services are available on a semester-by-semester basis depending on the number of students available. There is no charge for sessions, but donations are appreciated. For more information on the Clinic, call 214-768-3175.

## STUDENT ORGANIZATIONS

There are a number of music student organizations that provide opportunities for student leadership and participation. Meadows Ambassadors for Prospective Students (MAPS), the student chapters of MENC (The National Association for Music Education) and MTNA (Music Teachers National Association), Mu Phi Epsilon, Pi Kappa Lambda, and the Student Association for Music Therapy are just a few examples of the organizations that make a positive impact on the Division of Music, the Meadows School of the Arts, and the larger community. Students are encouraged to learn more about these groups and to join and/or participate as appropriate.

## GENERAL STUDENT POLICIES

### ATTENDANCE REQUIREMENTS

**Class attendance:** The Division of Music requires attendance at all scheduled class meetings, lessons, and ensemble rehearsals. The instructor determines in all instances the extent to which absences affect each student's grade. Students should become thoroughly acquainted with the class attendance policy established by their instructors and ensemble directors. Instructors are in no way obligated to make special arrangements for the student to accommodate any level of absence. All reasons for absence should be submitted in advance to the instructor. Failure to do so may result in a student being dropped from a course with a grade of W (before the calendar deadline to drop) or receiving a grade of F for the course.

**Group absences:** When ensembles or student groups need to be absent for tours, special performances, dress rehearsals, or conference participation, permission from the Director, the Dean, and the Provost is required. At least one month before the period of absence, a complete list of the involved students and the time period covered must be provided to the Director. A letter signed by the Director, Dean, and Provost verifies the legitimacy of the request to miss class *but does not exempt students from making up missed work*.

**Auditions, Competitions, Summer Festivals, and Off-Campus Employment:** It is expected that music majors seeking careers as professional performing musicians will, in consultation with their private teacher and/or adviser, enter auditions, competitions, and/or seek part-time professional employment while still a student. *All SMU class and ensemble commitments take priority over any off-campus opportunities*. All such activities are to be reported on the Jury Sheet at the conclusion of each term. International students must comply with their visa restrictions. Forms for Curricular Practical Training (F-1 visas) and Academic Training (J-1 visas) are available in the Meadows Academic Services Office (OFAC 1120). Undergraduate students who require a course enrollment for approved internships should use one of the following course numbers depending on the number of credits: MUAS 3184, 3284, or 3384; graduate students should enroll in PERB 5111, *Directed Studies in Music Performance*.

### ENSEMBLE REQUIREMENTS

All music majors are required to participate in large and small ensemble performances as specified in the SMU Undergraduate Catalog, the MSA Graduate Catalog, the specific degree plan, and the scholarship contract. It is the student's responsibility to know and follow ensemble requirements for particular degree options.

All graduate students (with the exception of part-time Music Education majors) must participate in a minimum of one performing organization (large or small) for at least two terms.

Any and all levels of participation in a major ensemble or opera scenes/production must be reflected by enrollment during the term in which the participation occurs. The Division of Music reserves the right to administratively add students to or drop students from an ensemble enrollment to reflect actual assignments and/or participation. Students may not drop or add an ensemble without permission of the ensemble director.

A student seeking partial exemption to the above ensemble requirements must present a written petition to her/his adviser. The adviser, in turn, will forward the student's petition, along with the adviser's recommendation, to the Division Director for disposition. The student is expected to have discussed the request with the ensemble director prior to the adviser conference.

## MUSIC ENGAGEMENT (MUAS 1010 AND MUAS 6010)

All full-time undergraduate music majors (with the exception of undergraduate students in their first semester) are required to enroll in MUAS 1010, *Music Engagement*, each term in residence and are encouraged to attend concerts and recitals. Minors must enroll each semester in which they are registered for any music courses. First-semester undergraduates register for MUAS 1020, *Music Pathways*.

Graduate students (with the exception of part-time Music Education students) are required to enroll for MUAS 6010, *Music Engagement*, each term in residence and are encouraged to attend concerts and recitals.

All miscellaneous music fees are combined into a general music student fee of \$150 per semester that is assessed through enrollment in MUAS 1010, 1020, and 6010.

## UNDERGRADUATE STUDENT POLICIES

### ACADEMIC POLICIES

Additional policies pertaining to undergraduate study at SMU appear in the *SMU Undergraduate Catalog*.

Undergraduate music majors must earn a minimum grade of C- in all courses specified in the major. The major consists of all courses listed in the student's degree plan with the exception of Common Curriculum (CC) requirements, free electives, and course work in a minor or second major. Students must retake major courses in which a grade below C- is earned. *A course may be repeated only once.*

### DECLARATION OF MAJOR

All first-year students are considered "pre-music" majors. Status as a music major after the first year is not automatic. Undergraduate students who wish to declare a music major do so officially during the spring term of their first full year of residence.

- Each pre-music student with 24 hours completed or in progress fills out a declaration of major form (available in the Division of Music Canvas course) with the Music Office and the pre-Arts Adviser in Dedman College.
- Degree progress reports, jury reports, and other pertinent documents for each student declaring a major are reviewed by the appropriate department.
- If a student is accepted as a major, the student is assigned a departmental adviser, who is given access to the student's files. The Meadows Academic Services Office (OFAC 1120) is then notified of the student's acceptance as a music major.
- The department faculty and adviser carefully monitor the progress of each student assigned to them during the next year, pending upper-division review. Students should meet with their Meadows Academic Advisor, Chuck Donaldson or Janet Stephens, at least once annually.

### UPPER-DIVISION EVALUATION

All music majors with at least 48 credit-hours completed or in progress are evaluated in the spring of their second full year of residence. Bachelor of Music students are evaluated by their respective departments; Bachelor of Arts students are evaluated by music administration, who may seek input from faculty. This evaluation is an important part of the advising process and gives departments and the division the opportunity to assess their majors in a comprehensive way before their last two years of study.

- The criteria used in this evaluation are (1) acceptable progress in the major and (2) reasonable prospects for successful completion of the degree requirements. These criteria apply to both academic and artistic progress and abilities.

- Departments may assess via performance jury, written examination, oral examination, or other means for the presence of specific abilities or aptitudes necessary to continue in the major. If there are such requirements, they are determined independently by the department and must be specified in writing.
- On the basis of the upper-division evaluation, departments recommend to the Division Director whether a student should or should not continue in the music major. In the case of a negative recommendation, the Division Director will consult with department faculty and make a final decision about the student's status. A positive recommendation will be communicated to the student directly by the department head (for BM students) or by the division (for BA students).

## GRADUATE STUDENT POLICIES

Additional policies pertaining to graduate study at SMU appear in the *Meadows School of the Arts Graduate Catalog*.

### FULL-TIME STATUS FOR MASTER'S AND ARTIST/PERFORMER DIPLOMA STUDENTS

Students who are enrolled in the Master of Music or Artist/Performer Diploma programs and who are fulfilling the responsibilities of a scholarship, assistantship, or Work Study are considered full-time when they are enrolled for at least five (5) credit-hours during each regular term (fall and spring). Enrolling in fewer than five (5) credit-hours might jeopardize eligibility for government loans and financial aid.

### ELECTIVE COURSES

All degree programs require some elective credits. Funding is limited to the number of hours in a student's degree program and is rarely extended beyond two years.

### GRADUATE DIAGNOSTIC EXAMS AND REVIEW COURSES

***Important! Graduate review courses in music history and theory do not apply toward degree hours and are not funded by scholarships.***

Students in the **Master of Music** or **Master of Sacred Music** programs are required to take online DIAGNOSTIC EXAMS in MUSIC HISTORY and MUSIC THEORY before classes begin in August. (***Complete information about exam procedures is available on the Division of Music CANVAS site.***) Students are expected to demonstrate skills and knowledge in music history, aural skills, and music theory equivalent to those of graduating seniors who have met general requirements in these areas at SMU.

Students who fail the diagnostic examinations will be required to enroll in Graduate Theory Review (MUTH 6000) and/or Graduate History Review (MUHI 6000) **in their first term**. Successful completion of the exams or the above-named courses is a prerequisite for all graduate theory and history courses. **STUDENTS CANNOT BE ADVISED INTO GRADUATE COURSES AT MATRICULATION IF THEY DO NOT TAKE THE EXAMS.**

Additionally, any required Graduate Review coursework must be successfully completed **by the end of the student's first semester**. Students who do not complete Graduate Review coursework by the end of their first semester **will be placed on academic probation in the spring term and must register for MUHI 6100 and/or MUTH 6100** (for which there is a tuition charge **NOT** covered by scholarships). Failure to complete requirements according to the probation conditions will result in suspension from the program at the end of the spring semester.

**Music History:** The Music History Graduate Diagnostic Exam is designed to determine whether the incoming graduate student has the general background in music history necessary to enter comfortably into graduate-level study of music history. The exam consists of two sections of 75 multiple-choice questions each, divided as follows:

- Section I: 1600 – 1800
- Section II: 1800 – 2000

Passing the exam entails scoring at least 80% *overall* on the two sections. Students who pass may enroll in MUHI 6335 (Introduction to Graduate Studies) or its equivalent, depending on degree program. Students who *do not* pass must enroll in MUHI 6000 (Music History Review) in the fall semester. Three exam sessions will be scheduled in the fall for MUHI 6000 students, who will be expected to earn a passing score (80% overall) by the end of the semester.

**Music Theory:** The Music Theory Graduate Diagnostic Exam covers four areas: aural skills, tonal harmony, musical form, and more recent compositional techniques. Students who score below 70% on any of the areas are required to register for MUTH 6000 in the fall term.

***No music history or music theory courses may be taken without the student's having passed the diagnostic exams or required review courses.*** Further details about the exams, testing procedures, and study guidelines can be found in the Division of Music CANVAS course.

### **GRADUATE COMPREHENSIVE REVIEW (GCR)**

**Breadth of Competence:** Graduate study in music is characterized by a *breadth of competence* that exceeds the level of undergraduate study. The National Association of Schools of Music (NASM), the accrediting body for the Division of Music, characterizes breadth of competence as “*the ability to work in one or more fields of music with a broad range of knowledge, skills, and perspectives. As examples, breadth of competence includes the capacities to be engaged musically, artistically, intellectually, and operationally beyond the major specialization or field, connect music to other fields and issues, and apply appropriate techniques and technologies to work in and about music. The ability to speak and write cogently is critical for all professional musicians.*”

Graduate students are expected to demonstrate a broad base of knowledge as part of the graduate comprehensive review process regardless of their major area of study and regardless of whether recent course work was done in these areas at the graduate level. Students are responsible for addressing those areas of competence in which they may feel weak or deficient. This can be done through coursework and individual study.

