

GENERAL OBJECTIVES FOR STUDENTS PURSUING MUSIC AND MUSIC BUSINESS DEGREES

The following is a list of objectives which students who graduate from the Department of Music may expect to achieve. Students should keep these objectives in mind and refer to them often throughout their undergraduate program. Degrees offered by the Department of Music are:

Bachelor of Music (B.M.)	Theory and Composition, Church Music, Piano Performance, Vocal Performance
Bachelor of Music Education (B.M.E.)	EC-12 Choral Certification
Bachelor of Arts/Science (B.A./B.S.)	Music
Bachelor of Arts/Science (B.A./B.S.)	Music Business

Music Theory

B.M., B.M.E. and B.A./B.S. Music and Music Business

Aural Skills and Analysis

Students will develop a comprehensive understanding of the common elements and organizational patterns of music and their interaction, and they will be able to employ this understanding in aural, verbal, and visual analyses. Students will be able to perform music at sight and will develop aural recognition skills. Further, students will have knowledge of harmony, musical forms, processes, and structures, and they will be able to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts according to the requisites of their specializations. Finally, students will be able to place music in historical, cultural, and stylistic contexts.

Composition and Improvisation

Through imitation of various musical styles, experiences in original composition, and manipulation of the common elements of music in nontraditional ways, students will develop compositional skills. Improvisational skills will be emphasized in the required levels for the piano proficiency and the students' performance studies.

Music History and Literature

When presented with a score of a musical selection from the Western tradition, or when hearing a performance of music from this tradition, students will be able to determine the genre, the period of composition, and a possible composer. This will be made possible through the student's understanding of the stylistic characteristics of the music and its historical context. Further, students will be exposed to a large amount of musical literature during their

undergraduate experience. This knowledge will enhance their insight into standard literature and the aesthetic concepts of each period of music history.

Music Theory

B.A./B.S. Music Business

Aural Skills and Analysis

Students will develop an understanding of the common elements and organizational patterns of music and their interaction, and they will be able to employ this understanding in aural, verbal, and visual analyses. Students will explore performing music at sight and will develop aural recognition skills. Further, students will have knowledge of harmony, elementary musical forms, processes, and structures, and they will be able to use this knowledge in compositional, performance, historical, and commercial/pop contexts according to the requisites of their specializations. Finally, students will acquire basic skills in placing music in historical, cultural, and stylistic contexts.

Composition and Improvisation

Through imitation of various musical styles, experiences in original composition, and manipulation of the common elements of music in nontraditional ways, students will develop compositional/arranging skills. Improvisational skills will be emphasized in the required levels for the required piano proficiency, the ensembles, and the student's performance studies.

Music History and Literature

Students will be exposed to a broad overview of music history and literature. With the B.A./B.S. Music students going as far as Music History and Literature I. When presented with a score of a musical selection from the Western tradition, or when hearing a performance of music from this tradition, students will have basic skills in discerning the genre, the period of composition, and a possible composer.

Performance Skills

B.M., B.M.E.

A competent level of musical understanding and technical proficiency requisite for artistic self-expression in at least one major performance area will be demonstrated by students through public performances. In addition, students will demonstrate a moderately proficient level in a second performance medium. Students will further demonstrate a moderately proficient level of keyboard skills if keyboard is not their major performance area. Students will demonstrate their ability to function as valuable members of a variety of ensembles, both large

and small, throughout their baccalaureate program. Students will be able to read a musical score at sight with fluency, and they will acquire rehearsal and conducting skills sufficient to work as a leader and in collaboration on matters of musical interpretation.

B.A./B.S. Music/Music Business

Students will gain experience in artistic self-expression within a broad range of performance areas (piano, voice, organ, guitar, and composition,). As a part of this parameter, they will be required to demonstrate a moderately proficient level of keyboard skills. Students will demonstrate their ability to function as valuable members of a variety of ensembles, both large and small, throughout their baccalaureate program. Students will be able to read a musical score at sight with fluency, and they will acquire introductory-level rehearsal and conducting skills sufficient to work as a leader and in collaboration on matters of musical interpretation.

Synthesis

By the end of their undergraduate study, students will be able to work independently at the appropriate levels of their degree choices, on a variety of musical problems by combining their capabilities in performance; in aural, verbal, and visual analysis; in composition and improvisation; and in repertoire and history. Students will be able to form and defend value judgments about music. They will have acquired the tools to work with a comprehensive repertoire, and they will have an understanding of the basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.

