

# **Graduate Student Handbook**



## **Townsend School of Music Mercer University**

**Fall 2024**

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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.

#### **1.2.1 School of Music Goals**

- To offer undergraduate, graduate, and professional programs in music based upon a strong liberal arts foundation.

- To equip student musicians with the necessary artistic skills for excellence in performance, scholarship, and teaching.
- To promote lifelong learning and musical development.
- To develop an understanding of the role of the arts and artists in society.
- To collaborate with other units within the University to develop in all students an awareness of the artistic, creative, and aesthetic dimensions of the whole person.
- To join in partnership with community, regional and national music and artistic organizations to assist with helping students make a contribution to their respective fields of study.
- To foster the acquisition of critical thinking, writing, and communication skills.
- To support an engaged and highly qualified music faculty

### **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, instrumental, and voice), 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, Conducting, and Collaborative Piano 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, *Office Assistant*
  - 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*
- Rebecca Albers, Victoria Chiang, Brannon Cho, Lawrence Dutton, Annie Fullard, , Hans Jørgen Jensen, David Kim, Sydney Lee, Daniel Tosky, Jeff Turner, *Distinguished Artists*
- Marie J. Roberts, Kelly Via, *Senior Lecturers*
- Terrence Cantwell, Joy Dumas, Rob Evans, James “Trey” English III, Valencio Jackson, Janet Jarriel, Calista Koch, Kyle Mallari, Gail Pollock, Anna Schmitz, Cynthia Smith, Rachael Smith, Sherry Weeks, *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 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:

1. The student should meet with the appropriate department 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.
2. If the grievance or appeal is not satisfactorily resolved by the department chair or program director, the student should meet with the associate dean after submitting to the associate 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.
3. If the grievance or appeal is not satisfactorily resolved by the associate 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 associate 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 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.]

## **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 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  
<http://studentaffairs.mercer.edu/disabilityservices> (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 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**

Mercer University is committed to making all of its programs, services, and activities fully accessible to all students. Students requesting accommodations for a diagnosed physical, medical (chronic health condition), psychological or learning disability and temporary injuries must first self-identify by applying for accommodations with the Office of Access and Accommodation. Students requesting accommodations for pregnancy, childbirth, lactation, and any medical condition related to pregnancy or childbirth must also follow the process set forth herein by self-identifying and applying for accommodations with the Office of Access and Accommodation. Student requests are reviewed on an individual case-by-case basis, after the submission of the application, documentation and completion of an interview, in the order received. Please be aware that accommodations are not retroactive in nature. The Office of Access and Accommodation for students also offers voter registration information and assistance.

#### **How to Apply for Accommodations**

Students requesting accommodations must complete the verification process as outlined:

##### **Verification Process**

1. Students disclose a disability by completing the online application requesting accommodations found at <http://access.mercer.edu/students/new>.

2. Students submit documentation from a qualified provider (to assist in gathering documentation you may download our disability verification form and have your treating professional complete). Healthcare providers must note specifically what accommodations are needed for both the classroom and the clinical environment.
3. Meet with the Director/Coordinator to discuss experiences, needs, and requested accommodations.
4. Following the review of all information meet with Director/Coordinator to discuss approval of accommodations (accepting accommodations and acknowledging policies and procedures), how the accommodations work and the process to implement in the learning environment and the testing environment. Each semester - approved students must request their approved accommodations by logging into "Accommodate" and completing a semester request for accommodation forms. Student must meet with faculty/coordinators following the delivery of the accommodation form to discuss the implementation of the accommodations.

Please know that depending on the time of year requests may take longer to review due to the volume of students applying. Students should contact the Access Office as early as possible (ideally just after acceptance) to begin our process.

#### **Change of Accommodation Requests:**

At any time, students may request a change of accommodations by logging into their "Accommodate" account and submit a new accommodation request. Students will identify the requested accommodation and provide a description of the need related to their disability. Following the submitted request the Office of Access will review the request and documentation on file. Please know that additional discussions with the student may be requested as well as additional documentation and accommodations are not provided retroactively.

