

Graduate Student Handbook



Townsend School of Music Mercer University

Fall 2023

(Revised 08/01/2023)

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The online version of this Handbook supersedes the printed version.

1.0 Introduction

1.1 Mercer University Mission Statement

Mercer University's mission is to teach, to learn, to create, to discover, to inspire, to empower and to serve.

In fulfilling this mission, the University supports undergraduate, graduate, and professional learning as well as basic research and its application in service to others.

As a university committed to excellence and innovation, Mercer challenges members of its community to meet and exceed high standards in their teaching, learning, research, scholarship and service.

Founded by Baptists in 1833, Mercer is an independent university that remains grounded in a tradition that embraces freedom of the mind and spirit, cherishes the equal worth of every individual, and commits to serving the needs of humankind. As a reflection of this heritage:

- We encourage our students to discover and develop fully their unique combination of gifts and talents to become leaders who make a positive difference in the world.
- We seek to inspire members of our community to live virtuous and meaningful lives by using their gifts and talents to serve the needs of humankind as an expression of their love for God and neighbor.
- We seek to enrich the mind and spirit by promoting and facilitating an open and rigorous search for truth and understanding, including an examination of the moral, religious and ethical questions of this and every age.
- We affirm and respect the dignity and sacred worth of every person and celebrate both our commonalities and our differences.

1.2 Townsend School of Music Mission Statement

Townsend School of Music fosters excellence in musical learning within the context of a comprehensive university environment. Undergraduate and graduate studies prepare musicians for careers in performance, music education, church music, and musical scholarship.

As an institutional member of the National Association of Schools of Music, Mercer University assures that students receive a quality musical education from a School that has met the recognized standards of this organization.

1.3 Sources of Information

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

1. The Mercer University Catalog.
2. The Mercer University Student Handbook.
3. The rules, regulations, and working procedures of the Townsend School of Music as they pertain to the graduate program.

1.4 Graduate Studies at Townsend School of Music

Graduate Studies at Townsend School of Music (TSM) prepares musical artists for professional careers in performance, conducting, and church music in a cooperative, interpersonal, apprenticed environment emphasizing musicianship, scholarship, and leadership. Currently, Townsend School of Music offers: Artist Diploma (string, organ, and instrumental), Master of Music in Performance (voice, organ, piano, and instrumental), Master of Music in Collaborative Piano (Vocal and/or Instrumental), Master of Music in Conducting (Choral or Instrumental), and Master of Music in Church Music (voice, piano, organ, instrumental, or conducting). Performance and Conducting students may add the designation "With Emphasis in Church Music" by completing six elective hours of study in church music.

1.5 Townsend-McAfee Institute Graduate Studies in Church Music

The Townsend-McAfee Institute for Sacred Music Studies prepares musical artists for ministry. As a part of the graduate studies area, the Townsend-McAfee Institute has overseen specialized projects such as the *Music and Human Flourishing Research Project*, the Hymnal Project (Celebrating Grace Hymnal), developed selected church and community initiatives such as the Georgia Youth Choir Festival and Mercer University Youth Choirs, and works with both the McAfee School of Theology and Townsend School of Music to prepare artistic leaders for local church, community, and missions ministries.

The Townsend-McAfee Institute Graduate Studies in Church Music has been made possible through a gift from James and Carolyn McAfee. The program is named in honor and memory of Mrs. McAfee's parents, Sophia Malin Townsend and Raymond Clay Townsend.

1.6 TSM Administration and Faculty

- Dr. Gary G. Gerber, *Dean*
- Dr. Stanley L. Roberts, *Associate Dean*
- Dr. Nathan W. Myrick, *Director of Undergraduate Studies*
Dr. Richard Kosowski, *Director of Graduate Studies*
- Professor Amy Schwartz Moretti, *Director of the McDuffie Center for Strings*
- Lisa Sturgis, *Executive Assistant to the Dean*
- Annie L. Stephens, *Administrative Assistant for Undergraduate and Graduate Studies*
- Patricia Crowe, *Operations Manager for the Robert McDuffie Center for Strings*

Faculty Members

- Montgomery C. Cole, Gary G. Gerber, Richard Kosowski, Martha L. Malone, Jack Mitchener, Amy Schwartz Moretti, Stanley L. Roberts, Christopher Schmitz, *Professors*
- Ian Altman, Nathan Gay, R. Timothy McReynolds, Marcus Reddick, Kathryn Rios, Kyung-A Yoo, *Associate Professors*
- Brittan Braddock, Nathan Myrick, *Assistant Professor*

Graduate Faculty Associate Members

- Robert McDuffie, *Distinguished University Professor of Music*
- Adrian Gnam, *Distinguished Artist in Residence*
- Victoria Chiang, Lawrence Dutton, Annie Fullard, Sihao He, Hans Jørgen Jensen, David Kim, Daniel Tosky, Jeff Turner, *Distinguished Artists*
- Marie J. Roberts, Kelly Via, *Senior Lecturers*
- Anne Armstrong, Terrence Cantwell, James “Trey” English III, Janet Jarriel, Calista Koch, Gail Pollock, Anna Schmitz, Cynthia Smith, Rachael Smith, Jonathan Swygert, Sherry Weeks, Jeremy Williams, *Lecturers*

- Carolyn Goff, Douglas M. Hill, C. David Keith, Lowen Marshall, *Professor Emeritus*

1.7 Graduate Student Records

All official records are held and maintained by the University Registrar. In addition, a secondary copy is kept in the Dean’s office of the Townsend School of Music. The Director of Graduate Studies and/or the student’s advisor keeps an unofficial advisory file.

1.8 Policies and Procedures for Student Grievances

1.8.1 Academic Grievance

1.8.1.A Policy

Students have the right to bring grievances against a faculty member or an administrator and to appeal decisions concerning academic matters. A “grievance” is typically a complaint relating to some allegedly improper action or behavior. An “appeal” is typically a request for review of a routine judgment or decision. Such matters may include, but are not limited to failure to abide by requirements described in the course syllabus, arbitrary awarding of grades, discrimination based on race, color, national origin, disability, veteran status, sex, sexual orientation, genetic information, age, or religion (except in limited circumstances where religious preference is both permitted by law and deemed appropriate as a matter of University policy).

1.8.1.B Time Frame

For grievances and appeals of any kind, students are required to initiate them with the appropriate faculty member no later than thirty (30) days from the completion of the term in which the course was offered. Grievances or appeals received after this period will not be honored.

1.8.1.C Informal Resolution Procedure

Student grievance and appeal procedures encourage each student to handle complaints as close to the source as possible. If a student has a complaint against a faculty member, the student should first attempt to resolve the issue by an informal meeting with the faculty member involved.

If this is not satisfactory, or if the student believes that he or she cannot discuss the complaint with the instructor, the student may follow the Formal Resolution Procedure.

1.8.1.D Formal Resolution Procedure

The following protocol should be followed:

- a. The student should meet with the appropriate area chair or program director after submitting to this person a formal written account of the grievance or appeal. This narrative must be submitted no later than thirty (30) days from the date on which the student was formally notified of the instructor's decision.
- b. If the grievance or appeal is not satisfactorily resolved by the area chair or program director, the student should meet with the dean after submitting to the dean a formal written account. This narrative must be submitted no later than thirty (30) days from the date on which the student was formally notified of the department chair's or program director's decision.
- c. If the grievance or appeal is not satisfactorily resolved by the dean, the student should meet with the Provost after submitting to the Provost a formal written account of the grievance or appeal. This narrative must be submitted no later than thirty (30) days from the date on which the student was formally notified of the dean's decision.

If the student has a grievance or appeal involving a dean, he or she should schedule an appointment with that dean in an attempt to resolve the matter. If the matter is not resolved or if the student believes that he or she cannot discuss the issue with that dean, the student may address the grievance or appeal to the Provost. In all academic grievance and appeal procedures, the decision of the Provost is the final University decision.

Once the University grievance or appeal procedure has been exhausted, the student can seek a solution outside the University by filing a complaint with the Georgia Nonpublic Postsecondary Education Commission (GNPEC). The details for filing a complaint with the GNPEC are located on their website and require a specific form. The student can access <https://gnpec.georgia.gov/> and click on "File a Complaint" for this information.

The Southern Association of Colleges and Schools Commission on Colleges (SACSCOC) and program accreditors can be contacted to file a complaint if a student believes accrediting standards were violated or grievance procedures were unfair and applied inappropriately and inconsistently. The student can access SACSCOC policy [Complaints against SACSCOC OR Its Accredited Institutions](#) on the SACSCOC website for more information. A listing of all

University accreditors with contact information can be found in the Mercer University catalog. [Note: The procedures associated with the accrediting agencies are not intended to be used to involve the agency in disputes between individuals and member institutions, or cause the agency to interpose itself as a reviewing authority in individual matters of admission, grades, granting or transferability of credits, application of academic policies, fees or other financial matters, disciplinary matters or other contractual rights and obligations.]

1.8.2 Nonacademic Grievance

1.8.2.A Policy

Mercer University recognizes the importance of providing an efficient procedure for a timely and fair resolution of a nonacademic grievance. Students are encouraged to use the process to resolve allegations concerning (1) a University employee, (2) administrative policies or procedures, and/or (3) a University program, service, or activity.

1.8.2.B Informal Resolution Procedure

Many grievances can get resolved via informal personal meetings, phone calls, or emails directly with the employee or office responsible for the grievance. Whenever possible, students are encouraged to exercise these avenues of communication first. However, should these avenues not rectify the grievance, or the student wishes to bypass the informal resolution process, then the formal grievance process below should be implemented.

1.8.2.C Formal Resolution Procedure

When a student wishes to file a formal grievance that is nonacademic in nature and does not already have a stated appeal or grievance process as prescribed by law or the institution, he or she should follow this procedure:

1. The student should submit the grievance in writing to the supervisor of the University employee responsible for the action or event that forms the basis of the grievance. This statement should contain a brief statement of the grievance and the remedies sought, and be clearly labeled "Formal Grievance" for tracking purposes. A copy of the statement must also be presented to the Associate Vice President of Human Resources and the Vice President for Student Affairs. The grievance should be submitted to the employee's supervisor within ten (10) days of the action or event that forms the basis of the grievance.
2. The supervisor will meet with the respondent to discuss the grievance within ten (10) days of receipt of the written grievance. The employee's supervisor will reply in writing to the student with the results of the discussion and plans for further action, if any, within ten (10) days of the meeting. A copy of this reply will be provided to the Associate Vice President of Human Resources and the Vice President for Student Affairs.

3. If the student is not satisfied with the results from the supervisor and wants the grievance to be considered further, the student will have an opportunity for appeal as follows:

- (a) In the case of grievances concerning employees, policies, procedures, or programs of a nonacademic nature within a specific school or college, the student may appeal to the Dean with responsibility for the employee's unit and request a meeting in order to seek a resolution. This appeal must begin within ten (10) days after the employee's supervisor has completed consideration of the grievance and responded in writing to the student. A written reply from the Dean indicating the results of the meeting and including further action, if any, to be taken will be sent to the student within ten (10) days after consideration of the grievance. A copy of the appeal and the response from the Dean must be provided to the Associate Vice President of Human Resources and the Vice President for Student Affairs.

If the student is not satisfied with the decision of the Dean, the student may appeal in writing to the Provost with responsibility for the school or college and request a meeting. The appeal must begin within ten (10) days of the date the Dean has completed consideration of the grievance and responded in writing to the student. A written reply by the Provost indicating the results of the meeting and including further action, if any, to be taken will be sent to the student within ten (10) days after consideration of the grievance. The decision of the Provost with responsibility for the employee's unit will be the final University decision on the grievance. A copy of the appeal to the Provost and the Provost response will be copied to the Associate Vice President of Human Resources and the Vice President for Student Affairs.

Once the University grievance or appeal procedure has been exhausted, the student can seek a solution outside the University by filing a complaint with the Georgia Nonpublic Postsecondary Education Commission (GNPEC). The details for filing a complaint with the GNPEC are located on their website and require a specific form. The student can access <https://gnpec.georgia.gov/> and click on "complaint form" for this information.

The Southern Association of Colleges and Schools Commission on Colleges (SACSCOC) and program accreditors can be contacted to file a complaint if a student believes accrediting Mercer University Student Handbook Page 34 of 47 standards were violated or grievance procedures were unfair and applied inappropriately and inconsistently. The student can access SACSCOC at <https://sacscoc.org/?s=complaint> and click on "Complaint Procedures Against SACSCOC or Its Accredited Institutions" for more information. A listing of all University accreditors with contact information

can be found in the Mercer University catalog. [Note: The procedures associated with the accrediting agencies are not intended to be used to involve the agency in disputes between individuals and member institutions, or cause the agency to interpose itself as a reviewing authority in individual matters of admission, grades, granting or transferability of credits, application of academic policies, fees or other financial matters, disciplinary matters or other contractual rights and obligations.]

- (b) In the case of grievances concerning employees, policies, procedures, or programs of a nonacademic nature outside of the administrative organization of a specific school or college, the student may appeal to the Vice President with responsibility for the employee's unit and request a meeting in order to seek a resolution. This appeal must begin within ten (10) days after the employee's supervisor has completed consideration of the grievance and responded in writing to the student. A written reply from the Vice President indicating the results of the meeting including further action, if any, to be taken will be sent to the student within ten (10) days after consideration of the grievance. The decision of the Vice President with responsibility for the employee's unit will be the final University decision on the grievance. A copy of the grievance and their response will be submitted to the Associate Vice President of Human Resources and the Vice President for Student Affairs.

Once the University grievance or appeal procedure has been exhausted, the student can seek a solution outside the University by filing a complaint with the Georgia Nonpublic Postsecondary Education Commission (GNPEC). The details for filing a complaint with the GNPEC are located on their website and require a specific form. The student can access <https://gnpec.georgia.gov/> and click on "complaint form" for this information.

The Southern Association of Colleges and Schools Commission on Colleges (SACSCOC) and program accreditors can be contacted to file a complaint if a student believes accrediting standards were violated or grievance procedures were unfair and applied inappropriately and inconsistently. The student can access SACSCOC at <https://sacscoc.org/?s=complaint> and click on "Complaint Procedures Against SACSCOC or Its Accredited Institutions" for more information. A listing of all University accreditors with contact information can be found in the Mercer University catalog. [Note: The procedures associated with the accrediting agencies are not intended to be used to involve the agency in disputes between individuals and member institutions, or cause the agency to interpose itself as a reviewing authority in individual matters of admission, grades, granting or transferability of credits, application of academic policies, fees or other financial matters, disciplinary matters or other contractual rights and obligations.]

The dean of students or student affairs designee on each campus serves as a resource for students seeking assistance with grievance procedures.

1.8.3 Other Grievances

A number of specific grievance policies and procedures that are prescribed by law, accrediting body, or organization are available to students.

- Equal Opportunity and Affirmative Action Policy/Title IX (Contact Human Resources)
- Disability Policy and Grievance Procedure <https://access.mercer.edu> (Contact ACCESS and Accommodations)
- Family Educational Rights and Privacy Act (FERPA) complaints are directed to the US Dept. of Education (Contact Office of the Registrar)
- Sexual Misconduct or Relationship Violence (Contact Title IX Coordinator)
- Accrediting bodies (Specific contact information for each accrediting body is listed in the Mercer Catalogs)

1.9 Academic Integrity

Mercer University strives to be a *Community of Respect* that includes respect for academic integrity. Students operate under an honor system and will exhibit the values of honesty, trustworthiness, and fairness regarding all academic matters. Students, faculty, and staff are expected to report any violations including but not limited to cheating, plagiarism, and academic dishonesty to the honor council appropriate for their campus and program.

Procedures related to academic integrity and the Honor System are outlined in the specific handbooks and can be found on the Provost website at

<https://author.mercer.edu/www/mu-provost/handbooks/upload/graduatehonorsystem.pdf>.

1.10 ACCESS and Accommodation Office for Students with Disabilities

Mercer University is committed to making all its programs, services and activities fully accessible to qualified students with disabilities. Students requesting to be recognized as a person with a disability or requesting accommodations for diagnosed physical, medical, psychological or learning disability must first self-identify by registering with ACCESS and Accommodation Services. Appropriate and reasonable accommodations will be determined on a case-by-case review of the submitted documentation. The Office of ACCESS and Accommodation for students also offers voter registration information and assistance.