It is the responsibility of all faculty in music (studio teachers, ensemble directors, and academic faculty) to impart an appreciation of the appropriateness of all areas of competence in the development of professional musicianship. All faculty share in the process of preparing graduate students for the comprehensive review process.

**Graduate Comprehensive Review:** In order to demonstrate breadth of competence, candidates for all Master's degrees in music offered at SMU are required to undergo a Graduate Comprehensive Review (GCR) that is appropriate to the major field. The GCR should reflect coursework and experiences in the M.M. program at SMU and include assessments that are relevant to the specific academic or performance area. ***Curricular requirements for which a student receives academic credit, such as a recital, thesis, or project cannot in themselves constitute the GCR, although they may serve as one component of the review.***

The university's registrar sets the deadline for completion of the GCR, which usually occurs a few days before the last day of instruction in the semester of a student's graduation. The specific date is listed in the academic calendar as the last day for graduate oral/written examinations.

***GCR requirements for all degree programs are listed in the Appendix to this Handbook. Any questions about the requirements should be directed to the individual department or area.***

**Graduate Committees:** While each department or area will establish its own specific requirements for the GCR, common to all is the formation of a graduate committee for the purpose of evaluating the recital/thesis/project and overseeing the GCR. Students may be consulted during the formation of their graduate committee. The committee will consist of no fewer than three members and will normally include the department chair or graduate degree coordinator, the student's major professor (applied or academic), and other members as deemed appropriate by the department. In cases where the same faculty member is both the department chair and the major professor, that

person will be responsible for identifying an appropriate complement of at least three faculty members. The department chair or area coordinator will serve as the chair of a graduate student's committee unless other arrangements are recommended by the department and approved by the Division Director. Departments may have additional requirements for committee membership; however, ***all committees are subject to approval by the Division Director.*** A record of the committee members and their evaluations will be included in each student's academic file.

## INTERNATIONAL STUDENT POLICIES

### MANDATORY CHECK-IN

All new international students are required to check in prior to the start of classes. In rare instances, arrivals during the first week of classes may be allowable with written approval from the Division Director; however, in no instance will arrival after the first week of classes be approved. SMU is required to verify arrival on campus for all SMU F-1 Visa incoming students. Students who have not checked in risk cancellation of their I-20 as well as being turned away at the airport upon entry into the country.

### DESIGNATED SCHOOL OFFICIAL (DSO)

The International Student and Scholar Services (<https://www.smu.edu/international/iss>) is the official resource regarding international student policy and procedure, but the Designated School Official (DSO) will assist with CPT and may provide general counsel as needed. Joe S. Hoselton, Director of Graduate Admissions & Institutional Research, is the DSO for international students studying in the Meadows School of the Arts. Contact information: Office 1150 in the Owen Arts Center, 214/768-3765, [hoselton@smu.edu](mailto:hoselton@smu.edu).

### CURRICULAR PRACTICAL TRAINING (CPT)

Curricular Practical Training is defined as educational “*alternate work/study, internship, cooperative or any other type of required internship or practicum which is offered by sponsoring employers through cooperative agreements with the school*” [8 CFR § 214.2(f)(10)(i)]. The regulations state that CPT must be an integral part of an established curriculum. (Information referenced from the [International Student and Scholar Services page](#)).

CPT is temporary authorization for work or practical experience that is available to SMU F-1 undergraduate students who have been enrolled on a full-time basis for at least one academic year and SMU F-1 graduate students currently enrolled on a full-time basis. CPT Eligibility for music students is based on the following:

1. Your degree offers a for-credit internship course that requires employment.
2. Your degree requires all students in a degree program to engage in practical experience that is directly related to the curriculum.

CPT requests should be initiated ***at least two weeks*** in advance to ensure there is sufficient time to 1) execute a CPT Agreement between the employer and SMU, 2) for the student to receive a formal contract/offer from the employer, 3) to sign a completed CPT Application drafted by the DSO, and 4) apply to the ISSS office with sufficient time for approval and receipt of a new I-20 prior to the employment start date.

### SUMMER CPT

International students may engage in CPT over the summer if enrolled; however, the enrollment must be in a course required by the curriculum (eg. private studies). With private teacher consent, one semester of private study for two credits may be split between two terms: summer and fall. Under the private lesson policy, one credit-hour may be earned with seven hours of instruction over the course of the summer. The scheduling of those lessons will be determined in an agreement between the student and private teacher, and should accommodate any summer travel related to CPT. During the following fall term, the student should enroll in a one-credit private lesson.

## **SCHOLARSHIPS AND ASSISTANTSHIPS**

Funding for scholarships and assistantships exists for the purpose of attracting and retaining those students who possess outstanding accomplishment and potential to succeed in their chosen major. Faculty, whose responsibilities include the screening of prospective students for financial award consideration, are expected to maintain high standards for recommendations of financial aid. Awards are made only by the Meadows Director of Scholarships and Financial Aid in consultation with the Associate Director for Music Admissions after a careful review of music merit, academic merit, and need.

In addition to maintaining the required full-time status and grade-point averages described in the following paragraphs, students receiving financial aid from the Division of Music are expected to make exceptional progress in the area of their major and, in appropriate instances, to make outstanding contributions in their assigned areas of responsibility. From this perspective, commitments for financial aid are reviewed each year and are subject to probation, reduction, or cancellation if high standards are not maintained. Students must complete the FAFSA or waiver by February 1. Please direct questions to Ms. Pam Henderson, Director of Scholarships and Financial Aid, in OFAC 1152.

All prospective students who are applying for music scholarships and/or assistantships must apply for financial aid to the university's central Office of Financial Aid or submit a Meadows Financial Aid Waiver. This includes the filing of the FAFSA and CSS Profile forms or the waiver. No student will be awarded funds from the Division of Music until this stipulation has been met.

All commitments of scholarship monies to prospective students must emanate in writing from the Director of Scholarships and Financial Aid of the Meadows School upon instructions from the Associate Director for Music Admissions.

As a member of the National Association of Schools of Music (NASM) and the Texas Association of Music Schools (TAMS), the Division of Music is committed to upholding the ethical standards of these associations. Copies of their codes of ethics are available online at <https://nasm.arts-accredit.org/> and at <https://www.txams.org/>.

### **UNDERGRADUATE STUDENT SCHOLARSHIP RETENTION**

In order to retain a music scholarship, undergraduate students must maintain a minimum all-university grade-point average (GPA) of 2.70 each term and a cumulative GPA in music courses of 3.0. A student whose GPA falls below the minimum in any given term will be placed on probation (in terms of the continuation of the scholarship) for the following term.

If the appropriate GPA is not attained during the subsequent term, the scholarship is automatically revoked. The Division of Music reserves the right to withdraw scholarship aid at the end of any term in which the student's all-university GPA falls below 2.00 or appropriate degree progress is not demonstrated.

All undergraduate music scholarship recipients must enroll for and complete a minimum of 12 credit-hours per term. Should a student fail to complete the minimum of 12 hours in any given term, that student is automatically placed on probation during the next term in order to allow her/him to bring the average number of hours completed to no fewer than 12 for each of the terms in question.

### **GRADUATE STUDENT SCHOLARSHIP RETENTION**

In order to retain a graduate music scholarship and/or assistantship, graduate students must maintain a minimum grade-point average of 3.00 each term. An award is automatically revoked at the end of any term in which the GPA falls below 3.00. Graduate assistantships/work study will be awarded for no more than four terms. Summer stipends are not provided.

### **EVALUATION OF CONTINUING SCHOLARSHIP/ASSISTANTSHIP STUDENTS**

The following components will constitute an evaluation of each continuing student for financial aid:

- A written evaluation by the major performance teacher or, for non-performance majors, the academic adviser. The student must have clearly exhibited noteworthy progress commensurate with her/his perceived potential.
- A written evaluation by the major ensemble director(s) to include such considerations as contributions to the ensemble(s), dependability, and attitude
- Jury grades
- Progress toward the completion of ALL degree requirements
- Overall GPA (see above)

Any exceptions to the above guidelines may be made only at the discretion of the Division Director.

### **DEGREE OR DIPLOMA PROGRAM LENGTH LIMITATIONS**

All students must make satisfactory progress towards a degree or diploma in order to have their financial aid renewed during the normal length of their degree program. Financial aid commitments are limited to normal program length.

- Undergraduate students in their first year who enter Meadows programs will be funded for no more than eight (8) semesters. Students following double majors may receive additional funding provided that commitment to specific degree plans is made early in the student's matriculation at SMU and that both advisers verify normal degree progress.
- First-year transfer students will be funded for no more than four years depending on the level at which they initially enroll in their Meadows program.
- Traditional transfer students entering with 30 or more hours will be funded for no more than five semesters.
- Graduate students will be funded for no more than the length of their graduate program as specified in the Meadows catalog.
- Undergraduate students normally will not be funded for summer school sessions. Graduate students may request to apply some of their funding to summer sessions.

### **ENSEMBLE PARTICIPATION REQUIREMENT**

Acceptance of a music scholarship may include the agreement to participate in performing ensembles as assigned by the ensemble directors and approved by the Division Director. Large ensembles, depending on a student's performing medium, include orchestra, wind ensemble, opera, and the choral ensembles. Graduate theory pedagogy, composition, musicology, conducting, and education majors may be asked to fulfill scholarship responsibilities by providing departmental services.

A student refusing to participate in an ensemble as requested by the ensemble director or serve as assigned will have her/his scholarship immediately reviewed. At that time, the student will be expected to explain any extenuating circumstances to the Division Director. The Director will then determine if a reduction or cancellation of scholarship funding is appropriate.

### **WORK-STUDY AND GRADUATE ASSISTANSHIPS**

All students are expected to work for the pay they receive. Falsification of hours claimed will be considered a violation of the SMU Honor Code and may be subject to disciplinary action by the University's Judiciary System.

Each student worker must fill out individual time sheets with a detailed summary of work performed for each pay period. All time sheets must be signed by the work supervisor before being submitted to the Music Office. Student workers will not be paid until signed time sheets are submitted. There are no salary advances.