#### **Appeal of Accommodation Decision:**

Students can appeal the decision of accommodations from the Office of Access through an appeal to the Dean of Student Affairs. An appeal should be submitted in writing and include the requested accommodation and a description of the need as it relates to the student's disability. Students who allege discrimination or harassment as a result of requesting accommodations for pregnancy, childbirth, lactation, or any medical condition related to pregnancy or childbirth may file a complaint with the Title IX Coordinator. The contact information for the Title IX Coordinator is located at <http://titleix.mercer.edu>.

#### **Report Physical Access Barriers:**

Please report any problems with physical access, such as non-working elevators, accessible door buttons and other barriers on campus, to the Office of Access and Accommodation immediately. Students who believe they have been discriminated against or denied access to a program or service because of a disability should contact the Office of Access and Accommodation. Further information on policies, procedures and documentation requirements may be obtained by contacting the Director of Access

and Accommodation at 478-301-2810 Additional information including Disability Grievance Procedures may be found at <http://access.mercer.edu> .

### **Campus Event Accessibility Policy**

All events that take place on campus must meet accessibility standards in accordance with the ADAAA, and Section 504 and 508 of the Rehabilitation Act of 1973. All event organizers must be familiar with this policy, comply with its scheduling and notice requirements, and make every effort\ to accommodate attendees at event who have disabilities.

### **1.10 Academic Integrity**

Mercer University strives to be a Community of Respect, which 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 Honor Systems and Academic Integrity are outlined in the specific handbooks for each campus and can be found on the Provost website at <https://provost.mercer.edu/office-of-the-provost/honor-system/> .

### **1.11 Conduct: University Student Code of Conduct**

The complete University's Student Conduct Policy may be found in the *Mercer University Student Handbook* at

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

#### **1.11.1 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 following Student Code of Conduct, which includes a general overview of the process, a listing of unacceptable student conduct, possible sanctions, and other key information. This Student Code of Conduct applies to all students on all campuses, including online programs, and supersedes any student conduct policies and procedures previously used by colleges or programs. Program-specific regulations and policies (including professional standards) may apply to students beyond those outlined here and may be found in supplemental handbooks. Nothing in this policy prohibits these academic programs from pursuing additional review and action of professional standards as appropriate to their professions. Students are expected to be aware of and conduct themselves in a manner that is in compliance with all applicable policies found in the University Student Handbook and related campus supplements. Academic violations are handled through a separate process found in the academic Honor Code.

#### **1.11.2 General Policy**

Mercer University is dedicated to the advancement of knowledge and learning and to the development of ethically responsible persons. University students are expected to uphold appropriate standards of behavior and to respect the rights and privileges of others. The University invites students to participate in the formulation of behavioral policies and to share in the responsibility for conduct decisions. These standards and procedures have been established to protect the University's educational purpose, to foster a sense of responsibility to the community, to provide for orderly conduct of its activities, to protect the members of the University from disrespect, and to safeguard the interest of the University community. Student conduct is expected to be lawful and in accordance with all federal, state, and local laws, and University regulations.

In keeping with Mercer University's values, sanctions imposed on students found to be in violation of the Student Code of Conduct are designed to promote the University's educational mission, maintain community standards, and promote individual civility and positive growth.

Sanctions are also intended to maintain the safety of the University environment and the integrity of the University community. The processes for adjudicating violations of federal, state, and local laws and violations of the Student Code of Conduct are separate and may be pursued independently of one another. The conduct of students both on campus and in the wider community is ordinarily of University concern when (a) the conduct interferes with the University's responsibility for ensuring members of the University full and equal opportunity to obtain their educational objectives, (b) the conduct interferes with the University's responsibility to protect the health, safety and general welfare of persons in the University community, or (c) the conduct negatively impacts the University's image and/or academic integrity. The University is not required to postpone disciplinary proceedings pending the outcome of any criminal proceeding.