ACCESS/Disability Syllabus Statement for All Students on the Macon Campus

Students with a history or newly documented disability visible or invisible or who had an IEP or 504 Plan due to ADHD/ADD, visual or hearing impairments, Chronic Health Condition (ex. Diabetes, seizures, cancer other medical), pregnancy, child birth, lactation and medical condition related to pregnancy, mobility impairment, learning disability or a mental health concern (depression, anxiety, PTSD etc) should contact the Access and Accommodation Office (AAO) (<https://access.mercer.edu>) to complete the verification process to become approved for necessary accommodations and services.

In order to receive accommodation, each term, students will submit a Semester Request for faculty notification forms through the AAO online system Accommodate. Students are required to meet with each professor (during office hours or by appointment) in a timely manner to discuss implementation of accommodations. Students receiving accommodation for the administration of exams will receive instructions from the course faculty as to the time and location for their exam if different than class time.

Note – Disability accommodation or status are confidential and are not reflected on academic transcripts.

Students with a history of a disability, perceived as having a disability or with a current disability who do not wish to use academic accommodations are also strongly encouraged to complete the verification process with the Access Office.

Students must request accommodation in a timely manner to receive accommodations in a timely manner. Please know accommodation is not retroactive. “

Contact information: <https://access.mercer.edu> for information, email access@mercer.edu main office 478-301-2810 and Atlanta 678-547-6823

1.11 Policy on Cell Phones and Pagers

Out of courtesy for all those participating in the learning experience, all cell phones and pagers must be turned off before entering any classroom, lab, or formal academic or performance event. The faculty or staff member in charge of the class, lab, or academic/performance event is responsible for ensuring that their cell phone number has been registered for emergency text alerting and for monitoring their cell phone for emergency text messages.

1.12 Community of Respect

Mercer University strives to be a *Community of Respect* where everyone is held in mutual high regard. Because every human being is created in the image of God, each person deserves to be treated with respect and civility. Standards of conduct are based on the values of mutual respect:

Respect for Academic Integrity

We value a community that encourages an academic atmosphere. We believe that honesty is important to learning.

Respect for Other Persons

We value the worth of every individual in the community, and we respect the dignity of each member in the community. We take responsibility for the consideration of the rights of others.

Respect for the University Community

We value showing respect for the rights and property of others. We take responsibility to act to maintain University Property.

Respect for Community Authority

We acknowledge and value our privileges and rights as members of the University community. We take responsibility for acting to uphold community standards.

These values are codified into the Student Code of Conduct, which includes a general overview of the process, a listing of unacceptable student conduct, possible sanctions, and other key information, which can be found in the Mercer University Student Handbook :

<https://provost.mercer.edu/resources/handbooks/student-handbooks/>

2.0 Admission Requirements

2.1 Application for Admission

Admission to the graduate music program is by formal application. (Applicants for the Artist Diploma, please see article 2.4 for specific directions.) An application for admission is found on the School of Music website. The completed admission application consists of:

1. Completed Application Form with nonrefundable application fee of \$100 (U.S.) payable to Mercer University. This fee must accompany the application.
2. Official transcripts of all academic records sent in a sealed envelope from all college and universities attended.
3. Curriculum vitae (summarizing academic, performance, and employment information).
Optional: examples of involvement in liturgical, musical, or artistic activities.
4. Repertory list of major performance area.
5. A writing sample, such as a term paper, thesis, course paper, etc.
6. A short essay (500-1,000 words) relating your goals pertaining to this degree.
7. Three letters of recommendation, each in a sealed envelope with the recommender's signature across the seal. The Recommendation Form should accompany each letter of recommendation.
8. Official scores from TOEFL (if applicable).

2.2 Admission Requirements for the Master of Music

Students desiring to become candidates for the Master of Music in Performance, Master of Music in Church Music, Master of Music in Collaborative Piano, and/or Master of Music in Conducting degrees must have the equivalent of the undergraduate major in music at Mercer University in the field of concentration in which they wish to continue. It is our preference that the candidate holds a music degree from an accredited NASM university. Those who lack courses prerequisite to graduate study may make up the undergraduate work. Acceptance will be based on: completion of the application process, an audition in a solo performance area or conducting, and diagnostic examinations in functional keyboard skills, music theory, and music history.

Students pursuing the Master of Music in Vocal Performance, Master of Music in Choral Conducting, Master of Music in Church Music (vocal emphasis) and Master of Music in

Collaborative Piano (vocal emphasis) will be given a diagnostic examination in English, Italian, French, and German Lyric Diction (choral conducting students and church music students with a vocal emphasis will also be tested in Latin Lyric Diction according to Roman usage) following admittance to the program and prior to the first day of classes in the first semester of study.

2.2.1 International Applicants for the Master of Music

Qualified applicants from countries other than the United States of America will be eligible for admission into the program. Major emphasis is placed on proficiency in the use of English. International Graduate students seeking to enroll in the Master of Music degree program must apply for and be granted an **F-1** visa by the United States Department of Homeland Security prior to the first day of classes.

International Graduate students wishing to be admitted into the Townsend School of Music Master of Music degree program must do the following:

- Complete an application for Admission.
- Submit OFFICIAL copies of all/any College and/or University transcripts. These must be translated into English.
- Submit a TOEFL score of 80 (IBT) or 550 paper-based test or a Duolingo score of 115 (minimum).
- Students may attend Mercer's English Language Institute on Mercer's Atlanta campus. Upon successful completion of the ELI programs highest level, students DO NOT have to submit a TOEFL or SAT/ACT score. The Michigan Test is also part of successful completion of ELI.
- Students may be admitted with a 6.5 IELTS score in place of the SAT/ACT, or TOEFL.
- Transfer Students must complete the transfer form to be released from your current College or University through SEVIS.
- All students must be registered through the SEVIS system.
- Official bank statements, less than 6 months old, must be submitted to Mercer University, prior to I-20 forms being released.

2.2.2 International Transcript Requirements

International applicants should be particularly mindful of the transcript requirement since transcripts from non-U.S. institutions frequently lack proof of conferred degree information. Non-English transcripts need to be translated by an official translating agency (WES or Josef Silny & Associates). If the applicant is admitted before receiving a degree and final transcripts, the applicant is required to present a final transcript documenting proof of degree to the Graduate School by the first day of class or a hold will be placed preventing the applicant from registering.

2.3 Audition Requirements

- All graduate students must give a performance audition in their area as a part of the admissions process to the graduate studies area. All applicants must audition in person or by recording. A live audition is necessary for unconditional acceptance into

the Master of Music program. A student may receive acceptance into the program by submitting a DVD or mp4 recording, however, a live audition must occur during the first twenty (20) days of residency in order to continue in the program. The audition will be adjudicated by a minimum of two faculty members, two of whom must be members of the graduate faculty. The Director of Graduate Studies, in collaboration with the School of Music secretary and the appropriate applied area professor, coordinates all audition times and specific audition requirements. Specific audition requirements for each applied area can be found in **Appendix P** of this document on the Townsend School of Music Auditions webpage: <http://music.mercer.edu/programs/auditions>, subheading Graduate Auditions.

2.4 Artist Diploma

The Artist Diploma is a non-degree program that admits only artistically gifted and motivated students who have completed a baccalaureate degree in music. Because the Artist Diploma (AD) is a performance-enhancing program, the awarding of the AD is assessed on the attainment of a level of artistry commensurate with the professional performance standards as determined by the Artist Diploma committee. ***This will be evaluated through a minimum of one recital per year and through performances in chamber and major ensembles as assigned by your applied teacher and the Director of Graduate Studies.*** The focus of the AD is to achieve the highest level of performance and to allow the student to develop in both artistry and professionalism. It is a four-consecutive semester program that is structured to the individual student's needs and focuses on the practical aspects of musical performance.

As part of their program responsibilities, Artist Diploma students play an active role in the musical life of the Townsend School of Music during the four-semester program, fully participating in institutional performance and outreach and demonstrating their commitment to musical artistry. The Artist Diploma program, both within the School of Music and the Robert McDuffie Center for Strings is overseen by the Dean of the School of Music and the Director of Graduate Studies for the School of Music.

Please Note: Students enrolled solely in the Artist Diploma program do not qualify for federal financial aid, per University policy. Students enrolled in the Artist Diploma program may receive scholarship awards for a maximum of four semesters.

2.4.1 Admission Requirements for the Artist Diploma

To be accepted into the Artist Diploma program the applicant must:

- Have earned a baccalaureate degree from an accredited institution.
- Submit a completed Application Form with a non-refundable application fee of \$100 (U.S.) payable to Mercer University. This fee must accompany the application.
- Provide official transcripts of ALL academic records sent in a sealed envelope from all colleges and universities attended. Transcripts from colleges and universities outside of the United States MUST be translated into English.

- Submit a curriculum vitae (summarizing academic, performance, and employment information).
- Submit a repertory list of major performance area.
- Present an audition demonstrating a high level of performance ability. All audition requirements will be parallel to those on the graduate-level audition requirements. A live audition is necessary for unconditional acceptance into the AD program. A student may receive acceptance into the program by submitting a DVD or mp4 recording, however, a live audition must occur during the first month of residency in order to continue in the program. Specific audition requirements for each applied area can be found in **Appendix P** of this document on the Townsend School of Music Auditions webpage: <http://music.mercer.edu/programs/auditions>, subheading Graduate Auditions.

2.4.2 International Applicants for the Artist Diploma

Qualified applicants from countries other than the United States of America will be eligible for admission into the Artist Diploma program. Major emphasis is placed on proficiency in the use of English. International Graduate students seeking to enroll in the Artist Diploma program must apply for and be granted a **J-1** visa by the United States Department of State prior to the first day of classes.

International Graduate students wishing to be admitted into the Townsend School of Music Artist Diploma program must do the following:

- International students must submit official scores from TOEFL. The proficiency level desired for qualified applicants whose native language is not English is a minimum score of 550 (213 computerized version or 80 on the internet-based version IBT) on the TOEFL examination or a minimum score of 115 on Duolingo. **A minimum score of 22 is required on the verbal communications portion of the TOEFL examination or a minimum verbal communications score of 55-60 on the Duolingo examination.**
- Students may be admitted with a 6.5 IELTS score in place of the TOEFL.
- Transfer Students must complete the transfer form to be released from your current College or University through SEVIS.
- All students must be registered through the SEVIS system.
- Official bank statements, less than 6 months old, must be submitted to Mercer University, prior to DS-2019 forms being released.

3.0 Special Requirements and Considerations for All Graduate Students

Candidates for the Master of Music and the Artist Diploma

3.1 Residency

The normal time for completion of the requirements for the Master of Music degree ranges from three to four semesters. A minimum of two semesters in residence is required. The

Artist Diploma, as described in section 2.4 above, is a four-consecutive semester program, and may or may not require residency in Macon.

3.2 Recital Attendance Requirements

Graduate students are required to attend 35 faculty and guest artist recitals during their residency (2 semesters). With the approval of the Director of Graduate Studies, Junior/Senior afternoon recitals may be substituted at a 2:1 ratio (afternoon to evening). Students who have not completed the recital attendance requirements will not be allowed to graduate.

Graduate students will have the opportunity to perform on Student Recital at least one time per semester. Student Recital participation will be scheduled by the student and the major professor.

3.3 Assistantships, Fellowships, and Duties as Assigned

All graduate student candidates for the Master of Music degree will be assigned duties within and/or outside the student's area of study. Students awarded Assistantships or Fellowships, which are a part of their scholarship/tuition remission award, will be assigned on average five to ten (5 to 10) hours of work outside of their normal class responsibilities. Artist Diploma students will be assigned duties beneficial to training within their area of study, not to exceed 5 hours per week. For example, for an Artist Diploma student in Keyboard Studies, such duties could include accompanying applied lessons or ensemble rehearsals and playing in associated performances, as appropriate and approved by your applied lesson teacher and the Director of Graduate Studies.

Failure to satisfactorily complete assigned duties for the Assistantship, Fellowship, or Artist Diploma will result in a re-evaluation and re-assigning of the student's scholarship/tuition remission award.

3.4 Recitals

Candidates for the Master of Music degree must perform a minimum of one recital in their performance area to satisfy requirements for the degree. Students pursuing the Artist Diploma are required to perform a minimum of one recital per every two semesters of study, for a minimum total of two recitals during the 4-semester residency. Recitals must meet all requirements, as determined within the student's area of study.

3.5 Tuition Remission, Auditing Fees, University Student Fees

Tuition remission for all Master of Music and Artist Diploma candidates is applied to courses taken within the School of Music only. Students wishing to audit classes outside of the School of Music are responsible for all associated courses. Candidates for the Master of Music and the Artist Diploma will receive 100% University fees remission, as outlined in your letter of acceptance.

3.6 Style Manual

The style manual for papers, documents, and theses written in the graduate program is The Chicago Manual of Style, 17th edition (Chicago: University of Chicago Press, 2017). ISBN: 978-0226287058. Online access is available at www.chicagomanualofstyle.org.

Candidates for the Artist Diploma within the Robert McDuffie Center for Strings

3.7 Residency

Students seeking the Artist Diploma through study at the McDuffie Center for Strings are required to live in Macon for the duration of their four-consecutive semester course of study. Special considerations to this rule will be addressed on a case-by-case basis by the members of the Artist Diploma Committee (Director of Graduate Studies, Director of the McDuffie Center for Strings, and Area Chair for Keyboard Studies).

3.8 Center Activities

Artist Diploma candidates are required to participate *fully* in all McDuffie Center for Strings activities, as assigned by the Director of the McDuffie Center for Strings or the Operations Manager for the Center for Strings, acting as proxy for the Director. Excused absences for missed rehearsals or performances will be handled on a case-by-case basis.

3.9 Duties as Assigned

Like candidates pursuing the Artist Diploma or the Master of Music within the Townsend School of Music, Artist Diploma candidates within the McDuffie Center for Strings will be assigned duties that help make day-to-day activities within the Center run smoothly. It is incumbent upon the Artist Diploma candidate to fulfill these duties satisfactorily as assessed by the Director of the Center for Strings and/or the Operations Manager for the Center for Strings, who reports their assessment to the Director for the Center for Strings. Failure to satisfactorily complete assigned duties could result in loss of the tuition scholarship, complete or partial loss of any additional award, and dismissal from the Artist Diploma program.

3.10 Required Recitals

Candidates for the Artist Diploma must successfully perform two recitals during their four-semester residency. The length of the recital is detailed in section 7.4 below.

- Candidates pursuing the Artist Diploma in Double Bass Performance may substitute 1 orchestral excerpt recital that is a minimum of 45-minutes in length to a maximum of 60-minutes in length (not including breaks) for one of the solo literature recitals.

4.0 Academic Considerations

4.1. Credit Load for Graduate Students

To be classified as a full-time student, a graduate student pursuing the Master of Music must carry a minimum of nine (9) graduate credits. The maximum number of graduate credit

hours for which master's students may register in a semester of the regular academic year is fourteen (14).

4.2 Credit Load for Graduate Assistants

Graduate assistants in the Townsend School of Music must carry a minimum of six (6) credit hours per semester. They may carry a maximum of fourteen (14) hours per semester. Graduate assistants are required to work a maximum of ten (10) hours per week and will be assigned a work supervisor by the Director of Graduate Studies.

4.3 Grade-point Average

No credit is awarded for any course in which a grade below C is earned. No more than two grades of C or C+ in any combination may be applied toward a graduate degree. A student may re-take a course in which a grade of C or C+ has been earned, but only one re-attempt of the course will be allowed.

The first semester that a graduate student's semester and/or cumulative grade point average is below 3.0, the student will receive an academic warning. The second semester in which a graduate student is enrolled and his/her semester and/or cumulative grade point average is below 3.0, the student will be placed on academic probation. The graduate program director may specify academic conditions with which a graduate student on academic probation must comply to be able to register, such as courses to be taken, course load limits, attainment of a specific semester grade point average, etc. A graduate student on academic probation who fails to meet conditions set by the graduate program director may be placed on academic suspension and barred from registering for classes for one or more semesters. A student who falls below six hours in any semester, is on academic probation, or does not have a 3.0 cumulative grade point average may lose his/her graduate assistantship or fellowship. The student may reapply to the graduate director the following semester for possible reinstatement of the assistantship or fellowship.

During the probationary period the student must restore the overall average to a 3.0 (B). Failure to do so will result in dismissal without appeal. Passing grades for graduate students are "A," "B+," "B," "C+," and "C."

4.4 Grades of "I" – Incomplete or "ABX" – All but Exams

The grade of "I" – *incomplete*, or "ABX" – *all but exam*, may be given only where the completed portion of work in the course is of passing quality. It is the student's responsibility to complete the course requirements and to see that the incomplete grade is removed from the record prior to midterm of the semester immediately following the semester in which the "I" or the "ABX" was received. Certain courses designated by the departments carry extended periods for completion. All incompletes must be removed before dates for the Written/Oral Comprehensive Examinations can be established.