BUILDING AND EQUIPMENT POLICIES

Music Facilities

Music facilities are open according to the following schedule:

Choral Hall	7:00 a.m. to 11:00 p.m. - M-F
(Roberts Building)	8:00 a.m. to 11:00 p.m. - Saturday
	CLOSED on Sunday

Horner Hall	7:00 a.m. to 11:00 p.m. - M-S
	2:00 p.m. to 11:00 p.m. - Sunday

Blackaby Hall	7:00 a.m. to 11:00 p.m. - M-S
(Caruth Music Center)	2:00 p.m. to 11:00 p.m. - Sunday

Students needing to use the facilities at times other than those listed should obtain permission from the Chair of the Department of Music and the appropriate Building Supervisor. Students, as well as faculty, are requested to take an active part in maintaining the music facilities and in promptly reporting needs and/or problems *in writing* to the Fine Arts office.

Equipment should not be removed from ensemble rehearsal halls or from practice rooms. Thermostats are not to be changed, nor should sound equipment be altered. Lights should be turned off when students are finished practicing in practice rooms. Music stands which are moved for rehearsals or classes should be returned to their original location at the conclusion of the rehearsal or class.

Keys to facilities may not be issued to students by order of the Administration. No smoking is permitted in Dallas Baptist University facilities.

Students and faculty may schedule activities in classrooms or the Choral Hall (RB 206) by consulting with the scheduling secretary for the College of Fine Arts regarding availability of the room and completing a Calendar Request Form.

MUSIC LIBRARY

All of the resources for research and listening are located in the Vance Memorial Library of the Collins Learning Center. The hours of operation are:

Vance Memorial Library	6:45 a.m. to 11:00 p.m. - M-F
	8:00 a.m. to 5:00 p.m. - Saturday
	2:30 p.m. to 11:00 p.m. - Sunday

Within the Library are scores, recordings, and facilities for listening and studying. Books pertaining to music are housed in the stacks of the main library.

The Learning Center is a place for research and study. It should not be used as a student lounge or for recreational listening. Any abuse of this facility or any use of the Learning Center besides that for which it is intended should be reported to the librarian on duty and to the Chair of the Department of Music, and/or Dean of the College of Fine Arts.

No smoking, food, or drinks are permitted in the Library. Recordings may not be checked out from the Library. Listening equipment should be handled with care and under the supervision of the Librarian.

PRACTICE ROOMS

Practice rooms are located in the lower level of the Caruth Music Center in Blackaby Hall. Practice rooms cannot be locked. For this reason, *no instruments, music, books, or personal items are to be left in practice rooms at any time.* Adjunct professors have priority in the use of certain practice rooms during day time teaching hours.

Music faculty members will check rooms periodically, and any items left by students will be taken to the Music Office where they may be claimed. The practice rooms are exclusively for the use of music students. Practice time is scheduled with the Department of Music. Practice times are scheduled according to specific major and number of applied lesson credit hours per semester. PRACTICE ROOMS ARE NOT TO BE USED BY A UNIVERSITY STUDENT TEACHING PRIVATE LESSONS UNLESS THE STUDENT IS FULFILLING A PEDAGOGY REQUIREMENT.

Piano benches are *not* to be moved from one room to another. If chairs and/or music stands are removed from practice rooms, they must be returned to their original location upon completion of the practice session.

The Choral Hall (RB 206) is not to be used for practice. However, students may reserve the room for practice when they are preparing for an eminent public performance. Reservations are made according to the Department of Music Calendar Request/ reservation process.

MUSIC ORGANIZATIONS

American Choral Directors Association (ACDA)

The student chapter of ACDA is not currently active. However, students are encouraged to secure individual membership in this national organization, which is open to all students interested in choral music.

Dallas Baptist Music Educators (DBME)

Membership in the student affiliate chapter of this organization is open to students who are not employed full-time in the music education profession but are majoring in music or who are interested in music. Participation is strongly recommended for all music education students.

Sigma Delta Gamma

SDG is an association of student church music and worship leaders at Dallas Baptist University. Founded at DBU in 2009, the purpose of the organization is to encourage the bond of fellowship and professional development among students interested in a career of ministry service in church music and worship. The organization bases its name on the concept of *Soli Deo Gloria*, or S.D.G., the manner in which J. S. Bach signed his sacred compositions... *Only to God be the Glory*.