## MUSIC PERFORMANCE STUDY

### PRIVATE LESSONS

- All students approved for enrollment in two-credit private lessons are to receive at least 14 one-hour lessons (or 14 weeks of combination group-private lessons) each term. All students approved for enrollment in one-credit private lessons are to receive at least 14 half-hour lessons or 7 one-hour lessons (or combination group-private lessons) each term. There are exceptions to this; students should consult the course catalog and speak with their adviser. A regular schedule of lessons is expected in order that students may be given every opportunity to achieve the highest possible level of artistic growth.
- Students wishing to take private lessons beyond those required in their degree program or as electives are required to get approval from the Division Director prior to enrollment.
- An audition or hearing is required prior to enrollment in any level of private study other than the approved major or concentration (i.e. elective lessons). The audition committee can recommend any of the following options to the Director: no lessons, study with a regular member of the applied faculty, study with a qualified graduate student (see below), or, in rare cases, study with an adjunct.
- Should any student not appear for a scheduled lesson, and the teacher is given no advance notice, an unexcused absence is to be recorded, and the teacher is not required to make up the lesson. The Division Director is to be notified immediately by the teacher whenever a student accumulates two unexcused absences or for any reason is not present for lessons in two consecutive weeks.
- If a student does not receive lessons for a two-week period, and no specific arrangements are made by the faculty member for this lack of study, the student is expected to notify the Division Director.
- Faculty members are expected to keep accurate records of all lessons given with specific dates. Unexcused absences are to be recorded.
- In a five-week summer term, one credit may be earned. This requires seven hours of instruction.
- In some cases, private instruction may be provided by PD or AD students who already hold degrees beyond the Bachelor's. These instructors should not act as academic advisers for their students and should send their students to the appropriate faculty members for official advising.

### APPLIED TEACHER PREFERENCE

Before enrollment, new students are encouraged to meet with faculty in their performance area and have a lesson when appropriate. Although not required, they may then complete and submit a Teacher Request Form to the Associate Director for Music Admissions. The Division considers all requests carefully but cannot guarantee a teacher assignment due to the necessity of balancing faculty teaching loads.

### PERFORMANCE JURIES

- Juries are an opportunity for students enrolled in applied lessons to demonstrate their progress, have a meaningful performance experience, and receive feedback/evaluation not only from their major professor, but from other professors in their area.
- Depending on individual department policy, either degree or elective recitals may count in lieu of a jury in the term in which the recital is given.
- Individual performance areas are responsible for the scheduling of juries. Juries may be scheduled at any time during the semester and the final exam period with the following restrictions:
  - No juries may be scheduled on a Reading Day.

- Juries scheduled during the last week of classes must be announced no later than the first week of classes, preferably in lesson syllabi or through CANVAS notices.
- Jury Information Forms are available on CANVAS. Students are responsible for downloading, printing, completing, and distributing the forms to the individual teachers at the jury. Each performance area is responsible for developing its own forms for faculty comments and evaluation.
- Each performance area may develop and publish specific jury requirements for the various curricular levels.
- Faculty members may discuss a student's progress either among themselves or in the student's presence. In all situations, a respectful atmosphere should be maintained.
- Faculty members are expected to be present for all juries in their area of performance. All juries are evaluated by committee, which should include the broadest possible representation of the faculty. Each faculty member of a committee will evaluate every student performing.
- Individual performance areas decide how the evaluation of the jury is reflected in the final private lesson grade; the specific procedures for this must be clearly stated in writing by the area and by individual faculty in their syllabi.
- Following completion of the juries, Jury Information and Comment/Evaluation forms are to be returned to the Music Office by the department chair/area coordinator. The Music Office will scan all forms and provide instructors and chairs with both digital and paper versions. Instructors should then disseminate forms to their students.
- If a grade of I (Incomplete) is given, the student must arrange for its removal by performing a jury within the first two weeks of the subsequent term or as soon as possible with the approval of the Department Chair.

### PROCEDURE FOR CHANGE OF APPLIED TEACHER

Undergraduate and Graduate music majors have the right to request a change of applied music teacher; however, no changes will be considered until one term has been completed with the initial teacher. The requested teacher must currently be on the faculty of the Division of Music.

1. The student must first meet with the Division Director to discuss the request.
2. If the Director agrees, the Director will determine the availability of the requested teacher (or suggest an alternate) and discuss the request with the current teacher.
3. If the current teacher objects to the change, the Director will consider the current teacher's objections and then render a final decision.

## RECITAL AND CONCERT POLICIES AND PROCEDURES

### STUDENT RECITAL POLICIES

- Required recitals are Junior, Senior, Graduate, Performer's Diploma, and Artist Diploma recitals given to satisfy specified degree requirements through current enrollment in an MURE course (MURE 3xxx, 4xxx, or 6xxx) or removal of an "Incomplete" in an MURE course from a previous term. All other student recitals are considered elective. *In order to present an elective recital, students must be enrolled in either MURE 5000 or MURE 5100.*
- Required recitals are graded Pass/Fail (P/F); elective recitals are graded Credit/No Credit (CR/NC).

- Required recitals must include a cross-section of the repertory in the student's major performance area. The performance of contemporary works is encouraged.
- Undergraduate students majoring in performance must present a half recital (approximately thirty minutes of music) during their junior year and a full recital (approximately one hour of music) during their senior year. Junior recitals are to be shared recitals (two performers) with a single program when possible, but with approximately 30 minutes of music for each student. Graduate, Performer's Diploma, and Artist Diploma recitals should normally be limited to approximately one hour and fifteen minutes of music. Encores are not permitted on student recitals.
- If a student is registered for a recital but is unable to perform due to circumstances acceptable to the instructor and/or the department chair/area head, a grade of "Incomplete" will be assigned. At the time of grade assignment, the instructor or department chair/area head must specify the date by which the recital must be completed. Full details regarding the grade of "Incomplete" may be found in the Undergraduate Catalog (<https://catalog.smu.edu/content.php?catoid=33&navoid=2417>) or Graduate Catalog (<https://catalog.smu.edu/content.php?catoid=34&navoid=2513>).
- Music majors must be enrolled in private study during any term in which they are scheduled to present a recital (either required or elective), including any presented to remove an "Incomplete." Exceptions to this policy may be considered on a case-by-case basis.
- Student recitals are to take place only during times when classes are in session. No recitals will take place during official University holidays, study days, or examination days. No recitals will take place on the last day before a holiday or on weekends immediately preceding or following a holiday.
- During the fall term, in Caruth Auditorium and O'Donnell Recital Hall, only required recitals may take place after Fall Break. During the spring term, only required recitals may take place after Spring Break.
- Elective recitals may take place after these breaks in other venues (e.g. Perkins Chapel, Choral Hall) with the approval of the Assistant Director for Student Affairs and the Assistant Director for Music Operations.
- Recital receptions are not allowed within the Owen Arts Center.

### **SCHEDULING PROCEDURES FOR REQUIRED AND ELECTIVE RECITALS**

- All required (Junior, Senior, Graduate, Performer's Diploma, and Artist Diploma) and elective recitals must be scheduled according to the procedures set forth each term at the Division of Music Recital Meeting, which is usually held on the first or second Wednesday of each term from 1:00 - 1:50 PM in O'Donnell Hall. Attendance at this orientation meeting is **mandatory** for all students wishing to schedule a required or elective recital. Failure to follow the prescribed procedures for scheduling recitals will result in the student being dropped from consideration for a recital date. The Division of Music and Southern Methodist University assume no responsibility for any effect this action may have on a student's graduation plans or financial obligations to the University.
- Each term, a limited period immediately following the Recital Meeting will be reserved for scheduling student recitals. All students planning to present a recital in the current term (including all students enrolled in an MURE course or those planning to remove an "Incomplete" from a previous term during the current term) must schedule their recitals during this time period.

**ELIGIBLE RECITAL TIMES (SUBJECT TO LIMITATIONS GIVEN ABOVE)**

	A	B	C	D	E	F	G	H	I	J	K	L	M
1	Recital/Dress Slots Fall 2016												
2													
3													
4	Caruth	M	T	W	TH	F	Sa	Su					
5	Morning						9:30am	9:30am					
6	Morning						11:30am	11:30am					
7	Afternoon						2pm	2pm					
8	Afternoon						4pm	4pm					
9	Evening	7:15pm	7:15pm	7:15pm	7:15pm	7:15pm	6pm	6pm					
10	Evening	8:45pm	8:45pm	8:45pm	8:45pm	8:45pm	8pm	8pm					
11	Evening	10:15pm			10:15pm	10:15pm	10pm	10pm					
12													
13													
14													
15	O'Donnell	M	T	W	TH	F	Sa	Su					
16	Morning		8am		8am		9:30am	9:30am					
17	Morning		9:30am		9:30am		11:30am	11:30am					
18	Afternoon	2pm					2pm	2pm					
19	Afternoon	4pm					4pm	4pm					
20	Evening	7pm	7pm	7pm	7pm	7pm	6pm	6pm					
21	Evening	8:30pm	8:30pm	8:30pm	8:30pm	8:30pm	8pm	8pm					
22	Evening	10pm	10pm	10pm	10pm	10pm	10pm	10pm					
23													
24													
25													
26	Perkins	M	T	W	TH	F	Sa	Su					
27	Evening	7pm		7pm	7pm								
28													

Key	Week Total
Recital	14
Dress	13
Unavailable	

Key	Week Total
Recital	15
Dress	16
Unavailable	

Key	Week Total
Recital	14
Dress	13
Unavailable	

Key	Week Total
Recital	15
Dress	16
Unavailable	

**STUDENT RECITAL COMMITTEES AND GRADING**

In order to receive a grade for a required recital, students will need to get a commitment from their applied teacher and additional music faculty members to hear the recital in person or by recording. Juniors will need one additional faculty member; all others will need two additional faculty members in order to constitute the student's recital committee. Individual departments decide the committee structure for elective recitals and under what conditions these recitals may substitute for juries.

Recital Evaluation Forms are made available to all music faculty members each year. Completed forms must be returned to the Assistant Director for Student Affairs within 48 hours of the completed recital. The ADSA will verify that the grade reflects the majority view of the recital committee and enter the grade in my.SMU.edu. It is the purview of each applied department to determine appropriate performance standards and communicate them to students and faculty. Completed forms are placed in the student's file. Copies are distributed to the student and private teacher for review.