4.5 Transfer Credit towards the M.M.

Townsend School of Music will accept transfer credit from other institutions towards the Master of Music degree. Transfer of credit occurs after enrollment and must be approved by the Director of Graduate Studies in consultation with appropriate faculty members and the

Dean. Credit for graduate work, with a received grade no lower than a B (3.0/4.0 scale) or its equivalent transferred from other universities, shall be allowed subject to the following provisions:

1. 20% of the required Mercer coursework (excluding internships, practica, and recitals) may be petitioned for transfer,
2. Coursework must be from an NASM accredited university,
3. Coursework must have been taken no more than 5 years prior to entrance in the graduate program.

Exceptions to this policy may be appealed to the Dean of Townsend School of Music.

4.6 Policies on Continuous Enrollment and Time Limitations

Students enrolled in graduate degree programs should make consistent progress toward their degree to complete the program according to the requirements under which they enroll. **Students will complete all degree requirements within a four-year limit.** Time limits shall be computed from and include the first semester of credit applied to the degree program. Unless the student maintains continuous matriculation, the school may require that the student meet the degree requirements in force at the time of her/his readmission.

Master of Music candidates must be registered for 1 credit of MUS 610 Comprehensive Exam Research and Review (see article 4.7.1) during any semester in which they use university facilities or the professional time of faculty members while comprehensive exam preparation is in progress. **You must be enrolled in MUS 610 during the semester you re-take the comprehensive examination (semesters 5 - 8).**

4.7 Comprehensive Examinations

All candidates for a master's degree must pass both a comprehensive written and an oral examination. Exams will be scheduled at the beginning of the semester in which the exam is to occur.

1. All incompletes must be removed, all deficiencies completed, and graduate recital completed before the written and oral examinations may be taken.
2. The student's Graduate Committee administers both the written and the oral examinations. Ex-officio members may attend the oral examination, but do not complete evaluation forms.
3. The examinations are comprehensive in nature, including music theory, music history/musicology, and questions pertaining to the student's area of specialization.
4. The written examination period is approximately 6 - 8 hours in length. The oral examination is 30 minutes in length. The committee reserves the right to extend this amount of time, if needed.
5. Following the examinations, the student's Graduate Committee evaluates the examination using a 5-point Likert scale with 1 being non-passing and 5 being pass with distinction. The student must earn an average of 3.5 on both the written and the oral examinations to pass. The grading rubric for the written examination may be found in **Appendix K**.

6. If a student fails to pass the written examination, he/she may reschedule a second examination the semester following the first examination. Students will not be allowed to take the oral examination or retake the written examination in the same semester.
7. Students who do not pass the second examination will be released from the graduate program without the awarding of a degree.
8. The student may be given one pre-prepared question for the written examination. This question will be given to the student by the major professor but may have input from all members on the committee.

4.7.1 Comprehensive Exam Research and Review (MUS 610)

Following either a deferred attempt or an unsuccessful attempt to write the comprehensive examination, students must enroll in MUS 610 comprehensive Exam Research and Review to maintain continuous enrollment towards her/his degree during the 5th - 8th semesters of study. Credit for this class will not count towards degree requirements. All course requirements must be completed before enrollment in MUS 610.

4.7.2 Exit Requirements

All graduate degrees in music require the successful completion of course work, a graduate recital in the student's applied area of concentration, and comprehensive written and oral examinations. The applied recital is coordinated by the student's applied teacher and evaluated by a three-person graduate faculty panel. The comprehensive written and oral examinations are coordinated by the director of graduate studies and evaluated by a three-person faculty committee.

No more than two grades of C or C+ in any combination may be applied toward a graduate degree. A student may re-take a course in which a grade of C or C+ has been earned, but only one re-attempt of the course will be allowed. A student must have a minimum GPA of 3.0 to successfully fulfill the requirements for graduation.

4.8 Plan of Study Checklist by Degree

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4.8.1.1 Master of Music in Church Music

Major Area

Major Area

MUS 652	Music in Christian Worship	3 credits	_____
MUS 632	Song of the Church	3 credits	_____
MUS 631	Church Music Administration & Philosophy	2 credits	_____
MUS 601	Supervised Music Ministry	1 credit	_____
MUS 701/702	Spiritual Formation for Ministry I or II	1 credit	_____
MUS 653	Music Theology	2 credits	_____
MUS 681	Topics in Church Music (Music and Ethics in the Church, Worship Music and Race, Congregational Music Research Methodology, Music and Race in the Church, Emerging Technology, Worship Design, Popular Music and American Christianity, and other topics as identified.)	2 credits	_____
MUS 575	Graduate Recital	0 credits	_____
	Total Major Area	14 credits	

Other Studies in Music

MUS 565/566/567/574/568	Applied Voice/Piano/Organ/ 560/561/562/569/563/642 Harpsichord/Instrumental /Conducting	4 credits	_____
	NOTE: This is your area of concentration		_____
MUS 595	Graduate Ensemble	2 credits	_____
MUS 605	Introduction to Graduate Studies in Music	3 credits	_____
MUS 620	Historical Study of Musical Styles and Literature	3 credits	_____
MUS 637/639/ 638/636	Organ Skills, Piano Pedagogy (2 Semesters) Vocal Pedagogy, Pedagogy of Orchestral Instruments	2 - 4 credits	_____
MUS 640	Graduate Choral Conducting and Techniques	2 credits	_____
MUS 656	Analytical Techniques I	3 credits	_____
	Total Other Studies in Music	19 - 21 credits	

Elective Studies in Supportive Areas

4 credits from among the following:

MUS 570	(Secondary) Applied Music	1 credit	_____
MUS 620	Historical Study of Musical Styles and Literature (Rotating Topics: Renaissance, Baroque, Classical, Romantic, Twentieth Century and American Music)	3 credits	_____
MUS 621	Service Playing	2 credits	_____
MUS 622	Collaborative Piano Vocal Literature I	2 credits	_____
MUS 623	Collaborative Piano Vocal Literature II	2 credit	_____
MUS 625	Opera History and Literature	2 credits	_____
MUS 626	Oratorio Aria Preparation	1 credit	_____
MUS 633	Survey of Choral Literature: Renaissance & Baroque	2 credits	_____
MUS 634	Survey of Choral Literature: Mid 18 th -century to Present	2 credits	_____
MUS 636	Pedagogy of Orchestral Instruments	2 credits	_____

MUS 637	Organ Skills (2 semesters),	4 credits	_____
MUS 638	Vocal Pedagogy	2 credits	_____
MUS 639	Piano Pedagogy (2 Semesters)	2 credits	_____
MUS 641	Graduate Orchestral Conducting Techniques	2 credits	_____
MUS 642	Applied Conducting	2 credits	_____
MUS 643	Graduate Seminar in Choral Conducting	2 credits	_____
MUS 645	Survey of Orchestral Literature	2 credits	_____
MUS 646	Survey of Wind Ensemble Literature	2 credits	_____
MUS 650	Composition/Arranging	2 credits	_____
MUS 651	Graduate Orchestration	2 credits	_____
MUS 654 (A,B)	Vocal Diction (2 semesters, 1 credit hour)	2 credits	_____
MUS 657	Analytical Techniques II	3 credits	_____
MUS 658	Counterpoint in the Style of the 16 th Century	3 credits	_____
MUS 659	Counterpoint in the Style of the 18 th Century	3 credits	_____
MUS 660	Organ History and Literature I	2 credits	_____
MUS 661	Organ History and Literature II	2 credits	_____
MUS 680	Special Topics in Music	1-3 credits	_____
	Total Electives	4 – 6 credits	_____
	Total Overall	37 – 39 credits	_____

4.8.1.2 Master of Music in Church Music (Thesis Track)

Major Area

MUS 652	Music in Christian Worship	3 credits	_____
MUS 632	Song of the Church	3 credits	_____
MUS 631	Church Music Administration & Philosophy	2 credits	_____
MUS 601	Supervised Music Ministry	1 credit	_____
MUS 701/702	Spiritual Formation for Ministry I or II	1 credit	_____
MUS 653	Music Theology	2 credits	_____
MUS 681	Topics in Church Music (Music and Ethics in the Church, Worship Music and Race, Congregational Music Research Methodology, Music and Race in the Church, Emerging Technology, Worship Design, Popular Music and American Christianity, and other topics as identified.)	2 credits	_____
MUS 690	Thesis Writing (1-3 credits per semester)	4 Credits	_____
	Total Major Area	18 credits	

Other Studies in Music

MUS 565/566/567/574/568 560/561/562/569/563/642	Applied Voice/Piano/Organ/ Harpsichord/Instrumental/ Conducting	4 credits	_____
MUS 595	Graduate Ensemble	2 credits	_____
MUS 605	Introduction to Graduate Studies in Music	3 credits	_____
MUS 620	Historical Study of Musical Styles and Literature	3 credits	_____
MUS 656	Analytical Techniques I	3 credits	_____
	Total Other Studies in Music	15 credits	

Elective Studies in Supportive Areas

4 credits from among the following:

MUS 560/561/562/ 563/569	Applied Voice/Piano/Organ/Harpsichord/ Instrumental	2 credits	_____
MUS 570	(Secondary) Applied Music	1 credit	_____
MUS 620	Historical Study of Music Styles and Literature*	3 credits	_____
	(*this is in addition to the required course and cannot be the same course content)		
MUS 621	Service Playing	2 credits	_____
MUS 633	Survey of Choral Literature: Renaissance & Baroque	2 credits	_____
MUS 634	Survey of Choral Literature: Mid-18th Century to Present	2 credits	_____
MUS 637A & B	Organ Skills	4 credits	_____
MUS 639/638/636	Piano Pedagogy	2 credits	_____
	Vocal Pedagogy, Pedagogy of Orchestral Instruments Techniques		
MUS 642	Applied Conducting	2 credits	_____
MUS 643	Graduate Seminar in Choral Cond	2 credits	_____
MUS 650	Composition/Arrangement	2 credits	_____
MUS 651	Orchestration	2 credits	_____
MUS 654 (A,B)	Graduate Vocal Diction (1 hour each semester)	1 credit	_____
MUS 657	Analytical Techniques II	3 credits	_____

MUS 658	Counterpoint in the Style of the 16th Century	3 credits	_____
MUS 659	Counterpoint in the Style of the 18th Century	3 credits	_____
MUS 660	Organ History and Literature I	2 credits	_____
MUS 661	Organ History and Literature II	2 credits	_____
MUS 680	Special Topics in Music	1-3 credits	_____
	Total Electives	4 credits	
	Total Overall	37 credits	

4.8.2 Master of Music in Conducting (Choral)

Major Area

MUS 640	Graduate Choral Conducting and Techniques	2 credits	_____
MUS 642	Applied Conducting	6 credits	_____

MUS 595	Graduate Ensemble	2 credits	_____

MUS 633	Survey of Choral Literature: Renaissance & Baroque	2 credits	_____
MUS 634	Survey of Choral Literature: Mid 18 th -century to Present	2 credits	_____
MUS 575	Graduate Recital	0 credits	_____
	Total Major Area	14 credits	

Other Studies in Music

MUS 605	Introduction to Graduate Studies in Music	3 credits	_____
MUS 620	Historical Study of Musical Styles and Literature	3 credits	_____
MUS 650	Composition/Arranging	2 credits	_____
MUS 638	Vocal Pedagogy	2 credits	_____
MUS 656	Analytical Techniques I	3 credits	_____
	Total Other Studies in Music	13 credits	

Elective Studies in Supportive Areas

6 credits from among the following:

MUS 560, 561, 562, 569, 563	Applied Performance Lessons	2 credits	_____
MUS 570	(Secondary) Applied Music	1 credit	_____
MUS 620	Historical Study of Musical Styles and Literature (Rotating Topics: Renaissance, Baroque, Classical, Romantic, Twentieth Century and American Music)	3 credits	_____
MUS 621	Service Playing	2 credits	_____
MUS 622	Collaborative Piano Vocal Literature I	2 credits	_____
MUS 623	Collaborative Piano Vocal Literature II	2 credit	_____
MUS 625	Opera History and Literature	2 credits	_____
MUS 626	Oratorio Aria Preparation	1 credit	_____
* MUS 631	Church Music Administration & Philosophy	2 credits	_____
* MUS 632	Song of the Church	3 credits	_____
MUS 636	Pedagogy of Orchestral Instruments	2 credits	_____
MUS 637	Organ Skills (2 semesters),	4 credits	_____
MUS 638	Vocal Pedagogy	2 credits	_____
MUS 639	Piano Pedagogy (2 Semesters)	2 credits	_____
MUS 641	Graduate Instrumental Conducting	2 credits	_____
MUS 642	Applied Conducting	2 credits	_____
	NOTE: <i>This cannot be in the conductor's primary area</i>		
MUS 645	Orchestral Literature	2 credits	_____
MUS 646	Wind Ensemble Literature	2 credits	_____
MUS 651	Graduate Orchestration	2 credits	_____
MUS 650	Composition/Arranging	2 credits	_____

* MUS 652	Music in Christian Worship	3 credits	_____
* MUS 653	Music Theology	2 credits	_____
MUS 654 (A,B)	Vocal Diction (2 semesters, 1 credit hour)	2 credits	_____
MUS 657	Analytical Techniques II	3 credits	_____
MUS 658	Counterpoint in the Style of the 16 th Century	3 credits	_____
MUS 659	Counterpoint in the Style of the 18 th Century	3 credits	_____
MUS 660	Organ History and Literature I	2 credits	_____
MUS 661	Organ History and Literature II	2 credits	_____
MUS 680	Special Topics in Music	1-3 credits	_____
* MUS 681	Topics in Church Music (Music and Ethics in the Church, Worship Music and Race, Congregational Music Research Methodology, Music and Race in the Church, Emerging Technology, Worship Design, Popular Music and American Christianity, and other topics as identified.)	1 credit	_____
* MUS 701/702	Spiritual Formation for Ministry I or II	1 credit	_____
	Total Electives	6 credits	
	Total Overall	33 credits	_____

* To qualify for the designation “with an emphasis in Church Music,” students must complete six hours of elective study in church music. The church music courses are denoted by the asterisk (*).

4.8.3 Master of Music in Conducting (Instrumental)

Major Area

MUS 641	Graduate Instrumental Conducting	2 credits	_____
MUS 642	Applied Conducting	6 credits	_____

MUS 645	Orchestral Literature	2 credits	_____
MUS 646	Wind Ensemble Literature	2 credits	_____
MUS 595	Graduate Ensemble	2 credits	_____
MUS 575	Graduate Conducting Recital	0 credits	_____
	Total Major Area	14 credits	

Other Studies in Music

MUS 656	Analytical Techniques I	3 credits	_____
MUS 605	Introduction to Graduate Studies in Music	3 credits	_____
MUS 620	Historical Study of Musical Styles and Literature (Rotating Topics: Renaissance, Baroque, Classical, Romantic, Twentieth Century and American Music)	3 credits	_____
MUS 650	Composition/Arranging	2 credits	_____
MUS 563	Applied Study: Instrumental	2 credits	_____
	Total Other Studies in Music	13 credits	

Elective Studies in Supportive Areas

6 credits from among the following:

MUS 560, 561, 562, 569, 563	Applied Performance Lessons	2 credits	_____
MUS 570	(Secondary) Applied Music	1 credit	_____
MUS 620	Historical Study of Musical Styles and Literature (Rotating Topics: Renaissance, Baroque, Classical, Romantic, Twentieth Century and American Music)	3 credits	_____
MUS 621	Service Playing	2 credits	_____
MUS 622	Collaborative Piano Vocal Literature I	2 credits	_____
MUS 623	Collaborative Piano Vocal Literature II	2 credit	_____
MUS 625	Opera History and Literature	2 credits	_____
MUS 626	Oratorio Aria Preparation	1 credit	_____
* MUS 631	Church Music Administration & Philosophy	2 credits	_____
* MUS 632	Song of the Church	3 credits	_____
MUS 633	Survey of Choral Literature: Renaissance & Baroque	2 credits	_____
MUS 634	Survey of Choral Literature: Mid 18 th -century to Present	2 credits	_____
MUS 636	Pedagogy of Orchestral Instruments	2 credits	_____
MUS 637	Organ Skills (2 semesters),	4 credits	_____
MUS 638	Vocal Pedagogy	2 credits	_____
MUS 639	Piano Pedagogy (2 Semesters)	2 credits	_____
MUS 640	Graduate Choral Conducting	2 credits	_____
MUS 642	Applied Conducting	2 credits	_____
	NOTE: This cannot be in the conductor's primary area		
MUS 643	Graduate Seminar in Choral Conducting	2 credits	_____

MUS 651	Graduate Orchestration	2 credits	_____
* MUS 652	Music in Christian Worship	3 credits	_____
* MUS 653	Music Theology	2 credits	_____
MUS 654 (A,B)	Vocal Diction (2 semesters, 1 credit hour)	2 credits	_____
MUS 657	Analytical Techniques II	3 credits	_____
MUS 658	Counterpoint in the Style of the 16 th Century	3 credits	_____
MUS 659	Counterpoint in the Style of the 18 th Century	3 credits	_____
MUS 660	Organ History and Literature I	2 credits	_____
MUS 661	Organ History and Literature II	2 credits	_____
MUS 680	Special Topics in Music	1-3 credits	_____
* MUS 681	Topics in Church Music	1 credit	_____
	(Music and Ethics in the Church, Worship Music and Race, Congregational Music Research Methodology, Music and Race in the Church, Emerging Technology, Worship Design, Popular Music and American Christianity, and other topics as identified.)		
* MUS 701/702	Spiritual Formation for Ministry I or II	1 credit	_____

	Total Electives	6 credits	
	Total Overall	33 credits	_____

* To qualify for the designation "with an emphasis in Church Music," students must complete six hours of elective study in church music. The church music courses are denoted by the asterisk (*).