The Student Code of Conduct applies to all University students in settings, which includes, but is not limited to, study abroad, international travel, and online, and off-campus educational opportunities. The Vice President for Student Affairs (or designee) may modify non-substantive procedures in an effort to adjudicate violations. Student organizations will be held responsible for the behavior of their members, alumni, or guests when their actions evolve from or are in any way related to their association with activities of the organization on or off campus.

Student organizations may be adjudicated in addition to any charges levied against the individual members. Student organizations that condone or encourage behavior that violates University or state regulations may be held responsible for such violations. See Non-academic Misconduct Process for Student Organizations.

Authority for student discipline ultimately rests with the University President. For cases involving non-academic conduct violations, the President delegates this authority to the Vice President for Student Affairs who in turn delegates it to the Associate Vice President for Student Affairs to oversee, review, and pursue violations of the Student Code of Conduct.

Students enrolled in online courses will be adjudicated in Macon or Atlanta as determined by the educational program in which they are enrolled. Should conflicts arise, that location will be determined by the Vice President for Students Affairs. Modifications to procedures to adapt to the physical location of the student may be implemented as long as the student is notified of the charges against them and provided with an opportunity to respond to the charges.

The Vice President for Student Affairs (or designee) has the authority to notify the person listed as the student's emergency contact (or other appropriate person) in cases of emergency or life-threatening incidents.

The Vice President for Student Affairs (or designee) may order any student or organization to cease and desist from any activity adjudged to be disruptive to the University. If the student or organization fails to cease and desist from such activity, the Vice President for Student Affairs (or designee) may immediately suspend the student pending a conduct hearing. Student organizations should refer to the "Non-Academic Misconduct Process for Student Organizations".

### **1.11.3 Responsible Action Guideline**

The health and safety of students under the influence of alcohol and /or drugs should always supersede concerns related to conduct violations and/or subsequent University action. The University urges all students to recognize that violations of the law and University policy have consequences, but that these possible consequences should never outweigh or override the decision for providing proper care for the health and well-being of a fellow student in crisis.

In a health crisis situation involving alcohol and/or drugs, students are expected to notify the appropriate staff to evaluate the situation immediately. Amnesty for minor violations of the student code of conduct will be considered in cases where a student is acting in good faith to rectify a situation, or when the situation involves a more egregious infraction that warrants reporting. Amnesty may mean waiving formal conduct action, or imposing less harsh severe sanctions, and is at the discretion of the Vice President for Student Affairs and Dean of Students, or designee.

Additional guidelines pertaining to amnesty on reported hazing allegations can be found under Mercer University's Anti-Hazing Policy, as outlined by the Max Gruver Act.

#### **1.11.4 Definitions\***

University. Mercer University includes the main campus, all branch campuses, centers, and University international programs.

Student. Includes all persons either registered or taking courses at Mercer University, both full-time and part-time, pursuing undergraduate, graduate, or professional studies, and those who attend post-secondary educational institutions other than Mercer University or who may reside in Mercer University residence halls. This includes nondegree seeking students. Persons who are not officially enrolled for a particular term but who have a continuing relationship with Mercer University are considered students (i.e. students enrolled in another college for a term, between semesters, internships, etc.)

Charged Student. Any student who has been formally charged with an alleged violation of the Student Code of Conduct.

Complainant. An individual reporting an alleged violation.

Respondent. An individual alleged/ suspected of violating a university policy.

Faculty Member. Any person hired by Mercer University to conduct classroom activities.

Staff Member. Any person hired by Mercer University in a professional position to conduct University activities.

Member of the Mercer University Community. Any person who is a student, faculty member, or employed by Mercer University.

Mercer University Premises. Includes all land, buildings, facilities, and other property in the possession of or owned, used, or controlled by Mercer University (including adjacent streets and sidewalks).

Organization. Any group that has been formally recognized by Mercer University as an organization.

Hearing Body. Any Mercer University official or panel authorized to review and evaluate student conduct charges and to impose sanctions upon students found to have violated the Student Code of Conduct. Appeals. Appeals can be heard by any person or persons authorized by the Vice President for Student Affairs to consider an appeal from a hearing body's determination that the student has violated the Student Code of Conduct.