**STUDENTS MUST VERIFY DATES WITH THE MEMBERS OF THEIR COMMITTEE AND THEIR ACCOMPANISTS BEFORE SCHEDULING A RECITAL.**
**FACULTY RECITALS**

**Faculty are limited to one recital per semester.** Scheduling faculty recitals takes place in the spring semester for the following academic year and is coordinated through the Assistant Director for Student Affairs and the Assistant Director for Music Operations. All attempts should be made to schedule faculty recitals well in advance to ensure inclusion in the Meadows calendars and facilitate marketing efforts. Any changes or cancellations after scheduling must be approved by the Division Director. Faculty members are responsible for publicity of any changes or cancellations approved by the Director, including posting of notices twenty-four hours prior to the scheduled recital.

**ALUMNI RECITALS**

Recitals by former students will only be considered for those who have already embarked upon a career in performance. The recital must be sponsored by the appropriate faculty member and/or department/area head and approved by the Division Director. All standard procedures for recital scheduling must be followed, and the recital

will be a non-ticketed event. *Alumni recitals may be scheduled only AFTER all student and faculty recitals have been scheduled.*

## **FACULTY EVENT REQUESTS**

Faculty-sponsored events must be requested no less than three weeks in advance through <https://schedule.smu.edu/> and must be approved by the Assistant Director for Music Operations. These events may include impromptu miscellaneous events for student recitals, guest artists, prospective students, or other visiting groups. *The sponsoring faculty member or their designate must be available and on-site for the duration of the event. All supporting resources must be approved at the time of request.*

## **RECITAL DRESS REHEARSALS, STAGE MANAGEMENT, AND RECORDING**

- Dress rehearsal time in the scheduled performance venue may occur only within the two-week period preceding the date of the recital. Dress rehearsals must be reserved no more than three weeks in advance through <https://schedule.smu.edu/> and must be approved by the Assistant Director for Music Operations.
- All requirements for stage set-up or special equipment must be requested to the Assistant Director for Music Operations at the time that the dress rehearsal is scheduled. It is the student's responsibility to communicate all set-up/tear-down needs at this time in order for the stage manager to be prepared for the event. All questions should be directed to the Assistant Director for Music Operations. Music Operations will provide recitalists access to chairs, stands, and pianos for scheduled rehearsals. Arrangements for other instruments and equipment are the responsibility of the recitalist and must be approved by the appropriate area (i.e. piano, harpsichord, organ, percussion, electronic keyboards, etc.).
- Arrangements for recording a recital are to be made at the time of scheduling. For more detailed information please see the "Recording Policies" section in this handbook.

## **RECITAL AND CONCERT PIANO POLICIES**

Caruth Auditorium has three concert pianos: a newer NY Steinway D ("Johnson Steinway"), an older rebuilt NY Steinway D ("Caruth Steinway"), and a Yamaha CF III-S. Piano performance majors giving their degree recitals, guest artists, and faculty may use any of the Caruth pianos. O'Donnell Recital Hall has a Fazioli model 228.

Piano choices should be communicated to David Brown ([dcbrown@smu.edu](mailto:dcbrown@smu.edu)), Assistant Director for Music Operations, prior to the dress rehearsal. If a piano choice for Caruth Hall is not communicated, the default piano ("Caruth Steinway") will be prepared for the recital.

- Recitals requiring two pianos or a harpsichord may only take place in Caruth Auditorium and require approval from the Assistant Director for Music Operations. Requests must be received prior to Fall Break and/or Spring Break.
- Any non-traditional, extended practices, or prepared piano usage must be discussed with and approved by the Assistant Director for Music Operations prior to the start of rehearsals. This applies to all rehearsal pianos. Strings and dampers may not be marked in any way on any Meadows rehearsal or practice piano prior to approval. No interior or extended practices will be allowed on the Steinways or Yamaha in Caruth or the O'Donnell Steinway.
- Lids may not be removed from any Meadows piano.
- Only the Assistant Director for Music Operations, Meadows Operations & Events Personnel, or stage managers may move pianos.
- All pianos must be uncovered and covered properly and stored at the end of rehearsals. Covers should not be placed on the floor.
- Absolutely no liquids, food, instrument cases, or anything else are to be placed on any Meadows piano.

- **The Assistant Director for Music Operations, David Brown, must approve any exceptions to these policies.**

### **PROGRAMS FOR DEGREE RECITALS**

The Division of Music provides assistance to students in the preparation of programs for degree recitals. All program information for the performance must be submitted via the electronic Program Request Form no less than two weeks prior to the performance date. The information will then be formatted per standard student recital program format, and, once approved by the student, the Division of Music will print 40 copies of each program. The Music Office cannot guarantee that programs will be ready by the date of performance if deadlines are not met.

The Division of Music will not prepare, print, or pay for program notes or translations for student recitals, nor will it authorize special printing, paper, etc. In the event that students or faculty members (required recitals only) must prepare, print, and pay for their own programs, they must submit three (3) copies of the program (meeting the size requirements) to the Music Office for archival files.

### **PROGRAMS FOR ENSEMBLE CONCERTS & FACULTY RECITALS**

Complete program information for ensemble concerts and faculty recitals must be submitted to the Assistant Director for Student Affairs no less than two weeks prior to the performance date. Ensemble directors/faculty recitalists are responsible for submitting this information and proofing drafts in a timely manner. Should faculty members decide to design and prepare the program themselves, five (5) copies of the program measuring 5.5 x 8.5 must be submitted to the Music Office prior to the performance date.

### **STAGE AND HOUSE MANAGEMENT**

Stage and house managers are required for all public events. The Meadows Box Office provides house managers for all public events listed on the Meadows calendar. The Division of Music provides a stage manager and recording engineer for each music performance. Prior to the dress rehearsal, performers/directors should communicate with the Assistant Director for Music Operations regarding stage management procedures (start time, set-ups, stage exits).

### **PUBLICITY FOR RECITALS AND ENSEMBLE CONCERTS**

Students are responsible for all publicity for their own recitals. Please remember that all publicity must reflect favorably on the Division of Music and Meadows School of the Arts. Any publicity that is deemed inappropriate will be promptly removed.

### **CANCELLATIONS AND CHANGES**

Students should confirm recital dates and times with their accompanist, studio teacher, and family before scheduling the recital and rehearsal. Once a recital has been scheduled, cancellation or any requested changes in the date or time must be approved by the Assistant Director for Student Affairs and will incur a **\$100 cancellation/change fee**. The fee will be waived in case of illness if the student provides a valid doctor's note. **Failing to appear for a scheduled recital will incur a \$150 fee**. Changes in equipment needs, stage set-ups, etc. should be coordinated through the Assistant Director for Music Operations. Cancellation fees must be paid to the Coordinator for Business Operations & Planning (Carole Harris) before another recital date will be scheduled.

## CONCERTO COMPETITION

The Division of Music hosts an annual concerto competition: *The Meadows General Concerto Competition*.

### Summary and Eligibility

The Meadows Concerto Competition for 2018-2019 is open to current full-time undergraduate and graduate/PD/AD Division of Music students who are enrolled in applied lessons with a Division of Music faculty member. In the fall semester, each of the following performance areas will hold preliminaries: guitar/harp, organ, percussion, piano, strings, voice, and woodwinds/brass. The final round for the preliminary winners is held at the beginning of the spring semester. Students who have won the formerly called “General Concerto Competition” in a prior year are not eligible to participate.

### Guidelines

#### *Entry*

Students must submit an entry form on the Music Division Canvas course site no later than two weeks prior to the departmental preliminary rounds. The final repertoire list will then be subject to the approval of the MSO conductor.

#### *Repertoire*

- One or more movements of multi-movement concertos or single-movement concertos may be entered. (No compositions for multiple soloists are allowed.); however, **each audition round in preliminaries and finals will not exceed 25 minutes**. If students submit movements that exceed 25 minutes, the judge(s) will choose the portion(s) that they want to hear in order to stay within the above time constraints.
- Singers may choose a maximum of two contrasting arias or a work for voice and orchestra.

Once students have performed their concerto or aria choices for the preliminaries, they may not switch concertos or arias for the finals or, should they be chosen, the performance. All repertoire must be performed from memory. Both rounds must be performed with accompaniment; accompanists are the sole responsibility of the entrants. If no piano reduction for the accompanist is available, the teacher of the participating student may discuss alternative options with the Faculty Coordinator(s).

#### *Preliminary Rounds*

The chairs or selected representatives from each of the performance areas will schedule a preliminary round for their area to occur before the end of the fall semester. The Area Chair or Area Representative, in consultation with the faculty of his or her performance area, will select the judge(s) for the preliminary round. Funding is generally limited to one external judge for each performance area. ***Music office staff is not responsible for scheduling either the preliminary or final rounds.*** The number of students allowed to go on to the final round of the competition is based on the following formulas:

- **1-5 students in the preliminary round:** a maximum of **ONE FINALIST** may be chosen. The judge should name an alternate, who may participate in the finals only if the finalist is unable to participate.
- **6-9 students in the preliminary round:** a maximum of **TWO FINALISTS** may be chosen. The judge should name an alternate, who may participate in the finals only if one of the finalists is unable to participate.
- **10 or more students in the preliminary round:** a maximum of **THREE FINALISTS** may be chosen. The judge should name an alternate, who may participate in the finals only if one of the Finalists is unable to participate.

- An unranked written list of preliminary winners, signed by the judge(s), will be provided to the Music Office and the Competition Coordinator by each Area Chair.

### *Final Round*

The chairs of the participating performance areas will be responsible for scheduling and organizing the final round, which is held early in the spring semester. The chairs will also contract a panel of three to four judges from outside of Meadows to adjudicate the Final Round of the Concerto Competition. The Final Round will be open to the public.

- All performers must provide for the judges one copy of the music they are performing.
- The judges will choose *a maximum of three winners* from among the finalists, irrespective of the performing area.
- The judges' decision is final. An unranked written list of winners, signed by the judges, will be provided to the Music Office by the Faculty Coordinator(s).

### *Performances*

The concerto performances with the Meadow Symphony Orchestra will take place in the spring semester. Depending on the overall length of the winning students' concertos or arias, it may be necessary for a selected movement or movements to be chosen by the MSO Music Director, in consultation with the winners and their teachers, for the performance with orchestra.

## **ACCOMPANYING POLICIES**

The Division of Music provides limited accompanying services for juries and ***required*** degree/diploma recitals. This service provides a limited number of accompanist hours for private lessons and rehearsals in preparation for juries and required degree/diploma recitals. SMU normally does not provide accompanists for voice or instrumental students who are taking lessons as an elective when that elective is not the primary applied concentration for the student's degree requirement.