4.8.4 Master of Music in Performance

Major Area

MUS 565/566/567/574/568 560/561/562/569/563	Applied Voice/Piano/Organ/ Harpsichord/or Instrumental	8 credits	_____
MUS 595	Graduate Ensemble (2 semesters)* *Organ majors may substitute MUS 640	2 credits	_____
MUS 625	Opera History and Literature (<i>vocal perf. only</i>)	2 credits	_____
MUS 626	Oratorio Aria Preparation (<i>vocal perf. only</i>)	1 credit	_____
MUS 660	Organ History and Literature I (<i>organ perf. only</i>)	2 credits	_____
MUS 661	Organ History and Literature II (<i>organ perf. only</i>)	2 credits	_____
MUS 685	Seminar in the Major (<i>all other instruments</i>) (2 semesters)	2 credits	_____
MUS 575	Graduate Recital	0 credits	_____
	Total Major Area	12 - 14 credits	

Other Studies in Music

MUS 605	Introduction to Graduate Studies in Music	3 credits	_____
MUS 620	Historical Study of Musical Styles and Literature	3 credits	_____
MUS 636	Pedagogy of Orchestral Instruments OR	2 credits	_____
MUS 637	Organ Skills (2 semesters) OR	4 credits	_____
MUS 638	Vocal Pedagogy OR	2 credits	_____
MUS 639	Piano Pedagogy (2 Semesters)	2 credits	_____
MUS 656	Analytical Techniques I	3 credits	_____
	Total Other Studies in Music	11 - 13 credits	

Elective Studies in Supportive Areas

10 credits from among the following:

MUS 570	(Secondary) Applied Music	1 credit	_____
MUS 620	Historical Study of Musical Styles and Literature (Rotating Topics: Renaissance, Baroque, Classical, Romantic, Twentieth Century and American Music)	3 credits	_____
MUS 621	Service Playing	2 credits	_____
MUS 622	Collaborative Piano Vocal Literature I	2 credits	_____
MUS 623	Collaborative Piano Vocal Literature II	2 credit	_____
MUS 625	Opera History and Literature	2 credits	_____
MUS 626	Oratorio Aria Preparation	1 credit	_____
* MUS 631	Church Music Administration & Philosophy	2 credits	_____
* MUS 632	Song of the Church	3 credits	_____
MUS 633	Survey of Choral Literature: Renaissance & Baroque	2 credits	_____
MUS 634	Survey of Choral Literature: Mid 18 th -century to Present	2 credits	_____
MUS 636	Pedagogy of Orchestral Instruments	2 credits	_____
MUS 637	Organ Skills (2 semesters)	4 credits	_____
MUS 638	Vocal Pedagogy	2 credits	_____

MUS 639	Piano Pedagogy (2 Semesters)	2 credits	_____
MUS 640	Graduate Choral Conducting	2 credits	_____
MUS 640	Graduate Choral Conducting Techniques	2 credits	_____
MUS 641	Graduate Orchestral Conducting Techniques	2 credits	_____
MUS 642	Applied Conducting	2 credits	_____
MUS 643	Graduate Seminar in Choral Conducting	2 credits	_____
MUS 645	Survey of Orchestral Literature	2 credits	_____
MUS 646	Survey of Wind Ensemble Literature	2 credits	_____
MUS 650	Composition/Arranging	2 credits	_____
MUS 651	Graduate Orchestration	2 credits	_____
* MUS 652	Music in Christian Worship	3 credits	_____
* MUS 653	Music Theology	2 credits	_____
MUS 657	Analytical Techniques II	3 credits	_____
MUS 658	Counterpoint in the Style of the 16 th Century	3 credits	_____
MUS 659	Counterpoint in the Style of the 18 th Century	3 credits	_____
MUS 660	Organ History and Literature I	2 credits	_____
MUS 661	Organ History and Literature II	2 credits	_____
MUS 680	Special Topics in Music	1-3 credits	_____
* MUS 681	Topics in Church Music	1 credit	_____
	(Music and Ethics in the Church, Worship Music and Race, Congregational Music Research Methodology, Music and Race in the Church, Emerging Technology, Worship Design, Popular Music and American Christianity, and other topics as identified.)		
* MUS 701/702	Spiritual Formation for Ministry I or II	1 credit	_____
	Total Electives	10 credits	
	Total Overall	33 - 37 credits	_____

* To qualify for the designation “with an emphasis in Church Music,” students must complete six hours of elective study in church music. The church music courses are denoted by the asterisk (*).

4.8.5 Collaborative Piano

The Master of Music in Collaborative Piano (MMCP), offered by Townsend School of Music, is intended to allow talented pianists, who have completed an undergraduate degree in music to enter an intense period of graduate, professional study that will prepare them for a career in collaborative piano. This is distinct from an MM in Performance (Piano), in that piano performance is directed towards solo performance. A collaborative pianist requires a different focus in training, with an emphasis on accompanying and chamber music. Collaborative Piano graduate students will choose one of two areas of emphasis: Vocal or Instrumental Music. Advanced private study and literature classes distinguish the areas.

4.8.5.1. Master of Music in Collaborative Piano (Vocal)

Major Area

MUS 540	Applied Piano: Collaborative I	2 credits	_____
MUS 541	Applied Piano: Collaborative II	2 credits	_____
MUS 542	Applied Piano: Advanced Coll. I (Vocal)	2 credits	_____
MUS 543	Applied Piano: Advanced Coll. II (Vocal)	2 credits	_____
MUS 546	Techniques of Vocal Coaching	2 credits	_____
MUS 575	Graduate Recital	0 credits	_____
MUS 595	Graduate Ensemble	2 credits	_____
MUS 622	Collaborative Piano Vocal Literature I	2 credits	_____
MUS 623	Collaborative Piano Vocal Literature II	2 credit	_____
MUS 625	Opera History and Literature	2 credits	_____
MUS 626	Oratorio Aria Preparation	1 credit	_____
Total Major Area		19 credits	

Other Studies in Music

MUS 605	Introduction to Graduate Studies in Music	3 credits	_____
MUS 620	Historical Study of Musical Styles and Literature	3 credits	_____
MUS 633	Survey of Choral Literature: Renaissance & Baroque OR	2 credits	_____
MUS 634	Survey of Choral Literature: Mid 18 th -century to Present	2 credits	_____
MUS 654 (A,B)	Vocal Diction (2 semesters, 1 credit hour)	2 credits	_____
MUS 656	Analytical Techniques I	3 credits	_____
Total Other Studies in Music		13 credits	

Electives

6 credits from among the following:

MUS 560, 562, 569, 563	Applied Performance Lessons (non-piano)	2 credits	_____
MUS 570	(Secondary) Applied Music	1 credit	_____
MUS 620	Historical Study of Musical Styles and Literature (Rotating Topics: Renaissance, Baroque, Classical, Romantic, Twentieth Century and American Music)	3 credits	_____
MUS 621	Service Playing	2 credits	_____

MUS 622	Collaborative Piano Vocal Literature I	2 credits	_____
MUS 623	Collaborative Piano Vocal Literature II	2 credit	_____
MUS 625	Opera History and Literature	2 credits	_____
MUS 626	Oratorio Aria Preparation	1 credit	_____
* MUS 631	Church Music Administration & Philosophy	2 credits	_____
* MUS 632	Song of the Church	3 credits	_____
MUS 633	Survey of Choral Literature: Renaissance & Baroque	2 credits	_____
MUS 634	Survey of Choral Literature: Mid 18 th -century to Present	2 credits	_____
MUS 636	Pedagogy of Orchestral Instruments	2 credits	_____
MUS 637	Organ Skills (2 semesters),	4 credits	_____
MUS 638	Vocal Pedagogy	2 credits	_____
MUS 639	Piano Pedagogy (2 Semesters)	2 credits	_____
MUS 640	Graduate Choral Conducting	2 credits	_____
MUS 640	Graduate Choral Conducting Techniques	2 credits	_____
MUS 641	Graduate Orchestral Conducting Techniques	2 credits	_____
MUS 642	Applied Conducting	2 credits	_____
MUS 643	Graduate Seminar in Choral Conducting	2 credits	_____
MUS 645	Survey of Orchestral Literature	2 credits	_____
MUS 646	Survey of Wind Ensemble Literature	2 credits	_____
MUS 647	Collaborative Piano Chamber Music Lit. I	2 credits	_____
MUS 648	Collaborative Piano Chamber Music Lit. II	2 credits	_____
MUS 650	Composition/Arranging	2 credits	_____
MUS 651	Graduate Orchestration	2 credits	_____
* MUS 652	Music in Christian Worship	3 credits	_____
* MUS 653	Music Theology	2 credits	_____
MUS 657	Analytical Techniques II	3 credits	_____
MUS 658	Counterpoint in the Style of the 16 th Century	3 credits	_____
MUS 659	Counterpoint in the Style of the 18 th Century	3 credits	_____
MUS 660	Organ History and Literature I	2 credits	_____
MUS 661	Organ History and Literature II	2 credits	_____
MUS 680	Special Topics in Music	1-3 credits	_____
* MUS 681	Topics in Church Music (Music and Ethics in the Church, Worship Music and Race, Congregational Music Research Methodology, Music and Race in the Church, Emerging Technology, Worship Design, Popular Music and American Christianity, and other topics as identified.)	1 credit	_____
* MUS 701/702	Spiritual Formation for Ministry I or II	1 credit	_____
	Total Electives	6 credits	
	Total Overall	36 credits	_____

* To qualify for the designation “with an emphasis in Church Music,” students must complete six hours of elective study in church music. The church music courses are denoted by the asterisk (*).

4.8.5.2. Master of Music in Collaborative Piano (Instrumental)

Major Area

MUS 540	Applied Piano: Collaborative I	2 credits	_____
MUS 541	Applied Piano: Collaborative II	2 credits	_____
MUS 544	Applied Piano: Advanced Coll. I (Chamber)	2 credits	_____
MUS 545	Applied Piano: Advanced Coll. II (Chamber)	2 credits	_____
MUS 575	Graduate Recital	0 credits	_____
MUS 595	Graduate Ensemble	2 credits	_____
MUS 647	Collaborative Piano Chamber Music Literature I	2 credits	_____
MUS 648	Collaborative Piano Chamber Music Literature II	2 credits	_____
Total Major Area		14 credits	

Other Studies in Music

MUS 605	Introduction to Graduate Studies in Music	3 credits	_____
MUS 620	Historical Study of Musical Styles and Literature	3 credits	_____
MUS 645	Orchestral Literature	2 credits	_____
MUS 646	Wind Ensemble Literature	2 credits	_____
MUS 656	Analytical Techniques I	3 credits	_____
Total Other Studies in Music		13 credits	

Electives

6 credits from among the following:

MUS 560, 562, 569, 563	Applied Performance Lessons (non-piano)	2 credits	_____
MUS 570	(Secondary) Applied Music	1 credit	_____
MUS 620	Historical Study of Musical Styles and Literature (Rotating Topics: Renaissance, Baroque, Classical, Romantic, Twentieth Century and American Music)	3 credits	_____
MUS 621	Service Playing	2 credits	_____
MUS 622	Collaborative Piano Vocal Literature I	2 credits	_____
MUS 623	Collaborative Piano Vocal Literature II	2 credit	_____
MUS 625	Opera History and Literature	2 credits	_____
MUS 626	Oratorio Aria Preparation	1 credit	_____
* MUS 631	Church Music Administration & Philosophy	2 credits	_____
* MUS 632	Song of the Church	3 credits	_____
MUS 633	Survey of Choral Literature: Renaissance & Baroque	2 credits	_____
MUS 634	Survey of Choral Literature: Mid 18 th -century to Present	2 credits	_____
MUS 636	Pedagogy of Orchestral Instruments	2 credits	_____
MUS 637	Organ Skills (2 semesters),	4 credits	_____
MUS 638	Vocal Pedagogy	2 credits	_____
MUS 639	Piano Pedagogy (2 Semesters)	2 credits	_____
MUS 640	Graduate Choral Conducting	2 credits	_____
MUS 640	Graduate Choral Conducting Techniques	2 credits	_____
MUS 641	Graduate Orchestral Conducting Techniques	2 credits	_____
MUS 642	Applied Conducting	2 credits	_____
MUS 643	Graduate Seminar in Choral Conducting	2 credits	_____

MUS 645	Survey of Orchestral Literature	2 credits	_____
MUS 646	Survey of Wind Ensemble Literature	2 credits	_____
MUS 650	Composition/Arranging	2 credits	_____
MUS 651	Graduate Orchestration	2 credits	_____
* MUS 652	Music in Christian Worship	3 credits	_____
* MUS 653	Music Theology	2 credits	_____
MUS 657	Analytical Techniques II	3 credits	_____
MUS 658	Counterpoint in the Style of the 16 th Century	3 credits	_____
MUS 659	Counterpoint in the Style of the 18 th Century	3 credits	_____
MUS 660	Organ History and Literature I	2 credits	_____
MUS 661	Organ History and Literature II	2 credits	_____
MUS 680	Special Topics in Music	1-3 credits	_____
* MUS 681	Topics in Church Music	1 credit	_____
	(Music and Ethics in the Church, Worship Music and Race, Congregational Music Research Methodology, Music and Race in the Church, Emerging Technology, Worship Design, Popular Music and American Christianity, and other topics as identified.)		
* MUS 701/702	Spiritual Formation for Ministry I or II	1 credit	_____
	Total Electives	6 credits	
	Total Overall	33 credits	_____

* To qualify for the designation "with an emphasis in Church Music," students must complete six hours of elective study in church music. The church music courses are denoted by the asterisk (*).

4.8.6 Artist Diploma in Performance
Major Area

Collaborative Piano Vocal Emphasis

MUS 540	Applied Piano: Collaborative I (1 semester)	2 credits	_____
MUS 541	Applied Piano: Collaborative II (1 semester)	2 credits	_____
MUS 542	Applied Piano: Advanced Coll. I (Vocal) (1 semester)	2 credits	_____
MUS 543	Applied Piano: Advanced Coll. II (Vocal) (1 semester)	2 credits	_____
MUS 546	Techniques of Vocal Coaching	2 credits	_____

Collaborative Piano Instrumental Emphasis

MUS 540	Applied Piano: Collaborative I (1 semester)	2 credits	_____
MUS 541	Applied Piano: Collaborative II (1 semester)	2 credits	_____
MUS 544	Applied Piano: Advanced Coll. I (Chamber) (1 semester)	2 credits	_____
MUS 545	Applied Piano: Advanced Coll. II (Chamber) (1 semester)	2 credits	_____

Organ Performance

MUS 567	Organ (4 semesters)	4 credits	_____
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Instrumental Performance

MUS 568	Instrumental Applied (4 semesters)	4 credits	_____
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Strings Performance

MUS 56CW	Violin, Center for Strings (4 semesters)	4 credits	_____
MUS 56CX	Viola, Center for Strings (4 semesters)	4 credits	_____
MUS 56CY	Cello, Center for Strings (4 semesters)	4 credits	_____
MUS 56CZ	Double-Bass, Center for Strings (4 semesters)	4 credits	_____

ALL Artist Diploma Students

MUS 595	Graduate Ensemble (0 – 4 semesters)	1 credit	_____
MUS 575	Graduate Recital (2 semesters)	0 credits	_____

Total Major Area 8-24 credits

Electives

MUS 569	Harpsichord	2 credits	_____
MUS 560	Voice	2 credits	_____
MUS 561	Piano	2 credits	_____
MUS 562	Organ	2 credits	_____
MUS 570	Applied Music: <i>Instrumental, Keyboard, or Vocal</i>	1 credit	_____
MUS 595	Graduate Ensemble	1 credit	_____
MUS 622	Collaborative Piano Vocal Literature I	2 credits	_____
MUS 623	Collaborative Piano Vocal Literature II	2 credits	_____
MUS 625	Opera History and Literature	2 credits	_____
MUS 626	Oratorio Aria Preparation	1 credit	_____
MUS 633	Survey of Choral Literature: Renaissance & Baroque	2 credits	_____
MUS 634	Survey of Choral Literature: Mid-18 th -century to Present	2 credits	_____
MUS 637A	Organ Skills I	2 credits	_____
MUS 637B	Organ Skills II	2 credits	_____
MUS 640	Graduate Choral Conducting and Technique	2 credits	_____
MUS 643	Graduate Seminar in Choral Conducting	2 credits	_____

MUS 647	Collaborative Piano Chamber Music Literature I	2 credits	_____
MUS 648	Collaborative Piano Chamber Music Literature II	2 credits	_____
MUS 660	Organ Literature and History I	2 credits	_____
MUS 661	Organ Literature and History II	2 credits	_____
	Total Elective Studies	0-12 credits	
	Total Overall	20-24 credits	

Students may audit (0 credits) any class approved by the Dean, the Director of Graduate Studies and/or the Director of the Center for Strings. This includes classes outside of the School of Music (i.e. foreign language study, business and entrepreneurship, etc.)