Student Justice. Student members trained in the procedures of the adjudication process, and in the mechanics of preparing for a case.

Faculty/Staff Justice. Faculty/Staff members trained in the procedures of the adjudication processes and in the mechanics of preparing for a case.

Shall. Is used in the imperative sense.

May. Is used in the permissive sense.

Preponderance of the Evidence. The weight of evidence used to adjudicate student conduct violations. This standard means that the evidence, taken as a whole, supports that it is more likely than not that the violation occurred or did not occur.

Investigator(s)\*. The person assigned by the University to gather the facts and details related to an alleged violation of the Student Code of Conduct. Investigators may serve as witnesses to any case for which they investigated.

\*Definitions in this section are defined for uses under the Student Code of Conduct, for definitions related to Sexual Misconduct (including sexual harassment, sexual assault, dating/domestic violence, stalking, sexual exploitation and gender/discrimination/harassment) violations, please refer to the Sexual Misconduct Policy & Procedures found at <https://titleix.mercer.edu/policy.cfm> .

### **1.11.5 Additional Information about the University Student Conduct Policy**

Further information about the University's Student Conduct Policy may be found in the *Mercer University Student Handbook* at

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

Information on the following may be found in the online *Mercer University Student Handbook*:

- Non-Academic Misconduct and its processes,
- the Process for Sexual Misconduct Violations
- Hearing Board Options
- Rights of Charged Students
- Conduct Hearing Guidelines
- Violations of the Values of the Community of Respect
- Sanctions
- Appeals Procedure
- Interim Suspension of a Student or Organization
- Parental Notification Policy
- Non-Academic Conduct Records

### **1.12 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.

## **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 or Duolingo (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, TOEFL, or Duolingo.
- 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. If requested, non-English transcripts must 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 A** 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 A** 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 or Duolingo. 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 or Duolingo score.
- 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. A typical assistantship/fellowship duty load will average approximately 80 to 160 hours per semester.
- Artist Diploma students will be assigned duties beneficial to training within their area of study. 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. The load for Artist Diploma students will be determined on a student-by-student basis.
- Master of Music in Vocal Performance and Vocal Performance Artist Diploma students will be assigned to assist for 1 hour per week in MUS 546 Techniques of Vocal Coaching when the class is enrolled. As your sole duty in the class, you will be responsible for learning, rehearsing, and performing the vocal part of the music assigned to the collaborative piano students enrolled in the class.

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.

#### **3.3.1 Collaborative Piano Assistantship Assignments**

Assistantship duties for students enrolled in the Master of Music in Collaborative Piano and the Artist Diploma in Collaborative Piano will consist of playing for applied lessons and ensemble rehearsals and performances. Master of Music students' accompanying loads will not exceed 10 hours per week. Artist Diploma students' accompanying loads, depending on need, will range from 10 – 18 hours per week.

The following formulae will be used to determine load hours based on assignment types:

- Voice lessons and conducting lessons will be assigned 1 hour per week, or 16 hours per semester
  - 30 minutes in lesson and 30 minutes rehearsal with the student per week, plus additional associated performances, coaching, or juries
- Instrumental (wind, brass, percussion) lessons will be assigned 0.5 hours per week, or 8 hours per semester



- 15 minutes in lesson and 15 minutes rehearsal with the student per week, plus associated performances or juries
- Strings lessons will be assigned 1 hour per week, or 16 hours per semester
  - 30 minutes in lesson and 30 minutes rehearsal with the student per week, plus associated performances or juries
- Ensemble rehearsals will be assigned 1 hour per assigned rehearsal meeting. (For example, an ensemble may meet for 5 hours per week, but the student is assigned to play for 3 hours of rehearsal each week. The student will receive 3 hours credit each week for that ensemble.)
- Other assignments, as assigned, might include playing rehearsals and juries for students enrolled in MUS 170 and/or MUS 570 (30-minute lessons for secondary applied instrument studies, music minors, and non-majors). These applied lesson assignments will be made after all formal lesson and ensemble assignments have been made. These assignments should not exceed 4 contact hours *for the semester*.