- Professional accompanists may be provided when student pianists cannot meet the overall need. No student or faculty studio is ever entitled to receive a professional accompanist. Funds are limited, and this service is provided only as a supplement to the student pianist pool.
- In the event of a lesson or recital cancellation, a 24-hour notice must be given to all accompanists. Failure to do so may result in the responsible teacher or student being assessed a fine by the Music Division Office.
- SMU does not provide accompanists for NATS, the SMU Concerto Competition, or any outside performances. It is the student's responsibility to secure and pay an accompanist for these events.
- If group studio classes or departmental recitals are held, student accompanists are encouraged to play for them but are not required to do so.
- Accompanists should be provided with music as soon as it is assigned and should be given sufficient lead time to learn the music before the first rehearsal. All jury music must be given to the accompanist ***no later than 5 weeks*** before the jury; all recital music must be given to the accompanist ***no later than 7 weeks*** before the performance. Failure to adhere to these requirements gives an accompanist the right to refuse to perform for the event; in this situation, it is the student's responsibility to hire a replacement accompanist.



## PROCEDURES FOR OBTAINING AN ACCOMPANIST

Accompanist request forms must be turned in to the Coordinator of Accompanying (Dr. Liudmila Georgievskaya) at the beginning of each term. Forms are located on Dr. Georgievskaya's office door, B066. If a student fails to turn in a request by the required deadline, the student assumes all responsibility for hiring an accompanist.

*All* students must turn in their forms by the end of the **first full week of classes**. If repertoire assignments are uncertain at that time, students should still turn in a request if they anticipate needing an accompanist and want SMU to provide one. After the first week of classes, if the student has not turned in a request, the student is responsible for finding and hiring her/his own accompanist.

## PIANISTS

Students enrolled in required accompanying courses (MUAC 2101, 2102, 3000, 3100, 6001, 6101, 6002, 6102, 6003, 6103) must turn in their schedules to the Coordinator of Accompanying by the end of the first week of classes.

Accompanying will be graded and evaluated in part by the teachers for whom the student accompanies. Students accompanying through the work-study or graduate assistantship program must contact the Coordinator of Accompanying during the first week of classes for requirements and details. Weekly documentation will be required for payment processing. Degree-required accompanying cannot be applied to work-study or assistantship payment.

## RECORDING POLICIES

No unauthorized photography, video, or audio recording is permitted during performances within the Meadows School of the Arts. Only Meadows recording staff/work-study students may record degree recitals.

All recording services are provided by the Division of Music and are intended for *curricular* and *academic* use only.

## RECORDING CATEGORIES

- **MAJOR ENSEMBLE PERFORMANCES**

Meadows Symphony Orchestra, Meadows Wind Ensemble, SYZYGY, Meadows Percussion Ensemble, Meadows Jazz Orchestra, Meadows Choral Ensembles, Meadows World Music Ensemble, Meadows Guitar Ensemble, Meadows Opera Scenes, the annual Opera Production, and POINT Ensemble.

Performances will automatically be recorded for no fee if they are scheduled in advance on the Master Calendar using the scheduling procedures in place.

**Archival Services:** A link to the recording will be made available to the performer; a digital recording is also kept in the library archives.

- **FACULTY RECITALS**

Recitals must be designated as Faculty Recital on the Master Calendar. Performances will be automatically recorded for no fee if they are scheduled in advance on the Master Calendar using scheduling procedures in place.

**Archival Services:** A link to the recording will be made available to the performer; a digital recording is also kept in the library archives.

- **REQUIRED RECITALS**

Required recitals will be scheduled for recording. Timings, intermissions/pauses, and other pertinent information must be provided to the Assistant Director for Music Operations at the time that the dress rehearsal is scheduled.

**Archival Services.** A link to the recording will be made available to the performer; a digital recording is also kept in the library archives.

- **ELECTIVE RECITALS**

Elective recitals will be recorded only if a request is made at least three weeks in advance to the Assistant Director for Music Operations. A \$100 fee is due at that time in the form of cash or check payable to SMU and collected by the Assistant Director for Music Operations

**Archival Services:** A link to the recording will be made available to the performer; no archival copies are kept on file.

## **SPECIAL EVENTS IN THE DIVISION OF MUSIC**

Faculty-sponsored guest artist performances, guest ensembles, master classes, and other miscellaneous faculty events will be recorded only if requested by the faculty member sponsoring the event and appropriate permissions are granted in writing. These recordings are *subject to availability*, must be scheduled in advance (*no later than three weeks before the event*) through <https://schedule.smu.edu/>, and must be approved by the Assistant Director for Music Operations.

**Archival Services:** A digital recording is made available to the performer; no archival copies are kept on file.

## **OTHER RECORDING**

For uses other than the above, recording equipment is available for check-out from Meadows Tech Effect. Students must provide their own recording media for use with these devices. Recording media are available locally at a variety of retail stores.

## **COPYRIGHT OVERVIEW**

SMU Libraries has compiled extensive materials on copyright law. Please go to the following link for complete information:

<https://www.smu.edu/libraries/fondren/services/copyright/>

## **OPERATIONS & EVENTS GUIDELINES**

***NOTE: FOOD AND BEVERAGES ARE STRICTLY PROHIBITED IN CARUTH AUDITORIUM, O'DONNELL LECTURE/RECITAL HALL, PRACTICE ROOMS, CLASSROOMS, AND THE HAMON ARTS LIBRARY. SMOKING IS PROHIBITED THROUGHOUT THE OWEN ARTS CENTER (OFAC) AND HAMON ARTS LIBRARY.***

## **SCHEDULING AND EQUIPMENT IN THE OFAC**

- The facilities (classrooms, labs, recital halls, etc.) and equipment (music stands, chairs, instruments, etc.) are for the exclusive use of SMU students, faculty, and staff in the performance of activities related to completing course requirements—no other uses are permitted. The Division of Music and individual faculty, staff, and students have no authority to permit outside users access to the facilities or equipment, or to collect fees for activities by outside groups. All Division of Music use of the facilities in the Owen Arts Center must be scheduled through <https://schedule.smu.edu/>. Approvals for classroom reservations are made by the office of Operations & Events; approvals for Caruth Auditorium and O'Donnell Recital Hall are made by the Assistant Director for Music Operations.
- Students will not be permitted to schedule individual practice in classrooms during times when classes are being held in other nearby classrooms. Students occupying a classroom in violation of this policy will be required to vacate the classroom immediately.
- The annual performance event calendar is generated several months prior to the beginning of the academic year. All ensemble concerts and faculty recitals must be approved by the Director of the Division of Music.

Events requested after the calendar has been finalized must be requested with significant lead time and approved by the Assistant Director for Music Operations and the Director of the Division of Music.

- Student recitals are scheduled according to the procedures described under the heading **RECITAL AND CONCERT POLICIES AND PROCEDURES**.
- Information regarding limitations and restrictions on the use of the OFAC is available directly from the Operations & Events Office. Any use of space by persons not currently affiliated with the University requires the payment of rental fees, proof of liability insurance, and must have the sponsorship or approval of a Division or Center from within the Meadows School of the Arts. All outside uses require the approval of the Meadows Director of Operations & Events.
- **PERCUSSION EQUIPMENT:** Use of Division of Music percussion equipment by any groups other than Meadows music ensembles is strictly prohibited; there are no exceptions.
- **REHEARSALS:** Use of classrooms for rehearsals and special events (master classes, student organization meetings, etc.) must be scheduled through <https://schedule.smu.edu/> and approved by the Operations & Events Office. All music stands and chairs must be returned to their respective first or second-floor stand racks after rehearsals. Student desks, pianos, and other classroom furnishings must be restored to the standard classroom arrangement. Individuals who leave classrooms in disarray may be prohibited from future scheduling of facilities.

## BUILDING LOCKERS

In order for the Operations & Events Office (OFAC 1061) to check out a locker to any student, the student must meet the following conditions:

- The student must be currently enrolled in SMU classes taught in the Owen Fine Arts Center, either through the Meadows School of the Arts or another school that has classes scheduled in the building.
- The student must agree to the inspection of her/his locker for reasonable cause.
- The student must obtain a Locker Request Form from the Operations & Events Office (1061).
- The student must find a locker that is unoccupied (empty with no lock on it), check to ensure the locking mechanism is functional, and note the locker number.
- The student must return the completed Locker Request Form to the Operations & Events Office after the locker is claimed with a lock (to ensure no other student claims it afterwards).
- The student must provide her/his own lock. The student has the option of providing the Operations & Events Office a copy of a combination if a non-keyed lock is used.
- Students may be asked to vacate lockers at the end of the spring term each year. Students must vacate lockers at the time of completion of their degree program or withdrawal from the university.

## INSTRUMENT STORAGE LOCKERS

- Music students who have instruments too large to fit in building lockers may request instrument storage lockers. Check with the Operations & Events Office for availability.
- If the Operations & Events Office finds an appropriate location, then the student must request a key. The key form will be processed by the Operations & Events Office along with a \$25.00 refundable deposit. The key must be picked up at the Dawson Service Center. Keys must be returned to the Dawson Service Center, and a return receipt must be presented to the Meadows Operations & Events Office in order to process the deposit refund.
- Instrument storage lockers are for the storage of instruments only. Since the locker is shared with others, personal items are to be kept in a building locker.

***The Operations & Events Office reserves the right to deny the use of a locker to any student at any time if there is evidence of current or past misuse of any assigned locker.***

## **PRIVATE TEACHING**

Teaching privately in SMU/Meadows classrooms, studios, practice rooms, or any other spaces is prohibited. Zero-tolerance will be enforced by the administration and Operations & Events Office. Any SMU students found in violation of this policy will be reported and may face disciplinary action. Those taking private lessons and/or their parents will be asked to leave the premises.

## **MUSIC STANDS**

***Music stands owned by the Division of Music are NOT to be removed from the building for personal jobs or other miscellaneous performances. Unauthorized removal of stands or any other school property will be considered theft and reported to SMU's Police Department. If found to have a music stand off campus, the student may also be referred to SMU's judicial board.***

## **PRACTICE ROOM POLICIES**

Practice rooms are located on the basement level of the OFAC. The practice room area is for the exclusive use of music majors, minors, and other students who have paid the practice-room fee of \$50.00 and been given SMU ID card access. Failure to observe the following may result in the loss of practice room privileges for the term.

