# Table of Contents

1. Introduction .................................................................................................................. 5
   1.1 Mercer University Mission Statement .................................................................. 5
   1.2 Townsend School of Music Mission Statement ...................................................... 5
   1.3 Sources of Information ........................................................................................ 6
   1.4 Graduate Studies at Townsend School of Music .................................................... 6
   1.5 Townsend-McAfee Institute Graduate Studies in Church Music ......................... 6
   1.6 Graduate Administration and Faculty ................................................................... 6
   1.7 Graduate Students’ Records .................................................................................. 7
   1.8 Policies and Procedures for Student Grievances ................................................... 7
   1.9 Academic Integrity .............................................................................................. 10
   1.10 ACCESS & Accommodation Office for Students with Disabilities ................. 11
   1.11 Policy on Cell Phones and Pagers ....................................................................... 11
   1.12 Community of Respect ....................................................................................... 12

2. Admission Requirements ............................................................................................. 12
   2.1 Application for Admission .................................................................................... 12
   2.2 Admission Requirements for the Master of Music ............................................ 13
   2.2.1 International Applicants ................................................................................... 13
   2.2.2 International Applicant Transcripts ................................................................ 14
   2.3 Audition Requirements ....................................................................................... 14
   2.4 Artist’s Diploma .................................................................................................. 14
   2.4.1 Artist’s Diploma Admissions .......................................................................... 14
   2.4.2 International Applicants for the Artist’s Diploma ........................................... 15

3. Special Requirements for Master’s Degrees ............................................................... 15
   3.1 Residency ............................................................................................................. 15
   3.2 Style Manual ....................................................................................................... 16
   3.3 Recital Attendance Requirements ........................................................................ 16

4. Academic Considerations .......................................................................................... 16
   4.1 Credit Load for Graduate Students ..................................................................... 16
   4.2 Credit Load for Graduate Assistants .................................................................. 16
   4.3 Grade-point Average ......................................................................................... 16
   4.4 Incompletes ....................................................................................................... 17
   4.5 Transfer Credit towards the M.M. ...................................................................... 17
   4.6 Policies on Continuous Enrollment and Time Limitations ............................... 17
   4.7 Comprehensive Written and Oral Examinations .............................................. 18
   4.7.1 Comprehensive Exam Research and Review .................................................. 18
   4.8 Plan of Study Checklist by degree ...................................................................... 19
   4.8.1 Master of Music in Church Music ................................................................. 19
   4.8.2 Master of Music in Conducting (Choral) ........................................................ 21
   4.8.3 Master of Music in Conducting (Instrumental) .............................................. 23
   4.8.4 Master of Music in Performance .................................................................... 24
   4.8.5 Master of Music in Collaborative Piano ....................................................... 26
4.8.5.1 Master of Music in Collaborative Piano (Vocal) .................................. 26
4.8.5.2 Master of Music in Collaborative Piano (Instrumental) ................. 28
4.9 Policy Statement Regarding Teaching of 500-700 Level Courses .......... 30

5. Administration of Graduate Student’s Program ...................................... 30
  5.1 Diagnostic Entrance Examinations for Degree Programs .................. 30
  5.2 Diagnostic Remediation ........................................................................ 30
  5.3 Plan of Study ......................................................................................... 31
  5.4 Graduate Student Committees ............................................................... 31
  5.4.1 Graduate Committee ......................................................................... 31
  5.4.2 Performance Evaluation Committee .................................................. 31
  5.5 Time for Committee Formation .............................................................. 32

6. Lead Times and Sequences ..................................................................... 32
  6.1 Master’s and Artist Diploma Recitals .................................................. 32
  6.2 Application for Graduation .................................................................. 32
  6.3 Establishment of the Oral Examination ................................................ 32