The individual practice time to learn your assigned music is *not* factored into the load assignment.

### **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 in the Master of Music in Collaborative Piano program as well as all 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, 17<sup>th</sup> edition (Chicago: University of Chicago Press, 2017). ISBN: 978-0226287058. Online access is available at [www.chicagomanualofstyle.org](http://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 in the McDuffie Center for Strings 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). A normal course load for an Artist Diploma student is four to six hours (4-6) per semester.

#### **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 O**.
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 5<sup>th</sup> - 8<sup>th</sup> 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**

4.8.1.1 Master of Music in Church Music	24-25
4.8.1.2 Master of Music in Church Music (Thesis Track)	26-27
4.8.2 Master of Music in Conducting (Choral)	28-29
4.8.3 Master of Music in Conducting (Instrumental)	30-31
4.8.4 Master of Music in Performance	32-33
4.8.5.1 Master of Music in Collaborative Piano (Vocal)	34-35
4.8.5.2 Master of Music in Collaborative Piano (Instrumental)	36-37
4.8.6. Artist Diploma in Performance	38-39

### 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 640/641	Graduate 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 <sup>th</sup> -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 & Techniques	2 credits	_____
MUS 641	Graduate Instrumental/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 <sup>th</sup> Century	3 credits	_____
MUS 659	Counterpoint in the Style of the 18 <sup>th</sup> 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 565/566/567/574/568 560/561/562/569/563/640 641/642	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 640	Graduate Choral Conducting & Techniques	2 credits	_____
MUS 641	Graduate Instrumental/Orchestra Conducting & Techniques	2 credits	_____
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 & 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 <sup>th</sup> -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 & Techniques	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 <sup>th</sup> Century	3 credits	_____
MUS 659	Counterpoint in the Style of the 18 <sup>th</sup> 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 <sup>th</sup> -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 & Techniques	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	_____



#### 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 <sup>th</sup> -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	_____



### 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 (2)	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 <sup>th</sup> -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 <sup>th</sup> -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 <sup>th</sup> Century	3 credits	_____
MUS 659	Counterpoint in the Style of the 18 <sup>th</sup> 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 (2)	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 <sup>th</sup> -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 <sup>th</sup> Century	3 credits	_____
MUS 659	Counterpoint in the Style of the 18 <sup>th</sup> 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 (\*).

**4.8.6 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	_____

**Voice Performance**

MUS 565	Voice	4 credits	_____
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**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 <sup>th</sup> -century to Present	2 credits	_____
MUS 637A	Organ Skills I	2 credits	_____

MUS 637B	Organ Skills II	2 credits	_____
MUS 640	Graduate Choral Conducting & Technique	2 credits	_____
MUS 641	Graduate Instrumental Conducting & 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 C and D**). 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 E** 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 F** 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. Using the advising tables listed in the Graduate Handbook (See 4.8), the the Director of Graduate Studies 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 Director of Graduate Studies work together with the student to make sure the Plan of Study includes provisions to remove any deficiencies which have surfaced through the various 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 specific graduate committees, they also 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 J). 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 I**) 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 on or before final week of classes each semester.

### **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.*

#### **7.11.1 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 K)** 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 S** 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 or 4 hours credit = 30 minutes in studio and 30 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.
- The following practice rooms will have priority scheduling for adjunct lecturers, Master of Music students and Artist Diploma students in the Collaborative Piano program:
  - MUB 133
  - MUB 135
  - MUB 171
  - Bell House 236
  - A weekly schedule will be posted on these doors. Students in other areas may use these rooms when not scheduled by the Collaborative Piano area.
- 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.

## 9.2. Guidelines for use of Neva Langley Fickling Hall

1. 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.
2. 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.
3. 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
  - iii. Graduate recital (full recital) – four (4) hours (plus additional time, as needed. See section **7.8 Rehearsals** for further information.)