- The practice-room fee is included in the fees assessed to students registered for MUAS 1010 or 1020, (undergraduate) and MUAS 6010 (graduate). (See **MUSIC ENGAGEMENT**, p. 10.) Music minors not enrolled in music courses and non-music majors who wish to use the practice rooms during a semester **must** pay the practice-room fee of \$50 directly to the music office.
- Rooms containing grand pianos, harpsichords, or organs are locked and reserved for the sole use of piano or organ majors or concentrations who are currently enrolled for private study in these instruments. These students must have paid the key deposit and obtained a key for access.
- Students are not permitted to use the practice rooms as teaching studios unless currently enrolled for an appropriate practicum or internship.
- Practice room keys and SMU ID cards may only be used by the student to whom they were issued. Possession of a key or ID card belonging to someone else will result in confiscation of the key or ID card and removal of the offender from the premises.
- No smoking, food, or drinks are permitted in any practice rooms.
- Practice rooms are for practice only.
- Practice rooms left unoccupied for more than 10 minutes will be considered available for others to use.
- Practice rooms are not to be used as storage for instruments, music, or other personal belongings. Items left in practice rooms may be removed by OFAC personnel.
- Doors to the practice rooms should remain closed during practice.
- For safety and security reasons, windows of practice room doors may not be covered.

## **PIANO, ORGAN, AND HARPSICHORD USE AND MAINTENANCE**

- Keyboard technicians are retained by the Division of Music to keep instruments in good condition and in tune.

All requests for tuning, service, multiple piano needs, or piano moves must be coordinated by the Assistant Director for Music Operations, David Brown (OFAC B035, Ph: -3976, [dcbrown@smu.edu](mailto:dcbrown@smu.edu)). All requests should be made at least two weeks in advance.

- Use or movement of the university's organs and harpsichords is with the written permission of the organ faculty. Any problems with the organs or harpsichords should be noted in writing and submitted to an organ faculty member to be forwarded to the appropriate technician.

## KEYS

- All keys are issued with the approval of the Division of Music and the Director of Operations & Events by Access Control at the Dawson Service Center.
- Staff and faculty checking out keys need to obtain a Key Request Form from the Operations & Events Office (OFAC 1061). There is no charge for these keys. Only one key is issued per space request. Spares, duplicates, and communal keys are not allowed. Students given access to faculty offices or studios must request and obtain their own keys. Faculty cannot order keys for students. If a key is lost, the faculty/staff member will be required to pay for a replacement at \$25.00 for a change key, \$100.00 for a sub-master, and \$1000.00 for a building master.
- Students checking out keys need to obtain a Student Key Request Form from the Operations & Events Office (OFAC 1061) and secure the signature of the appropriate instructor and the Division of Music Assistant Director for Student Affairs. Signed forms are then returned to the Operations & Events Office for approval. The Operations & Events Office will process the \$25.00 per key charge, and the student will pick up the key at the Dawson Service Center. If the key is not returned properly to Access Control in the Dawson Service Center, a fee will be charged to the student account. The Operations & Events Office will not open personal offices/studios without written or direct verbal permission from the occupant.

## LOST AND FOUND

Articles may be turned in to the Operations & Events Office (OFAC 1061).

## PERFORMER ADMITTANCE DURING ENSEMBLE CONCERTS

Music events, both ticketed and non-ticketed, require definite procedures to ensure a professional environment for patrons. Those musicians who are performing only part of the program with an ensemble and plan on listening to their peers must follow these guidelines. If participation occurs during the last part of the program, the ensemble member must obtain a ticket from the box office to be allowed in the house for the start of the program. ***Performers may obtain their tickets no later than 5 pm on the day before the performance.*** Those musicians whose participation with the ensemble has concluded for the evening may come to the entrance doors and be allowed to sit in the house if certain conditions are met. These conditions apply to all patrons, faculty, staff, and students attending any function at the Meadows School.

- There will be no admissions to the house while a piece is being performed.
- Admittance will be allowed during applause.
- Once inside the concert hall, latecomers should stand behind the back rail but not lean on it so as not to disturb the patrons sitting in the last row of seats
- If seats are available, they should be occupied quietly and only during applause.
- The house manager reserves the right to refuse admittance if she/he feels that admittance will disrupt the patrons. (For example, if 20 performers were to rush to see a performance that was about to start and did not have enough time to enter orderly and quietly, the house manager would refuse admittance).
- No one will be allowed to stand in the balcony.

## TICKETED MUSIC EVENTS: COMPLIMENTARY TICKET POLICIES

Some Division of Music events require a ticket (or, in the case of Voices of Change, a valid SMU ID) for admission. Complimentary or purchased tickets are available from the Meadows Box office. Complimentary tickets must be picked up in advance of opening night and are subject to availability. Please note the following:

- The Meadows Box Office is open noon to 5:00 pm Monday through Friday to assist all students, faculty, and staff with their complimentary ticket and ticket purchase needs.
- Complimentary tickets must be claimed in person, not by telephone. Students cannot claim tickets for other students.
- Complimentary tickets must be arranged *in advance* of a performance and not immediately before.
- If complimentary tickets have not been arranged for guests in advance, they will have to purchase tickets at the box office window.

Please note the following policies for various types of performances:

<b>Meadows Symphony:</b>	<p><i>Music faculty and staff</i> may obtain two complimentary tickets for either Friday or Sunday with a maximum of two tickets per weekend.</p> <p><i>Performing students</i> may obtain two complimentary tickets for either Friday or Sunday with a maximum of two tickets per weekend.</p> <p><i>Music majors and minors not involved in the performance</i> may obtain one complimentary ticket for either Friday or Sunday with a maximum of one ticket per weekend.</p>
<b>Other Meadows Ensembles:</b>	<p><i>Music faculty and staff</i> may obtain two complimentary tickets for each performance.</p> <p><i>Performing students</i> may obtain two complimentary tickets for each performance.</p> <p><i>Music majors and minors not involved in the performance</i> may obtain one complimentary ticket for each performance.</p>
<b>Meadows Opera:</b>	<p><i>Music faculty and staff</i> may obtain two complimentary tickets per Opera run.</p> <p><i>Performing students</i> may obtain two complimentary tickets per Opera run.</p> <p><i>Music majors and minors not involved in the performance</i> may obtain one complimentary ticket per Opera run.</p>
<b>Meadows at Myerson/Winspear</b>	<p><i>Music faculty and staff</i> may obtain two complimentary tickets for the performance.</p> <p><i>Performing students</i> may obtain two complimentary tickets for the performance.</p> <p><i>Music majors and minors not involved in the performance</i> may obtain one complimentary ticket for the performance.</p>

## **APPENDIX**

### **GRADUATE COMPREHENSIVE REVIEW REQUIREMENTS FOR EACH DEGREE**

#### **M.M. IN CONDUCTING (Choral and Instrumental)**

The Graduate Comprehensive Review will consist of a performance of a final degree recital together with (1) an Oral Comprehensive Examination and (2) Scholarly Program Notes for the recital repertoire.

#### **RECITAL**

The final degree recital requires enrollment in either MUCO 6189 or MUCO 6289. Repertoire for the final degree recital is determined by the student and her/his major professor. The performance of contemporary works is encouraged in degree recitals, and the recital must include a cross-section of the repertory in the student's major performance area.

The graduate committee must be selected and confirmed before beginning the planning of the final degree recital. Before scheduling the recital, students will need to get a commitment from their major professor and additional committee members to attend the recital. Students should review additional policies in the Division of Music Handbook regarding recital scheduling, use of pianos, etc.

All required recitals are graded Pass/Fail. Recital Evaluation Forms are distributed to the recital committee before the recital takes place. Completed forms are placed in the student's file.

#### **ORAL COMPREHENSIVE EXAMINATION**

The Oral Examination is a 45-minute examination administered during the final semester of graduate work. This examination will be administered by members of the student's Graduate Review Committee and/or additional Meadows faculty as deemed appropriate. There will be a minimum of three examiners.

The major professor (or designee) will head the examination committee. Questions will require historical and theoretical knowledge concerning the repertoire performed in the student's required graduate recital as well as general knowledge of further repertoire for the major area of study. Additional comprehension of the chronology and repertoire of western musical history from its origins through the present time, the ability to speak coherently about musical form and analysis, harmonic practices, and an awareness of research tools appropriate for a student at the Master's level are expected.

The examination will be graded on a Pass/Fail basis, with a two-thirds majority needed for successful completion. A graduate comprehensive review form will be signed by each of the committee members and copies submitted to both the Music Office and the Meadows Registrar's Office signifying satisfactory completion or failure of the Graduate Comprehensive Review. The major adviser will also complete a Final Degree Check and submit copies to both offices.

The oral examination should be recorded for documentation in case of the appeal of a negative decision. The final arbiter of such decisions will be the Director of the Division of Music.

#### **SCHOLARLY PROGRAM NOTES**

Scholarly Program Notes require the preparation of original written program notes for each piece on the final degree recital. The notes will cover the following aspects of the music:

Composer biography

Historical context and significance

Form and style

Harmonic and melodic characteristics

Texture

Rhythmic and metric characteristics

Performance practice

The length of the program notes must be between 2500 to 4000 words and must be submitted to the student's Graduate Review Committee for initial review at least one month prior to the date of the recital. Students may ask members of the Music Theory or Musicology faculties to review their notes. However, if such faculty are not formal members of a student's recital committee, they are in no way obligated to review the notes, nor are they obligated to provide to the student extensive editorial comments or suggestions for revision.

The program notes will be graded on a Pass/Fail basis, with a two-thirds majority needed for successful completion. A copy of the program notes will be put into the student's permanent file along with the program.

### **M.M. IN GUITAR PERFORMANCE**

The Graduate Comprehensive Review will consist of the performance of a final degree recital and a 45-minute oral examination administered during the final semester of graduate work.

This examination will be administered by members of the applied faculty with the collaboration of appropriate faculty members of the Musicology and/or Music Theory departments. There will be three examiners.

Questions will require historical and theoretical knowledge of the works performed on the student's graduate recital, as well as general knowledge of guitar repertoire from the sixteenth century to the present time, including music of the vihuela, baroque guitar, and early nineteenth-century guitar. Additional general knowledge of the chronology and repertoire of western music history, musical form and analysis, music theory, and research tools are expected.

The examination will be graded on a Pass/Fail basis, with a two-thirds majority needed for successful completion.

The oral exam will be recorded for documentation in case of appeal of a negative decision. The final arbiter of such decisions will be the Director of the Division of Music.