7. Graduate Recital ....................................................................................... 32
  7.1 Scheduling ......................................................................................... 32
  7.2 Location ......................................................................................... 33
  7.3 Length of Recital ............................................................................... 33
  7.4 Reservations .................................................................................... 33
  7.5 Exceptions ....................................................................................... 33
  7.6 Cancellations and Rescheduling .......................................................... 34
  7.7 Rehearsals ..................................................................................... 34
  7.8 Unscheduled Rehearsals .................................................................... 34
  7.9 Programs ......................................................................................... 34
  7.10 Recording and Performance Preparation ........................................... 34
  7.11 Special Recordings .......................................................................... 35
  7.12 Use of the Fickling Hall Harpsichord ................................................ 35

8. Accompanist Allocation, Practice Rooms, and Music Technology .......... 35
  8.1 Departmental Accompanists – Allocation ........................................... 35
  8.2 Recital Accompanists ......................................................................... 36
  8.3 Rehearsal Tapes ............................................................................. 36
  8.4 Practice Rooms ............................................................................... 36
  8.5 Music Technology .............................................................................. 36

9. Facilities .................................................................................................. 36
  9.1 Guidelines for use of the McCorkle Music Building ......................... 36
  9.2 Guidelines for the use of the Neva Langley Fickling Hall
    by external organizations .......................................................................... 38
  9.3 McCorkle Music Building Space Reservation Form ............................ 41
Appendices

Appendix A ................................................................................................................................. 42
Music Theory/Musicianship Diagnostic Examination

Appendix B ................................................................................................................................. 43
Music History and Literature Diagnostic Examination
Appendix C ................................................................................................................................. 44
Keyboard Diagnostic Examination

Appendix D ................................................................................................................................. 45
Lyric Diction Diagnostic Examination

Appendix E ................................................................................................................................. 46
Graduate Theory Program

Appendix F ................................................................................................................................. 48
Recital Reservation Form

Appendix G ................................................................................................................................. 49
Recital Hearing Form

Appendix H ................................................................................................................................. 50
Check List for Graduation

Appendix I .................................................................................................................................. 51
Check List – Preparing for Recital

Appendix J .................................................................................................................................. 52
Graduate Course Offering Grid

Appendix K .................................................................................................................................. 53
Audition Requirements

Appendix L .................................................................................................................................. 57
Written Comprehensive Examination Rubric

Appendix M .................................................................................................................................. 60
Use of the Fickling Hall Harpsichord

Notes ........................................................................................................................................... 61
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.

Adopted by the Board of Trustees of Mercer University, April 19, 2013

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

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

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

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

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, Master of Music in Performance (voice, organ, piano, and instrumental), Master of Music in Collaborative Piano (Vocal and/or Instrumental), Master of Music in Conducting (Choral or Instrumental), and Master of Music in Church Music (voice, piano, organ, instrumental, or conducting). Performance and Conducting students may add the designation “With Emphasis in Church Music” by completing six elective hours of study in church music.

1.5 Townsend-McAfee Institute Graduate Studies in Church Music

The Townsend-McAfee Institute for Sacred Music Studies prepares musical artists for ministry. As a part of the graduate studies area, the Townsend-McAfee Institute has overseen specialized projects such as the 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 Institute motto is: Musicianship, Scholarship, Leadership, Discipleship, and Worship Arts.

1.6 TSM Administration and Faculty

Dr. C. David Keith, Dean
Dr. Stanley L. Roberts, Associate Dean
Dr. Douglas M. Hill, Director of Undergraduate Studies
Dr. Richard Kosowski, Director of Graduate Studies
Sharon Hart, Administrative Assistant to the Dean
Patty Crowe, Administrative Assistant for the Robert McDuffie Center for Strings
Leigh Anne Hise, Administrative Assistant for Undergraduate and Graduate Studies

Graduate Faculty Members
• Douglas M. Hill, C. David Keith, Martha L. Malone, Jack Mitchener, Stanley L. Roberts, Professors
• Ian Altman, Montgomery C. Cole, Carol Goff, Richard Kosowski, Amy Schwartz Moretti, Marcus Reddick, Christopher Schmitz, Jeffrey Seeley, Associate Professors
• Julie Albers, Elizabeth Pridgen, Kathryn White, Assistant Professor