The sevenfold goals of Sigma Delta Gamma are:

1. To promote personal friendships and connections among fellow worship leaders and members of the organization.
2. To engage in meaningful dialogue on topics related to music and worship leadership in the church.
3. To champion the value and importance of worship education and training of future worship leaders.
4. To assist members in the building of a network of friends, colleagues, and ministers in the field of church music and worship.
5. To plan and coordinate ministry and mission projects in the surrounding community.
6. To encourage members to explore meaningful worship experiences outside and beyond their own individual worship styles and traditions.
7. To hold steadfastly to the commitment that God is to be glorified in our efforts to honor Him in the service of our worship, our ministry, and our personal devotion.

Grammy-U

Membership in the student affiliate chapter of this organization is open to music business majors or students who are interested in the commercial music industry.

ATTENDANCE REQUIREMENTS

University Attendance Policy

Consistent attendance is mandatory for all classes, ensembles, and applied lessons. In order to encourage discipline in this area, Dallas Baptist University adheres to strict attendance policies. The University policy states that to receive credit for a course a student should not miss more than 25% of any class. When the absences exceed 25% of the total class time for the semester prior to the withdrawal date the student may withdraw from the course. It is the student's responsibility to initiate the withdrawal process. Otherwise, the student will receive an F in the course. This policy will be enforced. It is wise to save the 25% margin for unexpected illnesses, emergencies, or circumstances. Refer to class syllabi for further details regarding this policy. An Excessive Absence form may be sent to students first as a warning of the accumulation of absences. Do not take these policies lightly. Integrity and diligence from the beginning of the semester lay a foundation of trust that will serve students well if unexpected circumstances later in the semester threaten classroom and lesson performance areas. Additional information regarding excused and unexcused absences for applied private lessons may be found in your area of concentration in this *Handbook*.

ENSEMBLE REQUIREMENTS

All music majors, minors, music business majors are required to participate in the DBU Grand Chorus, the approved choral ensemble each semester as required by the appropriate degree plan. Students who receive music scholarships at a certain level are also required to participate in a secondary ensemble applicable to their major. All ensembles have uniform requirements that are outlined in the individual class syllabi. Purchase/payment for uniforms is the responsibility of the student. Music is provided for the student's use each semester on a check out basis. Students are required to sign an affidavit acknowledging receipt of music. Any student failing to return music for any reason will be charged a replacement fee. Students failing to turn in music by the end of semester deadline will be charged an additional late fee.

DBU Grand Chorus

Membership in the Grand Chorus is made up of all music majors, minors, music business majors and other DBU students by audition. The Grand Chorus provides music for major University fund raising events, the annual *Christmas Festival* in the fall semester, and presents a major work in the spring semester. The Grand Chorus allows students to experience collaborative choral singing on the highest level and strives to provide the student a varied exposure to the many facets and genres of choral repertoire represented by classical and contemporary composers.

University Concert Chorale

The University Concert Chorale is an academic auditioned, select ensemble of mixed voices. The organization performs a variety of literature from all periods of music history. The ensemble has performed at Southwestern Division of the American Choral Directors Association and in internationally acclaimed venues such as St. Paul's Cathedral in London, Notre Dame Cathedral in Paris, St. Mark's Basilica in Venice, and Carnegie Hall in New York. The Chorale performs often in the Dallas-Ft. Worth area and on campus. Participation in the Chorale is open to any DBU student regardless of major; however, every effort is made to insure that music majors have first opportunity to participate in the ensemble.

Legacy

Legacy is a select vocal/instrumental ensemble performing primarily Christian contemporary literature appropriate for worship in local church and ministry application. This audition-only ensemble represents the Department of Music in performance venues on and off campus. The Legacy experience will broaden the member's understanding of high-quality contemporary Christian music and enable the student to acquire necessary musical competencies that are worthy of Christian service in the church, the campus community, and the world.

English Handbell Choir (University Ringers)

The University Ringers is a handbell organization performing a variety of handbell literature. The group concentrates on ringing techniques and training for handbell leadership in the church and school. Concerts are given both on and off campus. Membership is open to all students by audition or interview.

Opera Workshop

Opera Workshop is designed to give singers, particularly vocal performance majors, an opportunity to study and perform scenes or complete operas, and provide an opportunity for students wanting experience in the technical aspects of theater to assist in bringing productions to life. Students who are given roles are instructed in character development, acting, stage movement and choreography. Students who are majoring in Vocal Performance are required to participate in Opera Workshop at least one semester. The opera workshop is offered in the fall semester and requires an audition.

Musical Theater Practicum

Musical Theater Practicum is offered each spring semester and can take the form of a scenes program or full-scale production. Participation in the practicum is open to all DBU students regardless of major and requires an audition. The course is designed to be a *hands on* experience for the student. Some students are given major roles or chorus (ensemble) parts, while others are given the opportunity for executing other aspects of theater including assistant stage director, stage manager, costume and make up design, set and prop construction, and other responsibilities to create a finished stage production.