*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.*

4. Maintenance
  - a. 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.

- b. 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.
- 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 remain in the locked position. These walls may not be moved without the permission of the Music faculty and staff.
- g. Scraping the stage floor with sharp or heavy objects is prohibited.
- h. The mezzanine level is a restricted area for all students. Only organ students have permission to practice in this area.
- i. Use of the recital hall is restricted to 189 persons.
- j. Smoking is prohibited throughout the entire McCorkle Music Building.
- k. The person responsible shall see that all doors to the recital hall are securely locked before departing.
- l. 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.
- m. 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.

## **APPENDICES**

This link will take you to all forms found in the Appendix section of this handbook:

<https://drive.google.com/drive/folders/1XNE59jsUS7yQQ3-KPcqs58AqY35Gzvn7?usp=sharing>

Download your needed form and save it to your computer or phone to fill it in and print.



## **Appendix A**

### **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 19<sup>th</sup> – 21<sup>st</sup> 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 19<sup>th</sup> – 21<sup>st</sup> 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 20<sup>th</sup> or 21<sup>st</sup> 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 20<sup>th</sup> or 21<sup>st</sup> 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 B

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



SCHOOL OF MUSIC

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. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_
- 5. \_\_\_\_\_
- 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 C

### 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 D

### **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 E**

### **Keyboard Diagnostic**

#### **Keyboard Proficiency Requirements**

1. Play all major and minor scales (harmonic and melodic) two octaves, hands together, using correct fingerings (Met. 60 = ♩ )
2. Play all major and minor arpeggios two octaves, hands together, using correct piano fingerings. (Met. 60 = ♩ )
3. Play primary chord progressions (I – IV – V – I) in all major and minor keys.
4. Sight-read two lines of an open score; i.e. soprano/tenor or alto/bass OR piano music.
5. Perform a piano solo at a grade 3 level. (Royal Conservatory standards)

Examples:   Bach Minuets  
              Clementi Sonatina in C  
              Schubert Allegro

## **Appendix F**

### **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 G

### 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 <sup>th</sup> Century Counterpoint	(3 cr)
MUS 659: 18 <sup>th</sup> 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 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

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



SCHOOL OF MUSIC

## GRADUATE PROGRAM RECITAL RESERVATION FORM

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

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

INSTRUMENT/VOCAL PART: \_\_\_\_\_ CELL #: \_\_\_\_\_

**RECITAL TYPE (CHECK ONE):**

- MM Performance Degree Recital
- MM Church Music Degree Recital  
Solo  Conducting
- MM Conducting (choral) Degree Recital
- MM Church Thesis Project  
Title/Description: \_\_\_\_\_
- MM Conducting (instrumental) Degree Recital
- MM Collaborative Piano Degree Recital
- AD Performance Recital

**1. SCHEDULE RECITAL**

Recital Date: \_\_\_\_\_ Recital Time: \_\_\_\_\_ to \_\_\_\_\_

**LOCATION:**  Fickling Hall  Newton Chapel  Bell House  
 OTHER Name: \_\_\_\_\_  
Address: \_\_\_\_\_

**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 Music Office staff.

3 Final Programs Submission Date: \_\_\_\_\_ Received By: \_\_\_\_\_

Recording Fee Payment Date: \_\_\_\_\_ Received By: \_\_\_\_\_

Livestream Request Date: \_\_\_\_\_ Received By: \_\_\_\_\_

**4. SCHEDULE REHEARSALS (4 HOURS)**

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

**LOCATION:**  Fickling Hall  Newton Chapel  Bell House  Other \_\_\_\_\_

Date 1: \_\_\_\_\_ Time: \_\_\_\_\_ to \_\_\_\_\_  
Date 2: \_\_\_\_\_ Time: \_\_\_\_\_ to \_\_\_\_\_  
Date 3: \_\_\_\_\_ Time: \_\_\_\_\_ to \_\_\_\_\_  
Date 4: \_\_\_\_\_ Time: \_\_\_\_\_ to \_\_\_\_\_