Graduate Faculty Associate Members
• Robert McDuffie, Distinguished University Professor
• Adrian Gnam, Distinguished Artist in Residence
• Ward Stare, Distinguished Artist and Conductor, Mercer University Orchestra
• Theresa Alexander, Anne Armstrong, Camille Bishop, Eric Bubacz, Terry Cantwell, Jay Hanselman, Stephen Hoy, Calista Koch, Holly Lawing, Sherry Meyer, Gail Pollock, Nancy Rehberg, Marie J. Roberts, John Sweat, Jonathan Swygert, Kelly Via, Lecturers

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 student's advisor keeps an unofficial advisory file.

1.8 Policies and Procedures for Student Grievances

1.8.1 Academic Grievance

1.8.1.A Policy
Students have the right to bring grievances against a faculty member or an administrator concerning academic matters. 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 age, gender, religion, race, marital status, national origin, or disability.

1.8.1.B Time Frame
For grievances of any kind, students are required to initiate appeals with the appropriate faculty member no later than 30 days from the completion of the term in which the course was offered. Appeals received after this period will not be honored.

1.8.1.C Informal Resolution Procedure
Student grievance 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 complaint 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 Process.
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. This narrative must be submitted no later than 30 days from the date on which the student was formally notified of the instructor’s decision.

2. If the grievance 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 of the grievance. This narrative must be submitted no later than 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 associate dean does not satisfactorily resolve the grievance, the student should meet with the provost after submitting to the provost a formal written account of the grievance. This narrative must be submitted no later than 30 days from the date on which the student was formally notified of the associate dean’s decision.

If the student has a complaint against 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 complaint with that dean, the student may appeal to the provost. In all grievance procedures, the decision of the provost is final.

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 be resolved via informal personal meetings, phone calls, or e-mails 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 complaint that is nonacademic in nature and does not pertain to student conduct, he or she should follow this procedure:

1. The student should submit the complaint in writing to 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. A copy of the statement must also be presented to the employee’s supervisor and the Associate Vice President of Human Resources. The complaint should be submitted to the employee within ten (10) days of the action or event that forms the basis of the grievance.

2. The employee respondent will meet with the student along with their supervisor or the Associate Vice President of Human Resources to discuss the complaint within ten (10) days of receipt of the written grievance. The employee respondent will reply in writing to the student with the results of the discussion at the meeting 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.

3. If a student is not satisfied with the results of the discussion and/or with the reply and wants the grievance to be considered further, the student may appeal in writing to the employee respondent’s supervisor. A copy of this appeal must be sent to the Associate Vice President of Human Resources. This appeal to the supervisor must begin within ten (10) days after the student receives the written reply from the employee responsible for the action or event that forms the basis of the grievance. A written reply indicating the results of the appeal including further action, if any, to be taken will be sent to the student by the employee’s supervisor within ten (10) days of the meeting between the student and the employee’s supervisor. A copy of this response will be sent to the Associate Vice President for Human Resources.

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

   (a.) In the case of complaints 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.

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.

(b.) In the case of complaints 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 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 Vice President with responsibility for the employee’s unit will be the final University decision on the grievance. A copy of the complaint to the Vice President and their response will be submitted to the Associate Vice President of Human Resources.

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

1.9 Academic Integrity
Mercer University strives to be a community of respect that includes respect for academic integrity. Students operate under an honor system and will exhibit the values of honesty, trustworthiness, and fairness regarding all academic matters. Students, faculty, and staff are expected to report any violations in the forms of, 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 http://provost.mercer.edu/handbooks.
1.10 ACCESS and Accommodation Office for Students with Disabilities
Mercer University is committed to making all of 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.