SEMINAR/PERFORMANCE LAB

All music/music business majors and minors taking applied lessons are encouraged to perform during Friday Performance Lab during the semester. Certain degree plans require this performance participation. Please note that specific requirements are listed under the specifications for VOCAL, KEYBOARD, and INSTRUMENTAL REQUIREMENTS. The applied faculty will assign performance dates for each student. One week prior to the student's scheduled performance he/she should complete the recital program information sheet, which must be submitted by 12:00 noon on Thursday prior to the Friday of the planned performance. These forms (see back of *Handbook*) should be completed and returned to the Department of Music.

Seminar/Performance Lab is held on Fridays from 1:00 p.m. to 1:50 p.m. in the Choral Hall (RB-206). Students are required to complete eight (8) semesters of attendance (seven (7) if Student Teaching). Students will register for MUSI 1000/1001 (Fall/Spring): Seminar/Performance Lab as a student would register for University Chapel. The student will not be charged for a credit hour, but transcript credit will be given. Attendance slips will be issued to track student attendance.

Student recital credit will also be given for major concerts and junior or senior recital attendance. Attendance credit will not be given for performances in Chapel services or concerts in area churches.

Students should dress appropriately for public performances. Sunday attire is appropriate for Performance Lab. Ties are preferred for men and dresses are preferred for women. See Junior and Senior Recital Guidelines in your area of performance and concentration for additional information.

JUNIOR AND SENIOR RECITAL GUIDELINES

Students must be enrolled in private lessons and be in residence at the University for the semester in which they are giving a recital. *All recital requirements must be fulfilled prior to the semester of student teaching.* Students must have completed the required number of semesters/credit hours prior to the recital semester, or they will be required to perform a jury at the close of the semester.

As a rule, summer recitals are not given. Students wishing to give a summer recital must petition the Chair of the Department of Music and receive the endorsement of the Music Faculty. Recital scheduling is discouraged for weekends (Friday evening, Saturday, or Sunday afternoon). Weekend recitals are only allowed for special reasons, at the request of the student and his/her teacher.

Junior and Senior recitals should be scheduled during the semester prior to the intended semester of performance, in order to have the best choice of dates and to avoid conflicts with other events. Any request submitted after this deadline is subject to approval by the Faculty and Chair of the Department of Music. *In no case will recitals be scheduled to occur during the final week of classes or on the Sunday afternoon preceding that week.*

To schedule a recital, the student must first consult with his/her teacher and with the Administrative Assistant in the College of Fine Arts office. Once a recital date is determined, the student will submit a Department of Music Calendar Request Form. Once the venue is secured and the recital is approved by the Chair of the Department of Music, the recital date will be added to the official Concert and Event Calendar. The student will then receive a Recital Packet from the office with all the necessary information, forms and deadlines for the recital.

The following guidelines are given as an effort to provide uniformity and a more professional aura to recitals sponsored by the Department of Music. Degree recitals are formal affairs and are presented in a professional manner. They are an important element of a student's preparation for a music career.

Decorations

Stage decorations should be limited and in good taste. A single floral spray or large plant is a possibility. These may also be used at the reception if there is to be one.

Reception

Receptions are appropriate for all recitals and must be scheduled at the time of the recital date reservation. Arrangements must be made through the Administrative Assistant of the College of Fine Arts. Catering services must be contracted through Sodexo, the campus food service provider.

Dress

The performer, accompanist, and others who are assisting in the recital should dress formally, but modestly. Black is always appropriate recital attire, but not required. The recitalist should remember that the attention of the audience should be drawn to the music being performed and not to the personnel on stage.

Recording

Compact disc recordings are made of all performances for archival purposes. If a student wishes to receive a copy of the CD recording, the student must place his/her order using the official form in the Fine Arts office. There is a fee of \$15.00 per CD. Video recordings of performances are solely the responsibility of the performers involved.

Audience

Recital guests should be considerate of the performer. Dress or conduct which would be disrespectful or disruptive to the serious nature of the occasion is not allowed.

Applause is permitted at the end of extended works, song groupings, or the end of a section on the program. Please refrain from applause between individual numbers as it interrupts the flow of the musical presentation and the concentration of the performer.

Hats or caps are not allowed for any recital or concert.

Food/drinks are not allowed in the recital hall. Guests will not be admitted into Rogers Theater once a recital has begun. Guests are permitted to leave the recital hall between sets/song groupings only and will not be permitted to re-enter the recital hall.