4.9 Policy Statement Regarding Teaching of 500 - 700 Level Courses

Two levels of faculty members teach 500, 600, and 700 courses in the Townsend School of Music:

1. Graduate faculty members.
2. Faculty, not members of the graduate faculty, but with particular performance and/or pedagogical specialties.

Note: Faculty who are not members of the graduate faculty may teach remedial classes.

5.0 Administration of Graduate Student's Program

5.1 Diagnostic Entrance Examinations for Degree Programs

Prior to acceptance in a TSM graduate degree program, students must take a Music Theory/Musicianship and Music History diagnostic examination (see **Appendices A and B**). Normally, this is administered following the student's applied skills audition.

Prior to the first day of classes, all Master of Music students will take the **Keyboard Skills Assessment** (see **Appendix C** for details).

Students pursuing the Master of Music in Vocal Performance, Master of Music in Choral Conducting, Master of Music in Church Music (Voice emphasis), and Master of Music in Collaborative Piano (Vocal emphasis) will be given a diagnostic examination in English, Italian, French, and German Lyric Diction (choral conducting students and church music students with voice as the primary instrument will also be tested in Latin Lyric Diction according to Roman usage) following admittance to the program and prior to the first day of classes in the first semester of study (see **Appendix D** for further details).

5.2 Diagnostic Remediation

Following completion of the diagnostic exams, the Director of Graduate Studies will inform students of their performance, at the earliest possible convenience. If the student has failed to demonstrate competency, the student will be informed which area(s) require extra attention, and they will be allowed to study these specific areas over the summer months. In the fall semester immediately following admittance to the program, these students will re-take the portion(s) of the diagnostic examination in which competence was not demonstrated. This re-testing should occur after the first two weeks of classes, but no later than the first four weeks of classes. If the student is able to demonstrate competency in the needed areas of study, then no further action will be taken. Those who fail to demonstrate competency in the needed areas of deficiency will be placed on academic probation, and shall be required to successfully complete remedial course work in the area of deficiency to achieve a satisfactory level of competency.

Remediation courses (MUS 501 Musicology 1; MUS 502 Musicology 2; and MUS 556 Music Theory Review) are assigned 1 credit hour, for which you will receive a grade

that is factored into your overall grade point average, do NOT count towards your degree requirements.

A satisfactory level of competency in areas of deficiency shall be demonstrated by successfully completing remedial course work.

Students will be advised to consult with the professor in preparation for this final re-take of the examination. Students who pass the re-examination or successfully pass the remediation course at the end of the term will be restored to satisfactory status (academic probation removed), and will require no further action. Students who fail to demonstrate competency following this second re-take of the examination or completion of remediation will be excused from the graduate program.

5.3 Plan of Study

Following acceptance to a graduate degree program, the student meets with the Director of Graduate Studies to design a tentative Plan of Study. This is used to advise the student for the first semester's course of study. The student will be assigned a permanent faculty advisor by the third week of the student's first semester. Using the advising tables listed in the Graduate Handbook (See 4.8), the assigned faculty advisor will work with the student to formulate an official Plan of Study that is appropriate for the particular degree and the student's individual goals, interests, and capabilities. The faculty advisor and Director of Graduate Studies work together to make sure the Plan of Study includes provisions to remove any deficiencies which have surfaced through the diagnostic entrance examinations.

5.4 Graduate Student Committees

5.4.1 Graduate Committee

The Director of Graduate Studies and the student's faculty advisor will create a Graduate Committee for each student. The specific functions of the committee are:

- A. Counsel and advice
- B. Administration and evaluation of written and oral examinations

The Graduate Committee shall consist of three (3) faculty members of which two (2) must be members of the graduate faculty. The chair of the committee will be the student's major professor. If the major professor is a General Faculty Associate member, the chair of the department/area will serve as the chair of the committee. While the Dean or the Director of Graduate Studies may serve on a graduate committee, they serve as ex-officio members of all graduate student committees.

5.4.2 Performance Evaluation Committee

Evaluation of semester juries, preliminary recital hearings, and the public degree recital is performed by a jury consisting of faculty in the student's area of applied study however it is possible that one member of the performance evaluation committee could be assigned from outside the student's area of applied study. For the public degree recital, the student's major professor will serve as chair of this committee.

5.5 Time for Graduate Committee Formation

The student's Graduate Committee shall be established at the beginning of the second semester of the student's graduate program.

6.0 Lead Times and Sequences

6.1 Graduate & Artist Diploma Recitals

The recital will consist of repertoire learned while the student is in residence for the degree. The student must be enrolled for applied music and graduate recital during the term in which a recital is given. The content of the recital must be approved by the student's major professor and should be finalized in the semester before the public recital occurs. (See **Section 7** for further details regarding the **Graduate & Artist Diploma Recital**.)

6.2 Application for Graduation

Students apply for graduation with the Director of Graduate Studies and the University Registrar via MyMercer to insure proper progress through the degree. Students must apply for graduation during the semester prior to the semester in which they intend to graduate.

6.3 Establishment of the Written and Oral Comprehensive Examinations

All incompletes must be removed, all deficiencies completed, and the graduate recital completed before a student takes the final written and oral comprehensive examinations. The Director of Graduate Studies will schedule the comprehensive written exam between weeks 8 – 9 and the comprehensive oral exam between weeks 10 – 12 of the final semester of enrollment. The date will be scheduled during the second week of the student's last semester of study.

7.0 Graduate & Artist Diploma Recital

7.1 Scheduling

Graduate and Artist Diploma recitals will be scheduled no later than the second week of the semester in which the recital will be performed.

All Graduate and Artist Diploma recitalists will present a preliminary recital hearing no later than two weeks (14 calendar days) prior to the scheduled performance. Your applied professor is required to bring to your hearing the "Recital Hearing Form" (Appendix G). You are required to bring three (3) copies of your completed program, edited program notes, and a repertoire sheet, which includes timings totaled by song/piece, section, and full recital. Please coordinate with the Music Secretary regarding the printing of the program and accompanying notes for the recital hearing. You must allow sufficient time (at minimum 10 business days) for the office to process and prepare the program prior to the hearing.

Due to the nature of conducting recitals, the hearing for conducting majors will be two rehearsals prior to the performance. The hearing committee will be comprised of a minimum

of three faculty members: the major professor, any other departmental faculty, and one additional faculty member (if necessary) who will hear both the preliminary recital and the public recital. The student will receive grades at both. If the student does not receive a passing grade at the preliminary recital, the public recital will be cancelled and rescheduled in the following semester.

Once a recital is scheduled on the School of Music calendar, a \$25 fee will be assessed for every change of date.

A Recital Reservation Form (**Appendix F**) must be obtained from and submitted to the Music Secretary in the music office. A recital reservation will include a thirty-minute (30) setup time before the program and a thirty-minute (30) breakdown and storage time after the program. An additional thirty-minutes (30) of setup time may be requested for percussion and composition recitals.

7.2 Location

Recitals will be presented in Fickling Hall in the McCorkle Music Building, Newton Chapel, or in the salon of the Bell House. The supervising applied teacher and the Director of Graduate Studies must approve any other performance site.

7.3 Preferred Recital Times

Preferred recital times are:

Monday	6:00
Tuesday	5:00
Thursday	3:30
Friday	3:30 or 5:00

Graduate students may request an evening performance time for their recital. The request for an evening recital must have approval of both the Supervising Applied Teacher and the Director of Graduate Studies before it will be scheduled in the Music Office.

7.4 Length of Recital

A minimum of fifty-minutes (50) and a maximum of sixty-minutes (60) of music are required for MMP, MMCP, and AD students. A minimum of thirty-minutes (30) and a maximum of fifty-minutes (50) are required of MMCM and MMC students.

7.5 Reservations

All reservations for recitals are made through the Music Secretary in the music office between the hours of 9:00 a.m. and 11:30 a.m., and 2:30 p.m. and 4:30 p.m. Monday through Friday. Recitals may not be scheduled against a faculty or ensemble performance. **Graduate recitals (MM) must be performed no later than the first 7 weeks of the final semester (prior to midterm) of study** in order to allow the student to take the written comprehensive and oral comprehensive examinations during weeks 9 – 12 of the semester.

Non-degree recitals may be scheduled thirty (30) calendar days prior to the recital date and must be presented before November 19 for fall recitals or March 4 for spring recitals.

7.6 Exceptions

The Dean of Townsend School of Music and Director Graduate Studies must approve any deviations from the specified recital policies.

7.7 Cancellations and Rescheduling

Notice of cancellation or change of recital date must be submitted in writing to the Music Secretary in the music office. Permission to reschedule a recital date must be granted by the Director of Graduate Studies. In the event that a reservation is added or changed after the first day of class, the new reservation may not supplant a previously scheduled faculty or student performance.

7.8 Rehearsals

Rehearsal time may be reserved when the hearing is scheduled or a maximum of 15 days before the hearing. Scheduled rehearsal time for hearings will be deducted from the allocated rehearsal hours. Up to four (4) hours of rehearsal time (including setup and breakdown) in the hall may be distributed as the performer desires. In the event of unusual setup and breakdown circumstances, an additional thirty-minutes (30) of time may be reserved for each rehearsal.

7.9 Unscheduled Rehearsals

Impromptu rehearsals may be held in the halls on a first-come basis for a maximum of one hour. Permission to use the halls during unscheduled times must be given by the Music Secretary.

7.10 Printed Programs and Program Notes

Preparation of the printed program and required program notes is the responsibility of the performer. However, the printing of the program must have the approval of the student's applied teacher regarding content, form, and program notes. Students are required to follow the specifications given by the Music Secretary using the provided template in the music office. The applied teacher has the final approval of the recital program. In the event the applied teacher is an Associate Member of the Faculty, the Associate Member and the Chair of the applied area must jointly share the final approval of the recital program.

You will be assessed a \$25.00 non-refundable fee to cover the cost of printing your recital program and accompanying program notes.

Your final, approved program and required, accompanying program notes must be submitted to the Music Secretary no later than 10 *business* days before the recital date. All deadlines must be strictly adhered to. Failure to submit your program in a timely manner could result in significant delays in its printing. An official, printed program and approved programs notes are required for the performance of the recital.

7.11 Recording and Performance Set-up

Once the Music Office has officially scheduled your recital, meet with the Recording Supervisor to enter your recital date on the calendar. A fee of \$25.00 is **required** for the video and audio recording of recitals. A check payable to **Townsend School of Music Graduate Studies** is to be submitted to the Music Secretary no later than 30 days prior to the recital. A member of the recording studio staff will record each approved performance for which the recording fee has been submitted. Staff members will be available thirty-minutes (30) before the performance to assist with pre-concert setup of recording equipment, and for thirty-minutes (30) following the concert to assist with recording equipment breakdown and storage. ***If you perform your recital off-campus, you MUST provide a recorded copy of your recital to the front office for inclusion in your permanent record.***

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

7.11.A Livestreaming of Recitals

The livestreaming of all concerts and recitals must be pre-approved by your applied instructor, the Recording Supervisor, and the Music Office.

Please complete and submit the signed **TSM Concert & Recital Livestream Request Form (Appendix R)** no later than three weeks before the scheduled date of your recital. Email a copy of the signed form to Dr. Myrick (myrick_nw@mercer.edu) on the same day you submit the original form to the Music Office. *Requests for concert/recital livestreaming may not be honored if your form is submitted later than three weeks before the concert/recital.*

7.12 Special Recordings

Any Townsend School of Music student or personnel may reserve Townsend School of Music facilities for the purpose of producing an audition recording. Facilities can be reserved according to availability and established priorities. Townsend School of Music equipment may be used for producing recordings or duplications if the following conditions are met:

1. Fees will be assessed for use of the equipment.
2. Recording Studio personnel must be contracted to serve as technicians for recordings using Townsend School of Music equipment.
3. The user will pay all fees for personnel and supplies.

Recordings made without School of Music equipment require no fees. Personnel in the Music Office must approve any recording attempted in Townsend School of Music facilities. Townsend School of Music video equipment is not available for student recordings of any type without direct faculty notification and supervision.

7.13 Use of Harpsichord in Fickling Hall

For specific policy regarding the use of the harpsichord in Fickling Hall, please turn to **Appendix L** of this Handbook.

8.0 Accompanist Allocation, Practice Rooms, and Music Technology

8.1 Departmental Accompanists – Allocation

Graduate students may request an assigned accompanist for lessons. The allocation of time is as follows:

2 hours credit = 30 minutes in studio and 30 minutes in rehearsal

4 hours credit = 60 minutes in studio and 60 minutes in rehearsal

Any extra time requires the student to pay the accompanist at a rate agreed upon by both the student and accompanist. Students may also pay an accompanist who is not a part of the accompanist allocation program. However, the student's applied teacher must approve the person selected by the student.

8.2 Recital Accompanists

Instrumental and vocal students who wish to have an accompanist assigned to them for a required recital must submit their proposal to the Music Secretary in the music office no later than October 15 for a spring recital and April 15 for a fall recital.

8.3 Practice Rooms

On the first Thursday of classes at the beginning of the term, practice room assignments are made following the 3:30 p.m. convocation in the Neva Langley Fickling Hall in the McCorkle Music Building. The meeting includes a welcome and announcements for both graduate and undergraduate students, and will conclude with practice room sign-up.

The following rules apply to student use of the practice rooms, including scheduling of the rooms:

- Each student will be allowed a maximum dedicated time of 4 hours per day:
 - 2 hours in Prime Time (7:00 a.m.-5:00 p.m.)
 - 2 hours during other times
- No more than 2 consecutive hours may be reserved at any given time.
- Students are encouraged to observe their practice schedule conscientiously. Make practice part of your daily routine.
- Students leaving instrument(s) and equipment in a practice room longer than 10 minutes, may have the instrument/equipment removed so another student can utilize the room.
- Practice rooms with grand pianos are reserved for applied piano students, staff and graduate student accompanist rehearsal and coaching, and for chamber music rehearsal.
- If a student finds a scheduled room unoccupied, she/he is at liberty to use the room for the scheduled hour, if the person reserving the room arrives later than 10 minutes after the scheduled practice time.
- Following the initial sign-up period, if practice room hours remain unclaimed, additional hours may be claimed by students on a first-come, first-served basis.

- Students may bring water, in a sealable container, into practice rooms. DO NOT place the water container on or near the pianos.
- Practice rooms should be kept clean.
- Equipment assigned to the practice room, including chairs and music stands, should not be removed from room.

Routine maintenance problems with practice pianos are handled as a matter of course by the tuner-technician at the time of bi-annual tunings. However, substantial problems with the practice instruments or with the practice rooms themselves should be reported to the Music Office.

8.4 Music Technology

McCorkle Music building has a fully equipped computer technology room. You may gain access to the room by activating your Bear Card. To activate your Bear Card to enter the room, please see the Music Secretary in the music office. The technology center is for projects using synthesizer technology and music writing computer software. It is not for general use such as email or word processing.