Students requiring accommodations for a disability should inform the instructor at the close of the first class meeting or as soon as possible. The instructor will refer you to the ACCESS and Accommodation Office to document your disability, determine eligibility for accommodations under the ADAAA/Section 504 and to request a Faculty Accommodation Form. Disability accommodations or status will not be indicated on academic transcripts. In order to receive accommodations in a class, students with sensory, learning, psychological, physical or medical disabilities must provide their instructor with a Faculty Accommodation Form to sign. Students must return the signed form to the ACCESS Coordinator. A new form must be requested each semester. Students with a history of a disability, perceived as having a disability or with a current disability who do not wish to use academic accommodations are also strongly encouraged to register with the ACCESS and Accommodation Office and request a Faculty Accommodation Form each semester. For further information, please contact Carole Burrowbridge, Director and ADA/504 Coordinator, at 301-2778 or visit the ACCESS and Accommodation Office website at http://www.mercer.edu/disabilityservices * (07/13)

Students with disabilities requiring ADAAA/504 accommodation should inform the instructor at the close of the first class meeting or as soon as possible. The instructor will refer you to the Townsend School of Music Dean’s office and designated ACCESS Coordinator for consultation regarding documentation of your disability and eligibility for accommodations under the ADAAA/Section 504. Students must request accommodations in a timely manner. The Dean’s office is located in the McCorkle Music Building. Students with a documented disability who do not wish to receive academic accommodations are strongly encouraged to register with the ACCESS Coordinator. For further information, please contact Dr. Richard Kosowski in the Dean’s office at 478.301.4167.

1.11 Policy on Cell Phones and Pagers
Out of courtesy for all those participating in the learning experience, all cell phones and pagers must be turned off before entering any classroom, lab, or formal academic or performance event.
1.12 Community of Respect
Mercer University strives to be a Community of Respect where everyone is held in mutual high regard. Because every human being is created in the image of God, each person deserves to be treated with respect and civility. Standards of conduct are based on the values of mutual respect:

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

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

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

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

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 university website. The completed admission application consists of:

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

Students desiring to become candidates for the Master of Music in Performance, Master of Music in Church Music, Master of Music in Collaborative Piano, and 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.
- Students may attend Mercer’s English Language Institute on Mercer’s Atlanta campus. Upon successful completion of the ELI programs highest level, students DO NOT have to submit a TOEFL or SAT/ACT score. The Michigan Test is also part of successful completion of ELI.
- Students may be admitted with a 6.5 IELTS score in place of the SAT/ACT, or TOEFL.
- Transfer Students must complete the transfer form to be released from your current College or University through SEVIS.
- All students must be registered through the SEVIS system.
- Official bank statements, less than 6 months old, must be submitted to Mercer University, prior to I-20 forms being released.
2.2.2 International Transcript Requirements
All official transcripts must be submitted regardless of the institution. In addition, the applicant must be registered through SEVIS.

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 month 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 area can be found on the graduate admissions page on the Townsend School of Music webpage: http://music.mercer.edu and in Appendix I of the Graduate Handbook.

2.4 Artist Diploma
The Artist Diploma is a non-degree program that admits only the 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 at least one recital per year and through performances in chamber and major ensembles. 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-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.

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 I of this document or on the graduate admission page on the Townsend School of Music webpage: http://music.mercer.edu

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 Master of Music degree program must apply for and be granted a J-1 visa by the United States Department of State prior to the first day of classes.

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

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

3.0 Special Requirements for Master's Degrees

3.1 Residency
The normal time for completion of the requirements for the degrees ranges from three to four semesters. A minimum of two semesters in residence is required.
3.2 Style Manual

3.3 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.

4.0 Academic Considerations

4.1 Credit Load for Graduate Students
To be classified as a full-time student, a graduate student must carry a minimum of nine (9) graduate credits. The maximum number of graduate credit hours for which master’s students may register in a semester of the regular academic year is fourteen (14).

