

GENERAL OBJECTIVES
FOR STUDENTS PURSUING
UNDERGRADUATE 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, Piano Performance, Vocal Performance
Bachelor of Musical Arts (B.M.A.)	Interdisciplinary with optional Worship Emphasis
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.A., 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, or when hearing a performance of music, 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 as well as commercial genres 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. 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, or when hearing a performance of music, students will have basic skills in discerning the genre, the period of composition, and a possible composer.

Performance Skills

B.M., B.M.A., 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 (guitar, brass, piano, voice, 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.

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.

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 (Roberts Building)	7:00 a.m. to 11:00 p.m. - M-F 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 (Caruth Music Center)	7:00 a.m. to 11:00 p.m. - M-F 2:00 p.m. to 11:00 p.m. – Sat. & Sun. (as staffing available)

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 Information & Hours available at <https://www.dbu.edu/library/>

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

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.

Pi Kappa Lambda – Lambda Alpha Chapter

DBU's Lambda Alpha Chapter of Pi Kappa Lambda was founded in 2017. The mission of this Society is to provide an organization dedicated to the furtherance of music in education and education in music in colleges, universities, and other institutions of higher learning, which offer music degree programs in one or more fields.

The primary objective of the Society is the recognition and encouragement of the highest level of musical achievement and academic scholarship.

The Society is convinced that recognizing and honoring persons who have enhanced their talents by serious, diligent, and intelligent study will stimulate others to do the same.

ATTENDANCE REQUIREMENTS

University Attendance Policy

The current university attendance policy can be found in the DBU Catalog through this link:

<https://www.dbu.edu/catalog/>

Instructors may have course policies regarding attendance in addition to the University requirements which can be found in course syllabi.

ENSEMBLE REQUIREMENTS

Creative involvement in musical ensembles is available to all students at Dallas Baptist University.

- Any student may participate in non-auditioned musical organizations.
- Any student may audition for auditioned musical ensembles.
- Music majors must follow their degree and/or scholarship requirements regarding ensembles and are expected enroll in at least one major ensemble appropriate to their applied music concentration and/or area of teaching certification every semester until graduation, regardless of the number of ensemble credits accumulated.

All ensembles may have materials/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 responsible for returning DBU sheet music/materials as articulated in their course syllabi.

Ensemble Offerings, Course Numbers, Descriptions, as well as audition/sign up information is available at www.dbu.edu/ensembles.

SEMINAR/PERFORMANCE LAB

All music/music business majors and minors taking applied lessons are required to perform during Friday Performance Lab during the semester. 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 scheduled performance, he/she is required to complete the Performance Lab Program Information Online Form. This form must be submitted by 12:00 PM on Wednesday prior to the Friday of their planned performance. The form link is to be requested by emailed the student worker over Performance Lab Programs

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 similarly to how a student would register for chapel. The student will not be charged for a credit hour, but transcript credit will be given. Attendance will be recorded as dictated by the course syllabus.

Student recital credit will also be given for on-campus major/evening concerts/performance (including junior or senior recitals, guest artists, select DBU ensemble performances, etc.). Although attendance credit will not be given for performances in Chapel services or concerts in area churches, students may be granted credit for off-campus performances as dictated by the course syllabus.

Students should dress appropriately for public performances. Semi-professional or higher-level attire is appropriate for performing in 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 (Dead Week) or on the Sunday afternoon preceding that week.*

To schedule a recital, the student must first consult with his/her teacher who will work with the Administrative Assistant in the College of Fine Arts office to determine the date and venue. Upon approval by the Chair of the Music Department, the approved recital date and venue will be added to the official College of Fine Arts 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

Approved Recitals will be recorded for archive purposes through a collaboration with the DBU Department of Communications. The recording will be uploaded to <https://dbufinearts.com/>. **It is the student's responsibility to confirm with the Administrative Assistant in the College of Fine Arts at least two weeks in advance to confirm that the recital will be recorded.**

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 the performance space 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 and or video/audio recording 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.

Digital programs will be made accessible through a QR Code and/or link. A limited amount of printed programs will be made available at each recital. **Students may request additional printed programs through the Fine Arts Office no less than 1 week in advance.**

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.

Digital 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 and Bachelor of Music Education. 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.

DEPARTMENT AUDITIONS & PLACEMENT INFORMATION

Audition for Admissions

All incoming first-year and transfer music students must formally audition for admission into the Department of Music.

www.dbu.edu/audition

The link above contains details on the departmental acceptance process as well as information to help prospective students prepare for the audition. This audition will also serve as a scholarship audition for the student seeking financial aid, and placement determinations for keyboard, theory and ensemble courses. The student will be notified via email of the result of the Music Department Audition contingent upon acceptance to the Dallas Baptist University.

Music Theory Placement

All incoming first-year music majors/minors and transfer students will be evaluated for proper placement in music theory and aural skills courses. This evaluation will also occur before these students registers for private music lessons in voice, piano, guitar, or other instruments. This evaluation will take place as part of their Music Department Audition which is prior to registration for classes. The evaluation is used by the music faculty to determine the course of study most conducive to the student's present level of understanding. Based on the evaluation results, students who are placed into **MUSI 1300** (Fundamentals of Music) and/or **MUSI 1100** (Introduction to Aural Skills) will need to successfully complete these courses before they can register for **MUSI 1311** (Theory I) and/or **MUSI 1111** (Aural Skills I). Transfer students who have taken theory and aural skills courses at other institutions may be encouraged to register for appropriate remedial courses upon matriculation at DBU. They will eventually be required to pass the Music Proficiency Exam (M.P.E.) at the end of either the freshman or sophomore years of study based on the specific music degree they are pursuing.

Keyboard Placement

All entering first-year and transfer music majors and minors must be evaluated by the Program Director of the Keyboard Division to determine the appropriate course placement. This evaluation will take place as part of the Music Department Audition prior when the student registering for classes. Results of the Performance and/or Musicianship Portion of the Music Department Audition will be considered when determining keyboard course placement.

All non-keyboard music majors must fulfill piano proficiency requirements as designated in their specific degree plans. These levels are based on cumulative skills development which should be completed prior to the junior year. Students must continue to enroll for applied piano instruction until this requirement is met.

Ensemble Placement

All entering first-year and transfer music majors and minors must be evaluated by Ensemble Faculty to determine the appropriate ensemble course placement. This evaluation will take place both as part of the Music Department Audition as well as a brief evaluation during New Patriot Orientation. No preparation is required. Questions about ensemble requirements should be directed to Dr. Joshua Brown (Chair of Ensembles) via email at Joshua.Brown@dbu.edu.