**5. APPROVAL SIGNATURES**

\_\_\_\_\_  
APPLIED TEACHER                      GRADUATE STUDIES DIRECTOR                      DEAN

# Appendix J

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



## RECITAL HEARING FORM

Name	Applied Teacher	Date
<b>Degree Program and Reason for Recital Hearing</b>		
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 <b>APPROVED</b> for Performance:         | <input type="checkbox"/> YES | <input type="checkbox"/> NO |
| Recital <b>NOT APPROVED</b> 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 K

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



## SOCIAL MEDIA CONSENT REQUEST FORM

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

**NAME:** \_\_\_\_\_

**DATE OF REQUEST:** \_\_\_\_\_

**PERFORMANCE DATE:** \_\_\_\_\_

**PARTICIPANTS:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**DESIRED SOCIAL MEDIA CHANNEL: (SELECT ONE)**

Facebook  Instagram  YouTube

\_\_\_\_\_  
**Student's Signature**                      **Date**

\_\_\_\_\_  
**Applied Teacher's Signature**                      **Date**

**NOTE:** By submitting this form, you indicate your consent to having your likeness and video of your performance used by Townsend School of Music and Mercer University. Please submit your completed and signed form to the Music Office no later than three (3) weeks prior to your performance.

# Appendix L

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



## 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 M

### 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 "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 N

### Graduate Course Offering Grid

Number	Course Title	Fall Even	Spring Odd	Fall Odd	Spring Even	Credit Hrs
501	Musicology Review 1	501		501		1
502	Musicology Review 2		502		502	1
546	Techniques of Vocal Coaching	All Semesters				2
556	Music Theory Review	556		556		1
565/566/567	Applied Music Lessons					
568/574	<i>MM Performance &amp; AD</i>					
560/561/562	<i>MAJOR</i>	All Semesters				2 or 4
563/569	<i>INSTRUMENT ALWAYS 4 hrs</i>					
570	(Secondary) Applied Music: <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				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 <sup>th</sup> Century	As Requested				3
659	Counterpoint - 18 <sup>th</sup> 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 Method.	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>					
	<i>Research Methods</i>	681				
	<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 O

### Written Comprehensive Examination Rubric & Comprehensive Exam Score Sheet

- 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

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

**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														
<b>AVERAGE SCORE FOR EACH QUESTION</b>														

# Appendix P

(Please obtain and use original copies of these form from the Music Office Google Drive or from your 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
<b>Tone Quality</b>	<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
<b>Rhythmic Accuracy/Tempo</b>	<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
<b>Intonation/Note Accuracy</b>	<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
<b>Dynamics</b>	<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
<b>Musical Effect/Technique</b>	<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
_____	_____	Assigned Numerical Grade
Faculty Juror's Name	_____	Assigned Numerical Grade
_____	_____	Assigned Numerical Grade
Faculty Juror's Name	_____	Assigned Numerical Grade
_____	_____	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
_____	<input type="checkbox"/> YES <input type="checkbox"/> NO

**ACCEPTANCE TO MAJOR (2<sup>nd</sup> 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"> <li>I. Overall Technical Development _____</li> <li>II. Posture/Breath _____</li> <li>III. Phonation _____</li> <li>IV. Intonation _____</li> <li>V. Resonance _____</li> <li>VI. Musical Accuracy/Memory _____</li> </ul> | <ul style="list-style-type: none"> <li>VII. Diction (Language &amp; Articulation) _____</li> <li>VIII. Musical Interpretation _____</li> <li>IX. Dramatic Interpretation _____<br/>(Emotional Involvement, Communication, Intensity, Variety)</li> <li>X. Physical Presentation _____<br/>(Body Language, Gestures, Acting, Transitions, Focus of the Eyes, Stage Deportment)</li> </ul> |
|---|--|

**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
<b>Tone Quality</b>	<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
<b>Rhythmic Accuracy/Tempo</b>	<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
<b>Intonation/Note Accuracy</b>	<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
<b>Dynamics/Stage Presence</b>	<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
<b>Musical Effect/Technique</b>	<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>
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Jury Date	Applied Teacher	Accompanist's Name
Faculty Juror's Name	Faculty Juror's Name	Assigned Numerical Grade
Faculty Juror's Name	Faculty Juror's Name	Assigned Numerical Grade
Faculty Juror's Name	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** (2<sup>nd</sup> 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 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, REPERTOIRE: TITLE, COMPOSER