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

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

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

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

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

4.8.1 Master of Music in Church Music

- **Major Area**
  - MUS 652 Foundations of Christian Worship 3 credits
  - MUS 632 Hymnology and Church Music Literature 3 credits
  - MUS 631 Church Music Methods & Technology 3 credits
  - MUS 601 Supervised Music Ministry 1 credit
  - MUS 701/702 Spiritual Formation for Ministry I or II 2 credits
  - MUS 575 Graduate Recital 0 credits

  **Total Major Area** 12 credits

- **Other Studies in Music**
  - MUS 565/566/567/574/568 Applied Voice/Piano/Organ/ 4 credits
  - 560/561/562/569/574/642 Harpsichord/Instrumental/Conducting
  - MUS 595 Graduate Ensemble 2 credits
  - 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 3 credits
  - MUS 637/639/638/636 Organ Skills, Piano Pedagogy (2 Semesters) 2 - 4 credits
  - MUS 640 Graduate Choral Conducting and Techniques 2 credits

  **Total Other Studies in Music** 19 - 21 credits

- **Elective Studies in Supportive Areas**
  4 credits from among the following:
  - MUS 620 Historical Study of Musical Styles and Literature 3 credits
    (Rotating Topics: Renaissance, Baroque, Classical, Romantic, Twentieth Century and American Music)
  - MUS 621 Service Playing2 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 & Baroque2 credits
  - MUS 634 Survey of Choral Literature: Mid 18th-century to Present 2 credits
  - MUS 636 Pedagogy of Orchestral Instruments 2 credits
  - MUS 637 Organ Skills (2 semesters), 4 credits
  - MUS 638 Vocal Pedagogy 2 credits
  - MUS 639 Piano Pedagogy (2 Semesters) 2 credits
  - MUS 641 Graduate Orchestral Conducting Techniques 2 credits
  - MUS 642 Applied Conducting 2 credits
  - MUS 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
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 657</td>
<td>Analytical Techniques II</td>
<td>3</td>
</tr>
<tr>
<td>MUS 658</td>
<td>Counterpoint in the Style of the 16th Century</td>
<td>3</td>
</tr>
<tr>
<td>MUS 659</td>
<td>Counterpoint in the Style of the 18th Century</td>
<td>3</td>
</tr>
<tr>
<td>MUS 660</td>
<td>Organ History and Literature I</td>
<td>2</td>
</tr>
<tr>
<td>MUS 661</td>
<td>Organ History and Literature II</td>
<td>2</td>
</tr>
<tr>
<td>MUS 680</td>
<td>Special Topics in Music</td>
<td>1-3</td>
</tr>
</tbody>
</table>

Total Electives 4 credits
Total Overall 35 - 37 credits
# 4.8.2 Master of Music in Conducting (Choral)

## Major Area

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 640</td>
<td>Graduate Choral Conducting and Techniques</td>
<td>2</td>
</tr>
<tr>
<td>MUS 642/647</td>
<td>Applied Conducting</td>
<td>6</td>
</tr>
<tr>
<td>MUS 595</td>
<td>Graduate Ensemble</td>
<td>2</td>
</tr>
<tr>
<td>MUS 633</td>
<td>Survey of Choral Literature (Early - Baroque)</td>
<td>2</td>
</tr>
<tr>
<td>MUS 634</td>
<td>Survey of Choral Literature (1750-Present)</td>
<td>2</td>
</tr>
<tr>
<td>MUS 575</td>
<td>Graduate Recital</td>
<td>0</td>
</tr>
</tbody>
</table>

Total Major Area 14 credits

## Other Studies in Music

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 656</td>
<td>Analytical Techniques I</td>
<td>3</td>
</tr>
<tr>
<td>MUS 605</td>
<td>Introduction to Graduate Studies in Music</td>
<td>3</td>
</tr>
<tr>
<td>MUS 620</td>
<td>Historical Study of Musical Styles and Literature</td>
<td>3</td>
</tr>
<tr>
<td>MUS 650</td>
<td>Composition/Arranging</td>
<td>2</td>
</tr>
<tr>
<td>MUS 638</td>
<td>Vocal Pedagogy</td>
<td>2</td>
</tr>
</tbody>
</table>