8.5 Fickling Hall Recording Studio

Only those graduate students approved by the Music Office, Mr. Rob Evans, Dr. Nathan Myrick, and/or the Director of Graduate Studies may operate the recording equipment in Fickling Recital Hall. All other use of Fickling Hall recording equipment and software must be supervised by a qualified faculty member.

9.0 Facilities

9.1. Guidelines for use of the McCorkle Music Building

1. All events in the McCorkle Music Building will be scheduled through the School of Music, Music Office.
2. Priority for scheduling events will be made with the following considerations:
 - a. School of Music educational activities take precedence
 - b. College of Liberal Arts and University activities receive second priority
 - c. External organizations that are compatible with the proper use of the specialized music facility and share a common educational purpose will be considered next
 - d. Other activities and organizations that do not conflict with any of the previously scheduled activities will also be considered
3. Lockers
 - a. Students will obtain locker combinations for the McCorkle Music Building hallway lockers from the Administrative Secretary in the School of Music Office.
 - i. \$5 deposit is required.

- b. Students will obtain locker combinations for the instrumental storage room cabinets from the Music Office. A \$5 deposit is required.
4. Practice Rooms
- a. Sign-up sheets will be posted on the practice room doors for scheduling individual practice times.
 - b. Priority is given to piano majors for the use of practice rooms 171 and 172.
 - c. Leave all benches, chairs, and music stands in their assigned practice rooms.
 - d. Take care of our instruments. Do not set any sharp objects (instruments, instrument cases, etc.), food, or drinks on any piano in the building.
 - e. Percussion students may obtain a key for the percussion practice room (142) from the Administrative Assistant in the School of Music Office.
5. Neva Langley Fickling Hall
- a. Recording
All recording activities are scheduled through the Recording Supervisor for the School of Music. The recording session must be scheduled at least three weeks before the performance date.
 - b. Rehearsal/Faculty
Faculty and representatives of School-approved events may reserve rehearsal time in the recital hall. All rehearsal times are booked through the Music Office.
 - c. Rehearsal/Students
Students may use the recital hall facilities for practice only when preparing for a recital appearance. The following are maximum time-slots available:
 - i. Senior recital (full recital) - six (6) hours
 - ii. Junior recital or senior half recital – three (3) hours.

All rehearsal times are booked through the Administrative Secretary in the School of Music office. Except for organists, the recital hall will not be available for routine practice. During the day, organists may sign out practice time in the hall directly with the Administrative Secretary in the School of Music office. Additional practice times may be allotted to student organists at the request of the Organ professor.

- d. Maintenance
 - i. The person reserving time in the hall will be held responsible for the security of instruments and the physical condition of the hall during time(s) reserved.
 - ii. Piano covers must be correctly placed on the pianos except during rehearsal(s) or performance(s). No equipment, flowers, plants, or other articles are to be set on the grand pianos.
 - iii. The stage must be cleared of stands, chairs, risers, etc., unless prior approval is received.
 - iv. Stands, chairs, pianos that are assigned to the recital hall area may not be removed.
 - v. No food, beverages, gum, etc., are allowed in the recital hall.

- vi. The movable walls on stage remain in the locked position. These walls may not be moved without the permission of the Music faculty and staff.
- vii. Scraping the stage floor with sharp or heavy objects is prohibited.
- viii. The mezzanine level is a restricted area for all students. Only organ students have permission to practice in this area.
- ix. Use of the recital hall is restricted to 189 persons.
- x. Smoking is prohibited throughout the entire McCorkle Music Building.
- xi. The person responsible shall see that all doors to the recital hall are securely locked before departing.
- xii. Ushers and stage managers are scheduled by the Music Office for Mercer ensembles, faculty programs, and guest recitals. Other events must provide their own usher and stage staff.
- xiii. All programs must be prepared by the Music Office. Program printing costs for recitals that are not required in the concert program are paid for by the performers.

9.2 Guidelines for the use of the Neva Langley Fickling Hall by external organizations

1. Scheduling

All events in the Neva Langley Fickling Hall will be scheduled through the Music Office.

2. Booking

The Neva Langley Fickling Hall is heavily booked by the School of Music. Only events that are compatible with the proper use of the specialized music facility will be scheduled. Priority for scheduling events will be made with the following considerations:

- a. School of Music educational activities take precedence.
- b. College of Liberal Arts and University activities receive second priority.
- c. External organizations that share a common educational purpose will be considered.
- d. Other external activities and organizations (non-Mercer groups) that do not conflict with any of the previously scheduled activities will also be considered.
- e. External events must be booked after October 15 of the academic calendar year and not earlier than two months before the scheduled event.

3. Rental fees:

- a. \$800 rental fee per day for use of the hall by external organizations.
- b. \$200 minimum fee for non-profit music societies or organizations that have a common educational purpose as approved by the School of Music.

4. Recording

Organizations will schedule all recording activities through the Recording Supervisor (fee negotiable) in the School of Music. The recording session must be scheduled at

least three weeks before the date of the event. Recording equipment can only be operated by authorized personnel.

5. Stage Manager and Ushers

Organizations must schedule an approved stage manager and ushers (fees negotiable) with the Music Coordinator. The stage manager will be present throughout the organization's event and will see that all guidelines are met. Lighting equipment may only be operated by authorized personnel.

6. Security

All doors to the recital hall must be securely locked before departing.

7. Maintenance

- a. The organization reserving time in the hall will be held responsible for the security of instruments and the physical condition of the hall during time(s) reserved. The organization will be required to pay for damages to furniture, musical instruments or the hall.
- b. Piano covers must be correctly placed on the pianos except during rehearsal or performance. No equipment, flowers, plants, or other articles are to be set on the grand pianos.
- c. The stage must be cleared of stands, chairs, risers, etc., unless prior approval is received.
- d. Stands, chairs, pianos that are assigned to the recital hall area may not be removed.
- e. No food, beverages, gum, etc. are allowed in the recital hall.
- f. The movable walls on stage must remain in the locked position. These walls may not be moved without the permission of the Music faculty and staff.
- g. The mezzanine level is a restricted area for all persons.
- h. Scraping the stage floor with sharp or heavy objects is prohibited.
- i. Use of the recital hall is restricted to 189 persons.
- j. Smoking is prohibited throughout the entire McCorkle Music Building.
- k. Photography or videotaping is not allowed without the permission of the School of Music.

8. Printed programs will be furnished by the organization.

9.3 Guidelines for the use of the Newton Hall by external organizations

1. Scheduling

All events in Newton Hall will be scheduled through University Reservations.

2. Booking

Newton Hall is heavily booked by the School of Music. Only events that are compatible with the proper use of the specialized music facility will be scheduled. Priority for scheduling events will be made with the following considerations:

- a. School of Music educational activities take precedence.
- b. College of Liberal Arts and University activities receive second priority.

- c. External organizations that share a common educational purpose will be considered.
 - d. Other external activities and organizations (non-Mercer groups) that do not conflict with any of the previously scheduled activities will also be considered.
 - e. External events must be booked after October 15 of the academic calendar year and not earlier than two months before the scheduled event.
 - f. All doors to the Chapel must be securely locked before departing.
3. Maintenance
- a. The organization reserving time in the Chapel will be held responsible for the security of instruments and the physical condition of the Chapel during time(s) reserved. The organization will be required to pay for damages to furniture, musical instruments or the Chapel.
 - b. The organ and Grand Piano cannot be operated without express permission from the University Organist.
 - c. Stands, chairs, pianos that are assigned to the stage area may not be removed.
 - d. No food, beverages, gum, etc. are allowed in the Chapel.
 - e. Scraping the stage floor with sharp or heavy objects is prohibited.
 - f. Use of the Chapel is restricted to 250 persons.
 - g. Smoking is prohibited in the Chapel and all Newton rooms.

Appendix A

Music Theory/Musicianship Diagnostic Examination

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

Aural skills:

- identifying intervals and the quality of triads and seventh chords by ear
- notating melodies that are heard (melodic dictation)
- notating upper and lower voices of a tonal passage and identifying its harmonies (harmonic dictation)
- notating brief atonal melodies
- singing a brief passage of tonal music that may include tonicizations or modulations (sight singing).

Tonal theory:

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

Twentieth-century compositional techniques:

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

Counterpoint:

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

The Musicianship Evaluation will be given following the written theory test.

Study Aid and Textbook Recommendations:

Many textbooks address these topics. Some examples are:

- *Tonal Harmony, with an Introduction to Twentieth-Century Music*, 6th edition, by Stefan Kostka and Dorothy Payne (McGraw-Hill, 2009) for harmony, phrase structure, and twentieth-century topics;
- and *Counterpoint*, 3rd ed., by Kent Kennan (Prentice-Hall, 1987) for counterpoint.

Of course, other resources may be referenced to assist you in your preparation for these diagnostic examinations.

Appendix B

Music History and Literature Diagnostic Examination History Diagnostic Study Outline

This examination is designed to give the Townsend School of Music a very basic snapshot of the breadth and depth of your basic knowledge of music history, and of how you assemble and assimilate complex historical arguments. You will be allowed 2 hours to complete the test, with no books or notes permitted.

The exam consists of two parts:

Part A: Identification of Terms, Concepts, Periods – Before Common Era through Modern Times (50 points per section, 100 points total)

You will be given 100 multiple-choice questions, which cover major trends, important terms, and the major periods of art and music from Before the Common Era through the Common Era to modern times (2 sections).

Part B: Outline of the Six Major Historical Periods of Music History (Outline/Essay, 10 points per section, 60 points total)



In this section of the exam, you will be asked to outline the six major historical periods of Western music history. Include approximate dates and general style characteristics of each period. In your discussion you should reference at least one representative musical work per period, listing relevant musical details like the composer's name and dates, date of composition, title, genre, and any other details that make this piece a good representation of the period.

The best way to study for Parts A and B is to review your basic undergraduate history text (for example, Burkholder, Grout, and Palisca's *A History of Western Music*) and pay particular attention to the bolded items, the glossary, and each period's important composers, repertoire, and genres. You may also find the multiple volumes of the Prentice Hall *History of Music Series*, the *Norton Introduction to Music History*, and especially Richard Taruskin's *Oxford History of Western Music* (5 vols.) helpful.

Appendix C

Keyboard Diagnostic

Keyboard Proficiency Requirements

1. Play all major and minor scales (harmonic and melodic) two octaves, hands separately and hands together, ascending and descending using correct piano fingerings. (Met. 60 = )
2. Play all major and minor arpeggios two octaves, hands separately and hands together, ascending and descending using correct piano fingerings. (Met. 60 = )
3. Play primary chord progressions (I - IV - I - V - I) in all major and minor keys, all inversions, hand separately and hands together.
4. Harmonize melodies (in major and minor keys) using I, IV, V at sight. Transpose up or down a whole or half step.
5. Sight-read two lines of an open score; i.e. soprano/tenor or alto/bass.
6. Perform a piano solo at a grade 3 level. (Royal Conservatory standards)

Examples: Bach Minuets
 Clementi Sonatina in C
 Schubert Allegro

Appendix D

Lyric Diction Diagnostic Examination for singers, choral conductors and collaborative pianist (vocal concentration)

The Lyric Diction Diagnostic exam will be administered to applicants for the Master of Music in Voice Performance, the Master of Music in Choral Conducting, the Master of Music in Church Music (with voice as the principal instrument), and Master of Music in Collaborative Piano (vocal concentration). The examination will be administered upon matriculation at the beginning of the first semester of enrollment in the graduate program.

Description of the Examination

Students pursuing the Master of Music in Performance (Voice) and the Master of Music in Collaborative Piano are administered a German, Italian, French, and English language lyric diction diagnostic examination prior to her/his first semester of study.

Students pursuing the Master of Music in Choral Conducting and the Master of Music in Church Music will be administered an examination in Latin, German, Italian, French, and English language lyric diction. The examination will be given prior to her/his first semester of study.

The diagnostic tool is administered in two parts:

Part 1 is a written diagnostic examination which tests the student's knowledge of lyric diction rules for each of the above listed languages and proficiency with the International Phonetic Alphabet as tool.

Part 2 is a spoken diagnostic, which tests the student's knowledge of correct language sounds and prosody in the listed languages. Students are required to achieve a minimum score of 70% correct to demonstrate acceptable proficiency in each of the languages on both the written and spoken diagnostic tools.

Re-taking the Examination and Remediation Courses

Students who do not score 70% or higher on any portion of the diagnostic tool will be given a second opportunity to re-take that portion of the examination. If a score of 70% is not achieved, the student is required to complete remedial course work in MUS 155A (English, Italian, and Latin Lyric Diction), MUS 155B (German Lyric Diction), and/or MUS 155C (French Lyric Diction) for no credit. Upon the successful completion of all course requirements (including satisfactory class attendance, completion of assignments, and examinations), with a minimum score of 70% in each of the required remedial courses, the student is deemed proficient in the language(s) studied. Students not meeting the 70% proficiency requirement will re-take the course the next semester it is offered until the minimum passing score is achieved.

Appendix E

Graduate Theory Program

Overview

The required graduate theory course at Mercer University is called **Analytical Techniques I**. This is an advanced analysis-based course covering representative works from 1600 to the present. Aural, written, and keyboard skills are incorporated into the directed exploration of more than thirty pieces. The prerequisite for this course is either a passing score on the GTD (see below) or earning a B or higher in MUS 556: Graduate Theory Review.

Incoming Graduate Students

All incoming graduate students must take the Graduate Theory Diagnostic. The GTD assesses both written and aural skills, and it is offered on-site during one of the designated testing dates between January 1 and June 30, and on or before the first week of classes in either semester. A passing score of 4.0 will qualify the student to enroll in MUS 656: Analytical Techniques I.

Students who score below 4.0 will have an opportunity to re-take the GTD during the week before fall classes begin. If the exam is failed a second time, the student will not enroll in MUS 656 but instead must enroll in MUS 556 Graduate Theory Review, a 1-credit weekly course. Completion of the review course with an 80% or higher will qualify the student to take MUS 656 the next year; scoring below 80% in the review course will require the student to seek a tutor and pass the GTD at some point prior to enrollment in MUS 656.

Graduate Theory-Related Course Offerings

MUS 650: Composition/Arranging	(2 cr)
MUS 651: Orchestration—Graduate	(2 cr)
MUS 656: Analytical Techniques I	(3 cr)
MUS 657: Analytical Techniques II	(3 cr)
MUS 658: 16 th Century Counterpoint	(3 cr)
MUS 659: 18 th Century Counterpoint	(3 cr)
MUS 680: Special Topics in Music	(1-3 cr)

Comprehensive Theory Exam

Townsend School of Music graduate degrees require the successful completion of a written comprehensive theory exam (in addition to other written and oral components). Students will have THREE HOURS to complete both sections of the exam:

1. TEN short-answer questions about undergraduate theory topics.
2. FOUR score excerpts from various periods for analysis.

Preparation: Review the materials from MUS 656 (Analytical Techniques I); practice analyzing compositions in a standard anthology (such as the Burkhart, Norton, or Turek); and, review any standard undergraduate theory textbook (Kostka/Payne, Turek, Laitz, Roig-Francoli, Ottman, Benward, etc.).

Appendix F

(Please obtain and use an original copy of this form from the Music Office)

Townsend School of Music Graduate Recital Reservation Form Graduate Students

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

Name: _____ Cell Phone: _____

Instrument: _____

1. SCHEDULE RECITAL

Recital Date: ____/____/____

Location: ___ Fickling Hall ___ Newton Chapel ___ Other (address): _____

Time: _____ to _____

2. PRELIMINARY PROGRAM

Preliminary Program (with timing) must be signed by the graduate committee and the Director of Graduate Studies and submitted no later than 45 days prior to the recital date.

3. RECORDING FEE AND PROGRAMS

Submit this Recital Reservation Form with recording fee no later than 30 days prior to the recital. Please submit 10 correct final printed programs, with program notes, no later than 2 days after passing the hearing, if applicable, or 15 days prior to the recital. Failure to do so will prevent you from being able to schedule dress rehearsals with the Music Secretary.

10 Final Programs submitted: ____/____/____ Received by _____

Recording fee paid: ____/____/____ Paid: \$ Received by _____

4. SCHEDULE REHEARSALS

Rehearsal times may be reserved with the Music Secretary once the signed preliminary program, recording fee, 10 correct final printed programs, and this form have been submitted to the music office.