### **M.M. IN INSTRUMENTAL PERFORMANCE: STRINGS**

The Graduate Comprehensive Review will consist of the performance of a final degree recital together with an Oral Comprehensive Examination.

#### **RECITAL**

The final degree recital requires enrollment in MURE 6201 and should normally be limited to approximately one hour and fifteen minutes of music. Encores are not permitted. The performance of contemporary works is encouraged in degree recitals, and the recital must include a cross-section of the repertory in the student's major performance area.



The graduate committee must be selected and confirmed before beginning the planning of the final degree recital. Before scheduling the recital, students will need to get a commitment from their accompanist, applied teacher, and additional committee members to attend the recital. Students should review additional policies in the Division of Music Handbook regarding recital scheduling, use of pianos, etc.

All required recitals are graded Pass/Fail. Recital Evaluation Forms are distributed to the recital committee before the recital takes place. Completed forms are placed in the student's file. Copies are distributed to the private teacher for review with the student. A grade of pass or fail is to be reported by the instructor of record for the MURE enrollment within 48 hours of the completed recital. The Music Office will verify that the grade reflects the majority view of the recital committee.

### ORAL COMPREHENSIVE EXAMINATION

The Oral Examination is a 45-minute examination administered during the final semester of graduate work by the members of the student's Graduate Review Committee. Additional faculty may be added to the committee if deemed appropriate, but there must be a minimum of three examiners.

The chair of the area (or designee) will head the examination committee. Questions will require historical and theoretical knowledge concerning the repertoire performed in the student's required graduate recital, as well as general knowledge of further repertoire for the major instrument. Additional comprehension of the chronology and repertoire of western musical history from its origins through the present time, the ability to speak coherently about musical form and analysis, harmonic practices, and an awareness of research tools appropriate for a student at the Master's level are expected.

The examination will be graded on a Pass/Fail basis, with a two-thirds majority needed for successful completion. A graduate comprehensive review form will be signed by each of the committee members with copies submitted to both the Music Office and the Meadows Registrar's Office signifying satisfactory completion or failure of the Graduate Comprehensive Review. The major adviser will also complete a Final Degree Check and submit copies to both offices.

The oral examination should be recorded for documentation in case of the appeal of a negative decision. The final arbiter of such decisions will be the Director of the Division of Music.

### **M.M. IN INSTRUMENTAL PERFORMANCE: WINDS, BRASS, AND PERCUSSION**

All students will be expected to prepare program notes for their graduate recital that cover the historical and theoretical aspects of each piece including:

- Composer biography
- Historical context of the piece
- Details of musical structure and style

Notes will be reviewed by the primary instructor, the department head, and a faculty member from another department in the Music Division. Any recommended changes must be completed prior to February 15 or in time to be included with the program at the student's recital, whichever comes first. The length of the notes should be comparable to that of typical Dallas Symphony program notes and should follow standard procedures of scholarly writing. Students may ask members of the Music Theory or Musicology faculties to review their notes. However, if such faculty are not formal members of a student's recital committee or have not been asked by the chair of Winds/Brass/Percussion to serve in this capacity, they are in no way obligated to review the notes, nor are they obligated to provide to the student extensive editorial comments or suggestions for revision.

## **M.M. IN MUSIC COMPOSITION**

All M.M. Composition candidates must, in addition to their coursework,

- 1) complete a Thesis Project
- 2) create and maintain a Portfolio as an ongoing record of creating new works and securing public performances of their original and/or collaborative compositions
- 3) pass a final exit review consisting of an oral presentation of their portfolio and discussion of their work with the review committee

The review committee will consist of at least three music faculty members, with at least two being from the composition faculty, selected by the student in consultation with the major instructor at the outset of the thesis project.

### **REQUIREMENTS**

#### **1) Thesis (6 credit hours)**

The thesis project consists of a composition in any appropriate medium of significant depth and scope (comparable to a large ensemble work of no less than 8-10 minutes). A brief (1-2 page) abstract of the proposed work should be completed and signed by all review committee members at the beginning of the first semester of enrollment in thesis study (which typically begins in the fall of the second year). The abstract will include information such as the intended length, proposed resources (instrumentation, multimedia aspects, etc.), text (if applicable), and any stylistic traits or compositional techniques to be explored in the thesis project. The abstract can be revised in consultation with the major professor, and only in cases of significant changes should a new abstract be submitted. Specifications for the final score, means of presentation, and deadlines for all thesis projects are set according to SMU policy. The student will receive a grade of "I" (Incomplete) during the writing process, and the grade will be changed appropriately (to "Pass" or "Fail") upon successful completion of the thesis project.

#### **2) Portfolio**

Candidates must create a portfolio that documents their ongoing work in composing and securing public performances of their works. This portfolio should consist of scores, recordings, programs, and a printed list summarizing this information, including dates, performers, venues, awards and recognitions, etc. The portfolio should also include an artistic statement, which should contain a brief statement of compositional philosophy and intended goals, an assessment of compositional concerns, incoming weaknesses and growth throughout the period of study, and a short statement about future aspirations, areas of need for further development, and professional goals. The artistic statement should be double spaced, 12-point font, and no more than 3-4 pages in length.

#### **3) Exit Review**

The Exit Review (50 minutes in length) takes place in the final semester of study. As a part of the review, the graduate student would be expected to present to the review committee a formal, oral presentation of the portfolio. This presentation should be no less than 20 minutes and no longer than 30 minutes in length, with the remainder of the review consisting of a question-and-answer session with the committee. The presentation would address candidates' own assessment of their compositional concerns, incoming weaknesses and growth throughout their studies, relevance to the compositional field, citing composers and works other than their own, and a short statement about their future aspirations, areas of need for further development, and professional goals. The presentation should demonstrate historical and theoretical knowledge appropriate for a candidate for the Master of Music degree. Although it need not be completed at the time of the exit review, the focus should be on the candidate's work on the thesis project.

#### 4) Specifics and timelines

Candidates must provide a complete portfolio as defined above to each composition faculty member no later than two weeks prior to the date of the exit review presentation. A sample set of two representative, extracted, properly-formatted parts should also be included. Electronic versions, consisting of MS Word, PDF and/or MP3 files may be accepted at the discretion of each individual faculty member. Fully bound, professional copies of all materials should be brought to the presentation.

The presentation will be scheduled by the department on a date no later than the 10<sup>th</sup> week of the final semester of study. The presentation will be graded Pass/Fail. In cases of a "Fail," candidates will be provided counsel and feedback by the composition faculty within one week, with recommendations for addressing the deficiencies. Candidates will be allowed only one retake of the exit review.

### M.M. IN MUSIC EDUCATION

The graduate comprehensive review will be customized for each student as a natural outgrowth of the coursework completed during the degree. Students in Music Education have two options for completing the Comprehensive Review:

#### **Option 1, Thesis or Project:**

**A Master's Thesis\* or Project\*\*** requires presentation of the work in the form of a research or poster session at a conference, such as TMEA, or presentation of the work to an appropriate committee or class at SMU. **Note: Students who are completing a Master's Thesis must maintain contact with the Meadows Graduate Records Office and adhere to guidelines and deadlines.**

**\*A Master's Thesis** (3-6 hours) is a research study and resulting scholarly paper on the student's chosen topic. The thesis is completed independently, with the supervision of a Music Education professor.

**\*\*A Master's Project** (1-3 hours) is on a topic selected by the student, which may be broader or more pedagogical in scope and not confined to traditional thesis guidelines. The project may be based on a research study or on experience. Examples of a project include a written curriculum, a review of current of research, or a video project.

#### **Option 2, Written Exam:**

The written exam consists of three sections: music education, music theory, and music history. A committee comprised of music education, music theory, and musicology faculty will evaluate the exams. All portions of the examination are entirely take-home. Responses should demonstrate the student's best writing and critical thinking skills; the style should be scholarly and formal. Exam answers will be submitted via email in MS Word format. Any necessary retakes of portions of the exams will be handled on an individual basis. All retakes and revisions must be completed by Meadows and University graduation deadlines.

**Music Education.** The student will receive questions for the exam from the Music Education department and will have two weeks to complete the questions. There are three parts to this section:

- a question relating to the history and philosophy of the student's specialized area (band, choir, strings, elementary music, piano)
- a question in which the student is to outline a potential quantitative study on a topic of the student's choice
- a question relating to teaching practices/pedagogy in the student's area

**Music Theory.** The student will receive instructions for accessing the theory portion of the exam on Canvas. There the student will obtain an unidentified musical score, a recording of the piece, and a set of questions pertaining to the piece. The music will be selected based on the student's applied area and the music theory course(s) completed for

the degree. The student will have a weekend to study, analyze, and mark the score, as well as answer the questions regarding specific aspects of the score.

**Music History.** The student will receive three prompt questions from the Musicology faculty. These questions will be derived from material covered in the musicology seminar completed for the degree. The student will choose **one** of the three questions on which to write a thoughtful essay of **no more than 1500-2000 words**, which cites **at least three sources**. The student will have a weekend to complete the essay.

### **M.M. IN MUSICOLOGY**

All M.M. candidates in Musicology must, in addition to their coursework,

- 1) Complete and defend a Thesis Proposal
- 2) Successfully pass a language proficiency exam
- 3) Complete a Thesis
- 4) Defend the completed Thesis

The review committee will consist of at least three faculty members (of which at least two must be musicology faculty). The committee will be selected by the student in consultation with the major advisor at the outset of the thesis project.

#### **Specific requirements:**

##### **1) Thesis Proposal and Defense**

Students must, by the end of the first semester of enrollment in the M.M. program (though preferably by the middle of the semester), complete and orally defend a proposal for their thesis, formulated in consultation with their project advisor. The proposal must include a literature review, clear statement of research problem/question, and an outline for the project (this document is generally around 3,000-4,000 words). The proposal draft must be provided to the review committee no less than one week before the scheduled defense date. The oral defense typically lasts forty-five minutes to one hour. The Thesis Proposal defense will be graded "Pass/Fail." In the case of a "Fail" grade, the student must revise the proposal and defend the revised document no later than two weeks into the following semester.

##### **2) Language Proficiency Exam**

Students must demonstrate basic proficiency in a foreign language by passing a language proficiency exam in which they provide a summary, in their own words, of a brief passage (ca. 300-400 words) from a scholarly document (or other relevant source) in a foreign language relevant to their Thesis. Students will have one hour to complete the exam and may use a dictionary. Typically, exams are taken in German, French, or Italian, though students can petition to take an exam in another language if relevant to their Thesis. The language proficiency exam must be attempted at least once before the end of the student's first semester of enrollment and must be passed before the student may schedule his/her final thesis defense. Language proficiency exams will be assessed by relevant faculty in Meadows (or beyond) and may require a brief oral follow-up consultation.