Total Other Studies in Music 13 credits

## Elective Studies in Supportive Areas

6 credits from among the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 560, 561, 562, 569, 563</td>
<td>Applied Performance Lessons</td>
<td>2</td>
</tr>
<tr>
<td>MUS 620</td>
<td>Historical Study of Musical Styles and Literature</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>(Rotating Topics: Renaissance, Baroque, Classical, Romantic, Twentieth Century and American Music)</td>
<td></td>
</tr>
<tr>
<td>MUS 621</td>
<td>Service Playing</td>
<td>2</td>
</tr>
<tr>
<td>MUS 622</td>
<td>Collaborative Piano Vocal Literature I</td>
<td>2</td>
</tr>
<tr>
<td>MUS 623</td>
<td>Collaborative Piano Vocal Literature II</td>
<td>2</td>
</tr>
<tr>
<td>MUS 625</td>
<td>Opera History and Literature</td>
<td>2</td>
</tr>
<tr>
<td>MUS 626</td>
<td>Oratorio Aria Preparation</td>
<td>1</td>
</tr>
<tr>
<td>* MUS 631</td>
<td>Church Music Methods &amp; Technology</td>
<td>3</td>
</tr>
<tr>
<td>* MUS 632</td>
<td>Hymnology and Church Music Literature</td>
<td>3</td>
</tr>
<tr>
<td>MUS 636</td>
<td>Pedagogy of Orchestral Instruments</td>
<td>2</td>
</tr>
<tr>
<td>MUS 637</td>
<td>Organ Skills (2 semesters),</td>
<td>4</td>
</tr>
<tr>
<td>MUS 638</td>
<td>Vocal Pedagogy</td>
<td>2</td>
</tr>
<tr>
<td>MUS 639</td>
<td>Piano Pedagogy (2 Semesters)</td>
<td>2</td>
</tr>
<tr>
<td>MUS 641</td>
<td>Graduate Instrumental Conducting</td>
<td>2</td>
</tr>
<tr>
<td>MUS 642</td>
<td>Applied Conducting</td>
<td>2</td>
</tr>
</tbody>
</table>

NOTE: *This cannot be in the conductor's primary area*

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 645</td>
<td>Orchestral Conducting Literature</td>
<td>2</td>
</tr>
<tr>
<td>MUS 646</td>
<td>Wind Ensemble Conducting Literature</td>
<td>2</td>
</tr>
<tr>
<td>MUS 651</td>
<td>Graduate Orchestration</td>
<td>2</td>
</tr>
<tr>
<td>* MUS 652</td>
<td>Foundations of Christian Worship</td>
<td>3</td>
</tr>
<tr>
<td>MUS 655</td>
<td>Diction (3 semesters)</td>
<td>3</td>
</tr>
<tr>
<td>MUS 657</td>
<td>Analytical Techniques II</td>
<td>3</td>
</tr>
<tr>
<td>MUS 658</td>
<td>Counterpoint in the Style of the 16th Century</td>
<td>3</td>
</tr>
<tr>
<td>MUS 659</td>
<td>Counterpoint in the Style of the 18th Century</td>
<td>3</td>
</tr>
<tr>
<td>MUS 660</td>
<td>Organ History and Literature I</td>
<td>2</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Credits</td>
</tr>
<tr>
<td>-------------</td>
<td>--------------------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>MUS 661</td>
<td>Organ History and Literature II</td>
<td>2</td>
</tr>
<tr>
<td>MUS 680</td>
<td>Special Topics in Music</td>
<td>1-3</td>
</tr>
<tr>
<td>*MUS 701/702</td>
<td>Spiritual Formation for Ministry I or II</td>
<td>2</td>
</tr>
</tbody>
</table>

**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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 641</td>
<td>Graduate Instrumental Conducting</td>
<td>2</td>
</tr>
<tr>
<td>MUS 642</td>
<td>Applied Conducting</td>
<td>6</td>
</tr>
<tr>
<td>MUS 645</td>
<td>Survey of Orchestral Literature</td>
<td>2</td>
</tr>
<tr>
<td>MUS 646</td>
<td>Survey of Wind Ensemble Literature</td>
<td>2</td>
</tr>
<tr>
<td>MUS 595</td>
<td>Graduate Ensemble</td>
<td>2</td>
</tr>
<tr>
<td>MUS 575</td>
<td>Graduate Conducting Recital</td>
<td>0</td>
</tr>
</tbody>
</table>