REHEARSALS: 4 hours

Location: ___ Fickling Hall ___ Newton Chapel ___ Other (address): _____

Date: ____/____/____ Time: _____ to _____

Date: ____/____/____ Time: _____ to _____

Date: ____/____/____ Time: _____ to _____

Date: ____/____/____ Time: _____ to _____

APPROVED BY:

Applied Teacher

Director of Graduate Studies

Dean

Graduate Recital Reservation Form

Appendix G

(Please obtain and use an original copy of this form from the Music Office)



RECITAL HEARING FORM

Name	Applied Teacher	Date
Degree Program and Reason for Recital Hearing		
BM/BMESOF <input type="checkbox"/> JR or <input type="checkbox"/> SR	BA <input type="checkbox"/> BME SR <input type="checkbox"/>	MM <input type="checkbox"/> AD <input type="checkbox"/>

Please appropriately mark items as follows:

- | | | |
|--|------------------------------|-----------------------------|
| Typed Copy of Program Present and Approved: | <input type="checkbox"/> YES | <input type="checkbox"/> NO |
| Check for Recording and/or Accompanist Received: | <input type="checkbox"/> YES | <input type="checkbox"/> NO |
| Recital APPROVED for Performance: | <input type="checkbox"/> YES | <input type="checkbox"/> NO |
| Recital NOT APPROVED for Performance: | <input type="checkbox"/> YES | <input type="checkbox"/> NO |

COMMENTS:

It is the responsibility of the Chair of the Jury Committee to complete this form, have the members of the Jury Committee sign it, and submit to the office (recital should not be approved for performance unless the program is present and approved).

JURY COMMITTEE SIGNATURES

Printed Name: _____ Signature: _____

Printed Name: _____ Signature: _____

Printed Name: _____ Signature: _____

Recital Hearing Form 8/4/2022

Appendix H

Check List - Preparing for Recital

- _____ Submit proposed recital program to the Director of Graduate Studies and Coordinator of Accompanying at least 45 days prior to the recital date.
- _____ Make sure that the recital date requested is available on the University Calendar and is properly reserved (Oct. 15 deadline). Avoid scheduling a recital date which conflicts with other activities sponsored by the School of Music. Recitals should be scheduled, following TSM Office procedure.
- _____ Arrange for the recital to be recorded **no later than two weeks in advance** (see the Recording Supervisor for advice on recording procedures). ***This includes requests for live-streaming.***
- _____ Plan a rehearsal schedule with your Collaborative Pianist to prepare for the recital in a timely manner.
- _____ (Optional) Perform repertoire in Student Recital.
- _____ Schedule a recital hearing (if required by your applied teacher).
- _____ Receive approval for your program from your Graduate Committee.
- _____ Schedule Neva Langley Fickling Hall/Newton Hall/Other venue with the Administrative Assistant to the Dean for appropriate rehearsal times.
- _____ Acquire ushers, stage crew.
- _____ Performers and audience should dress in a manner that reflects respect for the occasion and the music that is being presented.

Appendix I

Checklist for Graduation

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

- _____ File for Graduation prior to published University deadline
- _____ Received official notification of "Candidacy"
- _____ Supervised Internship completed or in progress [MMCM only]
- _____ All diagnostic exam requirements satisfied
- _____ All diction requirements satisfied [Vocal Performance, MMCP (vocal), MMC (choral) only]
- _____ All language requirements satisfied [Vocal Performance, MMCP (vocal) only]
- _____ All "incomplete" grades from previous semesters removed [must be done before oral examination can be scheduled]
- _____ Recital completed prior to midterm of final semester of study
- _____ Written and Oral Comprehensive Examinations Passed
- _____ Final Advisory Meeting with Director of Graduate Studies

Appendix J

Graduate Course Offering Grid

Number	Course Title	Fall Even	Spring Odd	Fall Odd	Spring Even	Credit Hrs.
501	Musicology 1	501		501		1
502	Musicology 2		502		502	1
546	Techniques of Vocal Coaching	All Semesters				2
556	Music Theory Review	556		556		1
	Applied Music Lessons					
560-569	<i>MM Performance & AD MAJOR</i>	All Semesters				2 or 4
	<i>INSTRUMENT ALWAYS 4 hrs.</i>					
	(Secondary) Applied Music:					
570	<i>Instrumental, Keyboard, Vocal</i>	All Semesters				1
575	Graduate Recital	As Requested				0
595	Graduate Ensemble	All Semesters				1
	001 Choral	All Semesters				1
	002 Wind Ensemble	All Semesters				1
	003 Opera	All Semesters				1
	004 Orchestra	All Semesters				1
	005 Jazz Ensemble	All Semesters				1
	006 Jazz Combo	All Semesters				1
	007 Chamber Ensemble (Strings)	All Semesters				1
	008 University Chorus	All Semesters				1
	009 Flute Choir	All Semesters				1
601	Supervised Music Ministry Exp.	All Semesters				1
605	Intro to Grad Studies	605		605		3
610	Comp Exam Research & Review	All Semesters				1
620	Historical Studies	All Semesters				3
621	Service Playing	As Requested				2
622	Coll. Piano Vocal Literature			622		2
623	Coll. Piano Vocal Literature				623	2
625	Opera History and Literature	625				2
626	Oratorio Aria Preparation		626			1
631	Church Music Admin & Philosophy	631				2
632	Song of the Church				632	3
633	Survey of Choral Literature I	633				2

634	Survey of Choral Literature II			634		2
636	Pedagogy of Orchestral Instrument	As Requested – All Semesters				2
637	Organ Skills I & II	637A	637B			2
638	Vocal Pedagogy			638		2
639	Piano Pedagogy	All Semesters				1
640	Graduate Choral Conducting	640		640		2
641	Graduate Instr. Conducting	641		641		2
642	Applied Conducting	All Semesters				2
643	Grad. Sem. in Choral Conducting		643		643	
645	Orchestral Literature	As Requested				2
646	Wind Ensemble Literature				646	2
647	Coll. Piano Chamber Lit. I	As Requested				2
648	Coll. Piano Chamber Lit. II	As Requested				2
650	Composition/Arranging		650		650	2
651	Graduate Orchestration	As Requested				2
652	Music in Christian Worship		652			3
653	Music Theology			653		2
654	Lyric Diction	654A	654B	654A	654B	1
656	Analytical Techniques I		656		656	3
657	Analytical Techniques II	As Requested				3
658	Counterpoint – 16 th Century	As Requested				3
659	Counterpoint – 18 th Century		659			3
660	Organ Lit. & History I			660		
661	Organ Lit. & History II				661	
680	Special Topics	As Requested				1 – 3
681	Topics in Ch. Music Methods	All Semesters				1
	<i>Music and Ethics in the Church</i>			681		
	<i>Music and Race in the Church</i>				681	
	<i>Congregational Music</i>	681				
	<i>Research Methods</i>					
	<i>Popular Music and American Christianity</i>		681			
	<i>Other topics include: "Emerging Technology," "Worship Design," and "Worship Music and Race"</i>					
685	Seminar in the Major	685	685			1
690	Thesis	All Semesters				1
701	Spiritual Formation for Ministry I	All Semesters				1
702	Spiritual Formation for Ministry II	As Requested				1

Appendix K

Written Comprehensive Examination Rubric

- 1 - Fails to demonstrate mastery and understanding of the subject areas
- 2 - Demonstrates understanding of less than half of the subject areas
- 3 - Demonstrates understanding of the basic principles of most of the subject areas
- 4 - Demonstrates understanding of the majority of the subject areas with some mastery
- 5 - Demonstrates mastery and understanding of the subject areas

Score/Consideration	1	2	3	4	5
Understanding of Subject Area/Depth of Knowledge	Information lacks supporting details and/or is unclear Fails to demonstrate mastery and understanding of the subject areas	Demonstrates understanding of less than half of the subject area	Writer provides thoughtful answers Writer possesses a thorough understanding of basic principles of most of the subject areas	Demonstrates understanding of the majority of the subject areas with some mastery	Writer demonstrates a masterful (high level) of knowledge of the subject areas Answers go beyond the obvious or predictable
Completeness of Answer/Is there important information missing? Are the answers correct?	Information is incorrect Little to no detail is provided Serious gaps of knowledge are apparent		Facts are reported correctly and supported (if required) Little or no information is missing		Masterful level of depth and detail is provided Facts, conclusions, and statements are accurate and are in direct relation to the subject area Demonstrates analytical thinking when forming answer
Evidence of Synthesis Across Music Disciplines Studied (<i>if applicable</i>) (i.e. Literature & Pedagogy, Performance Practice & Music History)	There is no synthesis of ideas or disciplines		Demonstrates some synthesis of ideas and concepts within subject area		Synthesizes information and materials to develop applicable (and perhaps <i>novel</i>) solutions/answers, which demonstrates a higher understanding of the subject area

Cites Relevant Research and/or References (<i>if required of answer</i>)	There is no citation of relevant research or references		Demonstrates broad familiarity of the discipline's literature Incorporates specific examples of relevant literature into the answer		Consistently cites references that support key issue of the subject area, resulting in a thoughtful, scholarly voice throughout the response
Organization of Answer/Quality of Written Communication	Answer demonstrates a weak standard of scholarly writing Answer is disorganized and/or illogically written Extensive grammatical and/or spelling errors which distract the reader from content		Exhibits a scholarly standard of writing Makes good arguments for her/his answer Some grammatical or spelling errors, but writing is of an acceptable level for a Master of Music student		Demonstrates an excellent level of scholarly writing Answers of depth and detail demonstrate excellence of writing skill Answers are free of grammatical errors or spelling mistakes

**Townsend School of Music
Written Comprehensive Exam Score Sheet**

Candidate's Name: _____

Date of Examination: _____

Name of Examiner: _____

Examination Score: _____ **PASS OR FAIL**
Circle One

Examiner's Signature: _____

- 1 - Fails to demonstrate mastery and understanding of the subject areas
- 2 - Demonstrates understanding of less than half of the subject areas
- 3 - Demonstrates understanding of the basic principles of most of the subject areas
- 4 - Demonstrates understanding of the majority of the subject areas with some mastery
- 5 - Demonstrates mastery and understanding of the subject areas

Score/Consideration	Q 1	Q 2	Q 3	Q 4	Q 5	Q 6	Q 7	Q 8	Q 9	Q 10	Q 11	Q 12	Q 13	Q 14
Understanding of Subject Area/Depth of Knowledge														
Completeness of Answer/Is there important information missing? Are the answers correct?														
Evidence of Synthesis Across Music Disciplines Studied (<i>if applicable</i>) (i.e. Literature & Pedagogy, Performance Practice & Music History)														
Cites Relevant Research and/or References (<i>if required of answer</i>)														
Organization of Answer/Quality of Written Communication														
AVERAGE SCORE FOR EACH QUESTION														

Appendix L

Use of the Fickling Hall Harpsichord

TSM HARPSICHORD POLICY (February 2014)

The two-manual harpsichord (French Double built by Hubbard) owned by the Townsend School of Music is a delicate and fragile instrument and must be handled with extreme care. All pianists (including students, staff and guests) who wish to play the harpsichord must have the permission of the Chair of Keyboard Studies, Dr. Carol Goff and the harpsichord instructor, Dr. Jack Mitchener. Organ students are not allowed to play the instrument without receiving permission from Dr. Mitchener.

For those who have permission to play the harpsichord, please consider the following guidelines:

- The harpsichord is a delicate instrument and requires a very different technique from the piano.
- When coupling the manuals, it is extremely important to use both hands to move the upper keyboard; i.e. one hand must be on each end of the keyboard so the manual moves evenly. If you push the upper keyboard from only one end, it will cause the manual to move unevenly and thus can result in keys getting stuck.
- It is also very important that performers not play this instrument with piano technique such as dropping with heavy arm weight. This puts too much pressure on the plectra and will cause the quills to break.
- PLEASE DO NOT attempt to move the harpsichord unless you have been given permission to do so by Dr. Mitchener. If you are an approved harpsichord mover, please remember that the cover must be put on to avoid damage to the case. Also, the wooden panel that protects the keyboards should always be put back in when the instrument is moved.
- Be aware that the instrument is merely sitting on the stand. It is not firmly locked in place.
- Please do not attempt to tune or correct any mechanical problems with this instrument. Contact Dr. Mitchener and inform him of any difficulties (478-283-4612).

Appendix M

(Please obtain and use original copies of these forms provided by the Music Office or the Applied Area Chairperson.)

Applied Jury Evaluation Forms



INSTRUMENTAL JURY EXAMINATION FORM

Name: _____ Exam Date: _____

Course Enrolled: _____ Instructor: _____

Current Degree Program (check one): BA BME BM BMESOF Other _____

Instrument: _____ Semesters of Study: _____

List of Scales, Arpeggios, and/or other Technical Exercises prepared for this jury:

1. _____ 3. _____
2. _____ 4. _____

REPERTOIRE TO BE PERFORMED:

Title	Composer's Full Name
_____	_____
_____	_____
_____	_____

FACULTY COMMENTS

CATEGORY	4 = Exemplary	3 = On Target	2 = Developing	1 = Deficient
Tone Quality	<input type="checkbox"/> Consistently focused, clear and centered, controlled	<input type="checkbox"/> Focused, clear and centered, sometimes less controlled	<input type="checkbox"/> Not controlled, detracts from performance	<input type="checkbox"/> Difficult to discern intended sound
Rhythmic Accuracy/Tempo	<input type="checkbox"/> Secure, accurate, appropriate for style	<input type="checkbox"/> Secure and mostly accurate	<input type="checkbox"/> Frequent or repeated errors detract	<input type="checkbox"/> Erratic, significantly detracts
Intonation/ Note Accuracy	<input type="checkbox"/> Virtually no errors, pitch is very accurate	<input type="checkbox"/> Some errors, noticeable but not severe	<input type="checkbox"/> Frequent and/or repeated errors	<input type="checkbox"/> Very few accurate or secure pitches
Dynamics	<input type="checkbox"/> Obvious, consistent, and accurate for the style	<input type="checkbox"/> Somewhat consistent but limited in effect	<input type="checkbox"/> Difficult to discern and/or ineffective	<input type="checkbox"/> Incorrect or inappropriate and ineffective
Musical Effect/ Technique	<input type="checkbox"/> Engaging, consistently meets technical demands	<input type="checkbox"/> Some moments, technical difficulties not fully met	<input type="checkbox"/> Technical issues more prominent than musical expression	<input type="checkbox"/> Technique insufficient, prevents musical expression

COMMENTS:

Faculty Juror's Name: _____ Numerical Jury Grade: _____



VOICE JURY EVALUATION COVER SHEET

Student's Name Major Course Number Class Standing (FR, SO, JR, SR, GRAD)

Jury Date Applied Teacher Accompanist's Name Faculty Juror's Name Assigned Numerical Grade

FINAL AVERAGED JURY GRADE

Repertoire Presented on Jury:

Title Composer's Full Name

Repertoire in Preparation

Memorized? YES NO

ACCEPTANCE TO MAJOR (2nd Semester Freshman Jury)

BM BME BA BMESOF ACCEPTED NOT ACCEPTED

Date:

VOICE JURY EVALUATION AND COMMENT SHEET

Student's Name	Major	Course Number	Class Standing (FR, SO, JR, SR, GRAD)
Accompanist's Name	Jury Date	Applied Teacher	Faculty Juror's Name

SELECTIONS:

<u>Title</u>	<u>Composer's Full Name</u>

Score 1 – 10, with 10 being the highest score

- | | |
|---|--|
| <ul style="list-style-type: none"> I. Overall Technical Development _____ II. Posture/Breath _____ III. Phonation _____ IV. Intonation _____ V. Resonance _____ VI. Musical Accuracy/Memory _____ | <ul style="list-style-type: none"> VII. Diction (Language & Articulation) _____ VIII. Musical Interpretation _____ IX. Dramatic Interpretation _____
(Emotional Involvement, Communication, Intensity, Variety) X. Physical Presentation _____
(Body Language, Gestures, Acting, Transitions, Focus of the Eyes, Stage Deportment) |
|---|--|

COMMENTS:

NUMERICAL JURY GRADE: _____

APPLIED MUSIC EXAMINATION JURY FORM

Name: _____ **Semester:** _____
Class: _____ **Degree Program:** _____
Instrument: _____ **Instructor:** _____