##### **3) Thesis (6 credits)**

The Thesis consists of a major original research project resulting in a scholarly document generally around 75 pages in length (including front matter, appendices, and bibliography). Upon successful defense of the Thesis Proposal, the student will work with his/her advisor to plan out the researching and writing period (including the distribution of credits), as well as to translate the Thesis Proposal into a well-researched, clearly-written, and properly formatted final document. Specifications for the final formatting and presentation of the document as well as deadlines for all thesis projects are set according to SMU policy. During the researching and writing process the student will receive

a grade of "I" (Incomplete) for Thesis credit courses, which will be changed appropriately (to "Pass" or "Fail") upon successful completion of the Thesis.

#### **4) Thesis Defense**

In the final semester of study, at least two weeks before the university-wide thesis submission deadline, the student must defend his/her Thesis in a 1 to 1.5-hour oral examination consisting of a short presentation (about 10 minutes) of the project (its goals, its achievements, its shortcomings, relevance to the field, etc.) followed by a question-and-answer session with the committee. The student shall be informed ahead of time that the committee's questions need not be limited to the topic of the Thesis, but may address other relevant and related historical and theoretical topics and issues. The student's final document, presentation, and critical thinking during the question-and-answer session should demonstrate the historical and theoretical knowledge and thinking appropriate for a candidate for the Master of Music in Musicology degree. The defense will be graded "Pass/Fail." In case of a "Pass" grade, the student will be asked only to make any recommended edits to the document before submission to the university dissertation office. In the case of a "Fail" grade, the student must revise the thesis accordingly and arrange for a new defense date.

#### **M.M. IN ORGAN PERFORMANCE**

In addition to the degree recital, a 45-minute oral examination administered during the final semester of graduate work is required for completion of the M.M. in Organ. This examination will be administered by members of the applied faculty of the area with the collaboration of appropriate faculty members from the Master of Sacred Music program and/or additional faculty as deemed appropriate. There will be a minimum of three examiners.

The chair of the area will head the examination committee. Questions will require historical and theoretical knowledge concerning the repertoire performed in the student's required graduate recital (for which written program notes are a long-standing departmental requirement), as well as general knowledge of further repertoire for the major instrument. Additional comprehension of the chronology and repertoire of western musical history from its origins through the present time, the ability to speak coherently about musical form and analysis, harmonic practices, and an awareness of research tools appropriate for a student at the Master's level are expected.

The examination will be graded on a Pass/Fail basis, with a two-thirds majority needed for successful completion.

The oral exam should be recorded for documentation in case of the appeal of a negative decision. The final arbiter of such decisions will be the Director of the Division of Music.

#### **M.M. IN PIANO PERFORMANCE**

Graduates of the Master of Music in piano performance degree are expected to take the knowledge that they have gained in their graduate coursework and apply it to their studies in piano performance. The comprehensive review will test this ability by requiring the student to articulate this understanding through writing. Therefore, all students will be expected to prepare scholarly program notes for each piece on their graduate recital. The notes will cover these aspects of the music:

- Historical significance
- Form and style
- Harmonic vocabulary
- Melodic vocabulary
- Texture
- Rhythmic and Metric characteristics
- Performance practice
- Recordings, historic and current

All students in the last semester of their degree program should enroll in the Program Notes course, PERB 6109. The syllabus for this course clearly explains the process and gives a schedule for meeting the program notes requirement.

Program note reviewers are comprised of *your entire recital committee*, which can include a faculty member in an academic department such as Music History or Music Theory.\* Each committee member will individually review the program notes according to a basic schedule set out in the syllabus.

One week before the degree recital, a signed GCR form and a final copy of the program notes must be submitted to the Division office and the Graduate Records office. A copy of the program notes will be put into the student's permanent file along with the program.

\* Members of the Music History or Music Theory faculty are not required to review notes unless they are serving on the actual recital committee.

### **M.M. IN PIANO PERFORMANCE AND PEDAGOGY**

In addition to the requirements noted above for the M.M. in Piano Performance, graduates of the M.M. in Piano Performance and Pedagogy must present the following to department faculty as well as a member of the piano faculty not in the pedagogy area:

1. Presentation of all private students in formal recital
2. Formal presentation of teaching videos, assessments, and private studio business plan as outlined in projects 1, 3, 4, and 5 by the Music Teachers National Association (MTNA) Teacher Certification. See the following site: [https://certification.mtna.org/Certification/Get\\_Certified/Teacher\\_Profile\\_Projects/Certification/Get\\_Certified/TPP/Teacher\\_Profile\\_Projects.aspx?hkey=1f3dece6-88fb-41b6-af5c-93602e2c2175](https://certification.mtna.org/Certification/Get_Certified/Teacher_Profile_Projects/Certification/Get_Certified/TPP/Teacher_Profile_Projects.aspx?hkey=1f3dece6-88fb-41b6-af5c-93602e2c2175)

Note: candidates for the M.M. in Piano Performance and Pedagogy have the option of presenting a lecture-recital in place of a full solo recital with the consent of their applied professor and pedagogy supervisor.

### **M.M. IN THEORY PEDAGOGY**

The committee for the Graduate Comprehensive Review will normally consist of two members of the music theory faculty and at least one other faculty member from the Music Division.

The review for the M.M. in Theory Pedagogy comprises two elements:

1. **Project.** In their last semester of study, students register for MUTH 6250, *Project in Theory Pedagogy*. This project may be a research study, a review of literature resulting in an extended annotated bibliography, an experimental project, a historical discussion that focuses on practice, a study of pedagogical philosophies and practices, or other possibilities determined in consultation with the review committee. At the end of their penultimate semester or no later than the first two weeks of their last semester, students will submit a project proposal to their review committee. This proposal (no more than about two pages in length) should contain a description of the project, the rationale for the project, a review of any pertinent literature, expected outcomes or hypotheses, etc. The project is graded "Pass" or "Fail" based on a majority vote of the review committee.
2. **Oral Examination.** This 45 to 50-minute examination takes place before the university deadline for graduate exam completion (generally the last few days of the semester). During the examination, students will make a brief (5-10 minutes) presentation of their project followed by a question-and-answer session with the review committee. Questions from committee members will deal not only with the project, but may also involve the student's graduate coursework or other relevant areas arising from the project or coursework. The exam is graded "Pass" or "Fail"

based on a majority vote of the committee members. In the case of a failing grade, students will receive counsel from the committee members and will be allowed one retake at an appropriately scheduled time.

### **M.M. IN VOICE PERFORMANCE**

The GCR requirements for the Master of Music in Voice Performance include a 45-minute interview with a minimum of four members of the Voice Faculty. (Exceptions to the number of attending faculty may occur if a member of the faculty is indisposed or out of town.)

Upon completion of the degree requirements, the GCR Interview Candidates must be prepared to **present** and **discuss** the following:

1. A detailed, **Five-Year Career Plan** including, when applicable
  - a. Performances
  - b. Audition plans
  - c. Continued academic studies
  - d. Young Artist programs
  - e. Additional vocal study
  - f. Language and Diction study
  - g. Travel and study abroad,
2. A professionally presentable **Résumé** (or résumés for students planning pursuits in multiple areas), *with headshot*, including details of
  - a. Teaching
  - b. Performance
3. Candidates must be prepared to **defend** and **discuss** all recital program notes and materials. (Graduate Recital Program Notes are an essential requirement for the M.M in Voice Performance and must be of scholarly quality.)

### **MASTER OF SACRED MUSIC**

#### **Philosophy**

MSM faculty will administer an evaluation that will integrate the major academic fields that constitute the MSM degree (church music history, music theory, the student's applied area, theology, and liturgical studies) and the professional experience of the student with a local mentoring congregation (supervised practicum). The student's examination committee will comprise two members of the MSM faculty as well as one other faculty member from Meadows chosen in consultation with the student.

#### **The MSM Graduate Comprehensive Exam will be administered in two sections:**

*1) Section One: Professional Evaluation.* This will consist of a 5 to 7-page double-spaced response paper submitted to the MSM faculty one week following the student's Supervised Practicum Service (usually takes place in the fourth or fifth semester). The focus of this paper will be a liturgical and theological analysis of the music (choral,

congregational, and instrumental) chosen for the service as well as the pedagogical process followed in its preparation.

2) *Section Two: Academic Evaluation.* This will consist of a two-part written analysis in which the student will bring historical and analytical perspectives to bear on selected works.

In the first part, the student will be given a score excerpt from a major work studied in her/his curriculum, received a week in advance of the examination. The student will write a 7 to 10-page double-spaced essay that will integrate points of analysis, performance practice, and history necessary to the preparation and performance of the work. This essay is due to the MSM faculty at the examination period.

The second part will be completed during a two-hour examination period, divided into two portions. For the first portion, the MSM choral or organ-track student will receive one unidentified score of a choral or organ work, respectively, which should be reasonably identified on the basis of style. The second portion of the exam will focus on the field of hymnology. One month in advance, students will be provided with four study questions in this area. One will be chosen for each student to write on during this portion of the exam.

**Timetable:** Section One will be administered in conjunction with the Supervised Practicum Service scheduled in consultation with the Director of the Sacred Music Program.

Section Two will be scheduled during the final semester of the student's anticipated graduation within the first four weeks of the semester.

**Preparation for the Graduate Comprehensive Exam:** A conference will be held with the Sacred Music faculty during the penultimate semester of the student's anticipated graduation date. During this meeting, the faculty will offer a preparation guide, choose a third committee member, and discuss criteria for evaluation of the exam.

#### **Evaluation of the Graduate Comprehensive Exam:**

- 1) The exams will be read by the members of the student's examination committee. For each portion, a grade of 70 will constitute passing. In cases where there is some question among the faculty committee or a borderline evaluation results, an oral exam will be scheduled at the earliest reasonable date.
- 2) Should the student fail to pass all or a portion of the exam, a second date no later than six weeks later will be scheduled in order to retake all or a portion of the exam as indicated by the committee. Consultation will be offered the student by specified members of the committee in preparation for the second test.
- 3) Should a third test be necessary, the committee will set an appropriate date in conjunction with the student, but no later than the fourth week of classes during the following academic term. At the discretion of the committee, this exam may be oral or written.