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: [Large empty box for handwritten notes]

Additional Repertoire Currently in Preparation. TABLE with columns: TITLE, COMPOSER

Faculty Juror's Name, Numerical 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
<b>Tone Quality</b>	<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
<b>Rhythmic Accuracy/Tempo</b>	<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
<b>Intonation/Note Accuracy</b>	<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
<b>Dynamics/Stage Presence</b>	<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
<b>Musical Effect/Technique</b>	<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:** \_\_\_\_\_



SCHOOL OF MUSIC  
COLLABORATIVE PIANO JURY EVALUATION AND COMMENT SHEET

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

Jury Date \_\_\_\_\_ Applied Teacher \_\_\_\_\_

SELECTIONS

Title	Composer
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

SCORE AS INDICATED

- |  |  |
|--|--|
| I. Accuracy of Notes and Rhythms _____ /13               | V. Stability of Tempo _____ /13        |
| II. Interpretation of Text (vocal) and Subtext _____ /15 | VI. Balance between Partners _____ /15 |
| III. Style Accuracy _____ /14                            | VII. Musicality _____ /15              |
| IV. General Ensemble _____ /15                           |  |

COMMENTS

Additional Comments on Reverse

Faculty Juror: \_\_\_\_\_

Numerical Jury Grade: \_\_\_\_\_

### HARP JURY EVALUATION FORM

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

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
<b>Tone Quality</b>	<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
<b>Rhythmic Accuracy/Tempo</b>	<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
<b>Intonation/Note Accuracy</b>	<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
<b>Dynamics</b>	<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
<b>Musical Effect/Technique</b>	<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 Q

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



SCHOOL OF MUSIC

### RECITAL HOUR FORM

Recital Hour Performance Date: \_\_\_\_\_  
Name: \_\_\_\_\_  
Instrument/Voice Part: \_\_\_\_\_  
Collaborative Pianist's Name: \_\_\_\_\_  
Additional Performers/Instruments: \_\_\_\_\_

#### Composition Title(s)

- Including movements, composers, and composer birth/death (if appropriate) years.
- Students may perform up to 3 selections not to exceed 7 minutes total.

1. Selection: \_\_\_\_\_  
Composer: \_\_\_\_\_ Dates: \_\_\_\_\_  
2. Selection: \_\_\_\_\_  
Composer: \_\_\_\_\_ Dates: \_\_\_\_\_  
3. Selection: \_\_\_\_\_  
Composer: \_\_\_\_\_ Dates: \_\_\_\_\_

I have submitted my vocal texts/translations or other program notes via email. (No hard copies or late submissions Accepted: [braddock\\_ba@mercer.edu](mailto:braddock_ba@mercer.edu))

Exact performance timing (MIN:SEC): \_\_\_\_\_ : \_\_\_\_\_ (7-minute maximum)

How many stands? \_\_\_\_\_ How many chairs? \_\_\_\_\_ How many benches? \_\_\_\_\_

Piano Lid: Closed  Half-Stick  Full-Stick  Page Turner

Complete the stage diagram by checking where you would like the performance equipment set-up:

	BACK OF STAGE <input type="checkbox"/>	
STAGE RIGHT (ENTRY) <input type="checkbox"/>	CENTER OF STAGE <input type="checkbox"/>	STAGE LEFT <input type="checkbox"/>
	FRONT OF STAGE <input type="checkbox"/>	

**To be completed by the student, signed by the teacher, and placed in the hanging file beside Dr. Braddock's door (room 118) by 5:00 pm Friday the week BEFORE your performance.**

Signature of Applied Teacher: \_\_\_\_\_ Date: \_\_\_\_\_

**This signature is REQUIRED if you want to perform!!!**

Revised 8.7.23

## Appendix R

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



# 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 S**

### **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).

NOTES

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