I. LIST ALL REPERTOIRE STUDIED DURING THE CURRENT SEMESTER:

II. FACULTY ASSESSMENT:

CATEGORY	4 = Exemplary	3 = On Target	2 = Developing	1 = Deficient
Tone Quality	<input type="checkbox"/> Consistently focused, clear and centered, controlled	<input type="checkbox"/> Focused, clear and centered, sometimes less controlled	<input type="checkbox"/> Not controlled, detracts from performance	<input type="checkbox"/> Difficult to discern intended sound
Rhythmic Accuracy/Tempo	<input type="checkbox"/> Secure, accurate, appropriate for style	<input type="checkbox"/> Secure and mostly accurate	<input type="checkbox"/> Frequent or repeated errors detract	<input type="checkbox"/> Erratic, significantly detracts
Intonation/Note Accuracy	<input type="checkbox"/> Virtually no errors, pitch is very accurate	<input type="checkbox"/> Some errors, noticeable but not severe	<input type="checkbox"/> Frequent and/or repeated errors	<input type="checkbox"/> Very few accurate or secure pitches
Dynamics/Stage Presence	<input type="checkbox"/> Obvious, consistent, and accurate for the style	<input type="checkbox"/> Somewhat consistent but limited in effect	<input type="checkbox"/> Difficult to discern and/or ineffective	<input type="checkbox"/> Incorrect or inappropriate and ineffective
Musical Effect/Technique	<input type="checkbox"/> Engaging, consistently meets technical demands	<input type="checkbox"/> Some moments, technical difficulties not fully met	<input type="checkbox"/> Technical issues more prominent than musical expression	<input type="checkbox"/> Technique insufficient, prevents musical expression

Numerical Total: _____

Grade: _____

COMMENTS:

Faculty Juror's Name: _____ **Date:** _____



PIANO JURY EVALUATION COVER SHEET

Student's Name	Major	Course Number	Class Standing <small>(FR, SO, JR, SR, GRAD)</small>
-----------------------	--------------	----------------------	--

Jury Date	Applied Teacher	Accompanist's Name
_____	_____	_____
Faculty Juror's Name		Assigned Numerical Grade
_____	_____	_____
Faculty Juror's Name		Assigned Numerical Grade
_____	_____	_____
Faculty Juror's Name		Assigned Numerical Grade

FINAL AVERAGED JURY GRADE _____

Repertoire Presented on Jury:

<u>Title</u>	<u>Composer's Full Name</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

<u>Repertoire in Preparation</u>	<u>Memorized?</u>
_____	<input type="checkbox"/> YES <input type="checkbox"/> NO
_____	<input type="checkbox"/> YES <input type="checkbox"/> NO
_____	<input type="checkbox"/> YES <input type="checkbox"/> NO
_____	<input type="checkbox"/> YES <input type="checkbox"/> NO
_____	<input type="checkbox"/> YES <input type="checkbox"/> NO
_____	<input type="checkbox"/> YES <input type="checkbox"/> NO

ACCEPTANCE TO MAJOR (2nd Semester Freshman Jury)
 BM BME BA BMESOF ACCEPTED NOT ACCEPTED **Date:** _____



PIANO JURY EVALUATION AND COMMENT SHEET

Student's Name Major Course Number Class Standing (FR, SO, JR, SR, GRAD)

Jury Date Accompanist's Name Applied Teacher

SELECTIONS

Table with 2 columns: Title, Composer's Full Name

Score 1 - 10, with 10 being the highest score

- I. Overall Technical Development
II. Musical Accuracy
III. Musical Phrasing and Articulation
IV. Artistic Interpretation
V. Voicing and Tone Quality
VI. Rhythmic Accuracy
VII. Pedaling
VIII. Memorization
IX. Scales
X. Commitment to Integrity of the Music

COMMENTS:

Large empty rectangular box for writing comments.

Faculty's Juror's Name: Numerical Jury Grade:



ORGAN JURY EVALUATION FORM

_____ Student's Name	_____ Jury Date
_____ Student's Degree Program & Year of Study	_____ Course Number
<u>REPERTOIRE: TITLE</u> <i>see additional information below</i>	<u>COMPOSER</u>
_____	_____
_____	_____
_____	_____

Score 1 – 20, with 20 being the highest score

Musical Interpretation and Expression _____ Stylistic Understanding _____
 Articulation, Legato, Phrasing, etc. _____ Technical Accuracy and Rhythm _____
 Registration and Overall Use of the Organ _____

COMMENTS:

Additional Repertoire Currently in Preparation

<u>TITLE</u>	<u>COMPOSER</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Faculty Juror's Name _____ **Numerical Grade:** _____



HARP JURY EVALUATION FORM

Student's Name	Jury Date
Class Standing (FR, SO, JR, SR, GRAD)	Semester (Fall or Spring)
Student's Degree Program	Course Number

In the spaces below, list the work(s) being performed today, noting **M** for Memorized or **P** for Performed this semester.

<u>Title</u>	<u>Composer</u>	<u>M or P</u>

COMMITTEE EVALUATION:

CATEGORY	4 = Exemplary	3 = On Target	2 = Developing	1 = Deficient
Tone Quality	<input type="checkbox"/> Consistently focused, clear and centered, controlled	<input type="checkbox"/> Focused, clear and centered, sometimes less controlled	<input type="checkbox"/> Not controlled, detracts from performance	<input type="checkbox"/> Difficult to discern intended sound
Rhythmic Accuracy/Tempo	<input type="checkbox"/> Secure, accurate, appropriate for style	<input type="checkbox"/> Secure and mostly accurate	<input type="checkbox"/> Frequent or repeated errors detract	<input type="checkbox"/> Erratic, significantly detracts
Intonation/Note Accuracy	<input type="checkbox"/> Virtually no errors, pitch is very accurate	<input type="checkbox"/> Some errors, noticeable but not severe	<input type="checkbox"/> Frequent and/or repeated errors	<input type="checkbox"/> Very few accurate or secure pitches
Dynamics	<input type="checkbox"/> Obvious, consistent, and accurate for the style	<input type="checkbox"/> Somewhat consistent but limited in effect	<input type="checkbox"/> Difficult to discern and/or ineffective	<input type="checkbox"/> Incorrect or inappropriate and ineffective
Musical Effect/Technique	<input type="checkbox"/> Engaging, consistently meets technical demands	<input type="checkbox"/> Some moments, technical difficulties not fully met	<input type="checkbox"/> Technical issues more prominent than musical expression	<input type="checkbox"/> Technique insufficient, prevents musical expression

GRADING SCALE:

- Technique and Tone Quality = 25%
- Rhythmic Vitality = 25%
- Expression = 20%
- Dynamics = 20%
- Memorization = 5%
- Intonation = 5%

Faculty Juror's Name: _____ **Numerical Jury Grade:** _____

Appendix N

(Please obtain and use an original copy of this form provided by the Music Office)



Graduate Recital Evaluation Form

Candidate: _____

Degree: _____

Instrument/Voice Classification: _____

Date: _____

Please check the appropriate box:

- Pass with Distinction
- Pass
- Fail

COMMENTS: *Note: If necessary, you may type and attach comments to this form.*

COMMITTEE MEMBER'S SIGNATURE

Printed Name: _____ Signature: _____

Dated Signed: (MM/DD/YYYY): _____

Graduate Recital Evaluation Form

Appendix O



GRADE: _____
APPLIED FOR: _____
ADMISSION: _____
ACCEPTED: _____

AUDITION FOR GRADUATE ADMISSION

Please Check One

INCOMING GRADUATE [] TRANSFER GRADUATE []

Date: _____ Cell #: _____
Name: _____ Home Phone #: _____
Student ID #: _____ Email: _____
Address: _____ Instrument/Voice: _____

Works played or sung:

- 1. _____ 4. _____
2. _____ 5. _____
3. _____ 6. _____

Comments:

Admitted to School: Yes [] No []

Potential Degree Program? MMP [] MMCC [] MMCI []
please check appropriate box
MMCM [] MMCPi [] MMCPv []

Evaluation Committee:

- 1. _____
2. _____
3. _____

Signed: _____
Dean

Appendix P

Townsend School of Music Graduate Studies Audition Requirements

CHURCH MUSIC

Voice Concentration

- One sacred art song or oratorio aria in the original language
- One art song or aria in either French, German, or Italian
- One selection of your choice

Note: One of the selections must be in English.

Organ Concentration

- Two pieces in contrasting styles, one of which should be based on a chorale or hymn.
- Prepare a hymn (include introduction and two stanzas, the last of which should include a re-harmonization)
- Sight read a hymn

Keyboard, Instrumental, and Conducting Concentrations

- Reference the audition requirements for your area of concentration as a basis for your audition requirements. Please contact the Director of Graduate Studies and the Chairs of your area of concentration for further clarification of audition requirements.

CONDUCTING

Those wishing to pursue an MM in Conducting will be sent repertoire to prepare. The prospective student will be given approximately 15 minutes of rehearsal time with an ensemble to demonstrate conducting and rehearsal techniques.

ORGAN PERFORMANCE

MM in Performance

- Three pieces in contrasting styles (one major free work of J.S. Bach, plus two pieces from the 19th – 21st centuries).
- Prepare a hymn (include introduction and two stanzas, the last of which should include a re-harmonization)
- Sight read hymns
- Additional sight-reading is possible

Artist Diploma

- A recital of approximately 30-45 minutes including four pieces in contrasting styles (one major pre-Bach work, one major free work of J.S. Bach, plus two pieces from the 19th – 21st centuries). The level of difficulty of the repertoire (both musical and technical) will be taken into consideration.
- Sight read at least two hymns
- Additional sight-reading is possible

VOICE PERFORMANCE

5 selections, including the following:

- One opera or oratorio aria
- One German Lied
- One French melodie
- One 20th or 21st century English/American song
- One selection of your choice

Note: One of the selections must be in Italian.

PIANO PERFORMANCE

Applicants should prepare 4 selections, including the following:

- A major Bach work or a Classical sonata
- A major Romantic work
- A 20th or 21st century work
- A short virtuosic work (ex. Chopin or Liszt etude)

PERCUSSION PERFORMANCE

Applicants should prepare representative pieces on the following instruments:

- Snare Drum
 - Any concert solo or etude by Delécluse, Masson, Aleo, Tompkins, Zivkovic, The Noble Snare collection, or the Nexus collection, or the equivalent.
 - Two (2) standard orchestral excerpts of your choice.
 - Sight Reading.
- Mallet Keyboard
 - A contemporary work or study to demonstrate multiple-mallet style such as works by, Abe, Aldridge, Deane, Druckman, Lansky, Reynolds, Schwantner, or the equivalent.
 - Demonstration of two-mallet playing with a movement from Sonatas & Partitas for Violin or Six Suites for Cello by J.S. Bach.
 - Two (2) standard orchestral excerpts of your choice (glockenspiel or xylophone).
 - Sight Reading (two mallets).
- Timpani
 - An advanced work or study to demonstrate musicianship such as Eight Pieces for Four Timpani, Elliott Carter, Variations for Solo Kettledrums, Jan Williams, or Rhythm Gradation, Toshi Ichyanagi, an etude by Richard Hochrainer, or the equivalent.
 - Two standard orchestral excerpts of your choice.
 - Sight Reading and demonstrated ability to tune multiple drums from a single given pitch.
- Multiple-percussion/World music
 - A solo or etude to demonstrate musicianship such as music by Udow, Campbell/Hill, Hamilton, Hollinden, Ishii, Kopetzki, Lang, Xenakis, or Zivkovic, or the equivalent

(The pre-audition screening DVD/e-portfolio will be accepted in lieu of live performance).

INSTRUMENTAL PERFORMANCE

Students wishing to gain admittance into Masters level programs with a concentration in flute, oboe, clarinet, bassoon, saxophone, trumpet, horn, trombone, or tuba (euphonium), should be prepared to present the following material in an audition:

- Two contrasting movements from a Romantic era concerto composed for your instrument (saxophonists may use the Glazunov Concerto).
- One movement from a 20th or 21st century work for your instrument.
- Major, Minor and Chromatic Scales as requested.
- Sight Reading.
- Two Orchestral Excerpts (complete excerpts from two separate compositions; e.g., Beethoven Symphony No. 6 and, Tchaikovsky Symphony No. 4).
- Any additional material that you feel exemplifies your musicianship and versatility (e.g., jazz, world music, etc.)

COLLABORATIVE PIANO

Please bring a repertoire list to your audition. ***Sight-reading of vocal and instrumental music examples will be a significant part of each audition.*** Repertoire requirements for each area are listed below.

A work comparable to the lists below may be substituted with advance permission from the Chair of the Collaborative Piano Area.

Vocal Collaborative Pianist Audition Requirements

Applicants are encouraged to bring their own vocalist to the audition. Please notify in advance if this is not possible and other arrangements will be made.

Please prepare:

- A solo work and/or a substantial movement from a violin sonata of **Mozart**, **Beethoven**, or the **Franck Sonata**
- Choose five songs from the following list:
 - **Brahms**: *Wir wandelten* (Db major) or *Meine Liebe ist grün* (F# major)
 - **Schubert**: *Gretchen am Spinnrade* (original key) or *Rastlose Liebe* (original key)
 - **Schumann**: *Mondnacht* (original key) or *Meine Rose* (original key)
 - **Debussy**: *Green* (Ab minor) or *Il pleure dans mon cœur* (G# minor)
 - **Fauré**: *Clair de lune* (Bb minor) or *Notre Amour* (original key)

- **Poulenc:** *Violon* (original key) or *Paganini* (original key)
 - **Strauss:** *Cäcilie* (E major) or *Morgen* (original key)
 - **Wolf:** *Ich hab in Penna* (original key) or *Wie lange schon war immer mein Verlangen* (original key)
 - **Argento:** *Spring* (original key)
 - **Musto:** *Litany* (original key)
- Choose TWO:
 - **Mozart:** “Giunse alfin il momento...Deh vieni non tardar” from *Le nozze di Figaro*
 - **Massenet:** “Va! Laisse couler mes larmes” from *Werther*
 - **Puccini:** “Quando m’en vo” from *La bohème*
- Choose ONE selection from your entire audition list to sing and play.

Instrumental Collaborative Pianist Audition Requirements

Applicants are strongly urged to bring their own instrumentalist to the audition. Please notify in advance if this is not possible and other arrangements will be made.

Please prepare:

- Solo work of your choosing
- Two contrasting movements of any **Mozart** instrumental concerto (orchestral reduction)
- Two contrasting movements selected from the following sonatas:
 - **Fauré:** *A Major Violin and Piano Sonata*
 - **Strauss:** *Violin and Piano Sonata*
 - **Franck:** *Violin and Piano Sonata*
 - **Saint-Saëns:** *Violin and Piano Sonata No. 1*
 - Any **Brahms** Sonata for Violin or Cello
 - Any **Beethoven** Sonata for Violin or Cello

STRINGS PERFORMANCE

Students selected to audition for the Artist Diploma with the Robert McDuffie Center for Strings will undergo a highly selective and rigorous auditions process. **Please note that students enrolled in the McDuffie Center may only pursue the Artist Diploma in Performance.** For specific audition requirements, please visit the McDuffie Center for Strings website at:

<http://departments.mercer.edu/mcduffie/auditions.html>

If selected for an on-site, live audition with the McDuffie Center for Strings, you must also make formal application to the Townsend School of Music by following this link:

<https://music.mercer.edu/programs/graduate/admissions/>

Please provide all requested materials before the deadlines listed on the Townsend School of Music Graduate Admissions webpage.

Appendix Q

(Please obtain and use an original copy of this form from the Music Office)



SCHEDULE REQUEST

Requests are processed on a first come, first serve basis and all effort is made to accommodate your first choice of space. Once your event has been scheduled, you will receive confirmation via email.

- FACULTY MEMBER
- STUDENT
- OTHER (all non-music organizations MUST complete an additional Space Reservation Form which may include a monetary deposit)

Date and Time of Event: _____

Title of Event: _____

Are you having/did you have a Dress Rehearsal (Please select): YES NO

If "YES", Date and Time of Rehearsal: _____

Brief Description of Event: _____

LOCATION REQUESTED

First Choice: _____

Second Choice: _____

Third Choice: _____

CONTACT INFO

Contact Name: _____

Contact number: _____

Contact Email: _____

Please return to the Music Office Room 155 upon completion. Thank you!

TSM Schedule Request

Appendix R

(Please obtain and use an original copy of this form from the Music Office)



SCHOOL OF MUSIC

CONCERT AND RECITAL LIVESTREAM REQUEST FORM

Due at least three (3) weeks prior to performance date

NAME: _____

REQUEST DATE: _____

PERFORMANCE DATE: _____

PARTICIPANTS: _____

DESIRED SOCIAL MEDIA
CHANNEL: (SELECT ONE)

Facebook Instagram YouTube*

*YouTube livestreaming currently is unavailable; videos will be uploaded to the TSM channel at a later date.

Student's Signature

Date

Faculty Member's Signature

Date

NOTE:

By submitting this form, you indicate your consent to having your likeness and video of your performance used by the Townsend School of Music (TSM) and Mercer University. Please submit your completed form to Dr. Nathan Myrick by email myrick_nw@mercer.edu and hand deliver a copy to the music office.

NOTES