The use of flash photographic equipment is not permitted during any performance.

RECITAL PROGRAMS

In order to maintain uniformity in the appearance of Department of Music recital programs, all recital programs must be produced through the office of the Department of Music. Information packets will be available during the first two weeks of the semester for all students giving recitals within that term. Specific due dates will be provided.

Program Content

Content and accuracy (dates, opus numbers, etc.) are the responsibility of the student and his/her applied instructor. Mottoes, notes of personal recognition, poetry etc. should not appear on the program unless essential to the understanding of a selection.

Several copies of the program will be retained for the permanent records of the Department of Music and for the student's personal use.

Recital Program Notes

Program notes are required for senior recital programs presented by students pursuing the degree Bachelor of Music in Performance. However, for students in other degree programs, program notes are optional and are at the discretion of the applied teacher.

The philosophy of requiring program notes is that the research required for preparation will give the student a more thorough understanding of the music performed. Well written program notes increases the audience's enjoyment of the performance. If research is begun when the repertoire is assigned, there should be no problem in procuring adequate information for this purpose.

Excellent research materials are contained in the Vance Memorial Library. These include *The Online New Grove Dictionary of Music and Musicians*, *The New Harvard Dictionary of Music*, and *Baker's Biographical Dictionary of Musicians*, among others. Music history textbooks are often helpful, and are located in the music area of the library collection. The student may also draw upon writing concepts developed through the concert reviews and program note research projects completed as part of the Music History course sequence. The student's applied instructor will also assist with research for program notes.

Students who are unsure of their ability to compose and write clearly are referred to the DBU Writing Center. Program notes will be reviewed by the applied professor. If there are grammatical errors, or if the notes are unclear or redundant, *at the discretion of the applied instructor*, the notes will be returned to the student for correction.

Program Note Guidelines

- 1) Comment on the music form, tempo, unusual compositional devices, etc.
- 2) Unusual circumstances surrounding the composition of the work or extra musical associations of the pieces may be included.
- 3) Provide information that will help the listener understand the music more intelligently.
- 4) Avoid statements that focus upon the technical difficulty of the work.
- 5) Avoid value judgments, such as "this is one of my favorite pieces;" or "this is one of the best songs in the set."
- 6) Adhere to the facts: "One of the most often performed works of the entire sonata repertoire" or "Composed late in the composer's life, this piece..."
- 7) Remember that songs are sung and pieces (works, compositions) are played. In other words, one does not play a song, unless one is referring to the accompaniment of a vocal composition.

- 8) The description of the music should take into account that many in the audience may not have specialized or technical vocabulary.

MUSIC THEORY REQUIREMENTS

Theory Placement Exam

All incoming Freshman and Transfer Students majoring or minoring in music will be required to take the Music Theory Placement Exam before registering for any Theory or Musicianship course. The student may take the exam on a scholarship audition day, during early registration, or during the enrollment period immediately prior to the fall/spring semester. This will determine each student's placement in either MUSI 1300 (Fundamentals of Music) or MUSI 1100, MUSI 1311 or MUSI 1111 (Theory I and Musicianship I).

Advanced Placement

A student with prior experience in Music Theory can attempt to place out of one or more semesters of Theory and Musicianship by taking the appropriate exam(s). Students who score a "5" on the AP Music Theory Exam will be awarded credit for MUSI 1311: Music Theory I. Students who score a "5" on the Aural sub-score of the AP Music Theory Exam will be awarded credit for MUSI 1111: Musicianship I.

Admittance to the Theory and Composition Major

A student who wishes to major in Theory/Composition will be admitted to the major provisionally. Official acceptance to this major will be made after one semester of applied composition based on: □

- 1) Grades and performance in Theory and Musicianship courses taken prior to applied composition. □
- 2) Quality of work done in Theory II and Musicianship II as well as in the first semester of Applied Composition. □
- 3) Quality of work done in piano courses completed up to this point.

The Theory faculty and the student's piano instructor will examine his/her grades in Theory, Musicianship, and piano as well as the compositions written after one semester of composition study. The student may not continue pursuing this major without official acceptance into the program.

MUSIC HISTORY REQUIREMENTS

The prerequisites for MUSI 3204, 3205, and 3206 (Music History I, II, and III) are MUSI 2305 (Introduction to Music Literature), MUSI 2312 (Theory IV), and MUSI 2112 (Musicianship IV). A student who wants to take Music History concurrently with Theory III, IV may do so only with the permission of the head of the Theory division and the Chair of the Department of Music.