Total Major Area 14 credits

## Other Studies in Music

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 656</td>
<td>Analytical Techniques I</td>
<td>3</td>
</tr>
<tr>
<td>MUS 605</td>
<td>Introduction to Graduate Studies in Music</td>
<td>3</td>
</tr>
<tr>
<td>MUS 620</td>
<td>Historical Study of Musical Styles and Literature (Rotating Topics: Renaissance, Baroque, Classical, Romantic, Twentieth Century and American Music)</td>
<td>3</td>
</tr>
<tr>
<td>MUS 650</td>
<td>Composition/Arranging</td>
<td>2</td>
</tr>
<tr>
<td>MUS 563</td>
<td>Applied Study: Instrumental</td>
<td>2</td>
</tr>
</tbody>
</table>

Total Other Studies in Music 13 credits

## Elective Studies in Supportive Areas

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 620</td>
<td>Historical Study of Musical Styles and Literature (Rotating Topics: Renaissance, Baroque, Classical, Romantic, Twentieth Century and American Music)</td>
<td>3</td>
</tr>
<tr>
<td>MUS 621</td>
<td>Service Playing</td>
<td>2</td>
</tr>
<tr>
<td>MUS 625</td>
<td>Opera History and Literature</td>
<td>2</td>
</tr>
<tr>
<td>MUS 626</td>
<td>Oratorio Aria Preparation</td>
<td>1</td>
</tr>
<tr>
<td>*MUS 631</td>
<td>Church Music Methods and Technology</td>
<td>3</td>
</tr>
<tr>
<td>*MUS 632</td>
<td>Hymnology &amp; Church Music Literature</td>
<td>3</td>
</tr>
<tr>
<td>MUS 633</td>
<td>Survey of Choral Literature: Renaissance &amp; Baroque</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 634</td>
<td>Survey of Choral Literature: Mid 18th-century to Present</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 636</td>
<td>Pedagogy of Orchestral Instruments</td>
<td>2</td>
</tr>
<tr>
<td>MUS 637</td>
<td>Organ Skills (2 semesters)</td>
<td>4</td>
</tr>
<tr>
<td>MUS 638</td>
<td>Vocal Pedagogy</td>
<td>2</td>
</tr>
<tr>
<td>MUS 639</td>
<td>Piano Pedagogy (2 Semesters)</td>
<td>2</td>
</tr>
<tr>
<td>MUS 640</td>
<td>Graduate Choral Conducting Techniques</td>
<td>2</td>
</tr>
<tr>
<td>MUS 651</td>
<td>Graduate Orchestration</td>
<td>2</td>
</tr>
<tr>
<td>*MUS 652</td>
<td>Foundations of Christian Worship</td>
<td>3</td>
</tr>
<tr>
<td>MUS 657</td>
<td>Analytical Techniques II</td>
<td>3</td>
</tr>
<tr>
<td>MUS 658</td>
<td>Counterpoint in the Style of the 16th Century</td>
<td>3</td>
</tr>
<tr>
<td>MUS 659</td>
<td>Counterpoint in the Style of the 18th Century</td>
<td>3</td>
</tr>
<tr>
<td>MUS 680</td>
<td>Special Topics in Music</td>
<td>1-3</td>
</tr>
<tr>
<td>*MUS 701/702</td>
<td>Spiritual Formation for Ministry I or II</td>
<td>2 credits</td>
</tr>
</tbody>
</table>

Total Electives 6 credits

Total Overall 33 credits

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

#### Major Area

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 565/566/567/574/568</td>
<td>Applied Voice/Piano/Organ/ Harpsichord/or Instrumental</td>
<td>8 credits</td>
</tr>
<tr>
<td>MUS 595</td>
<td>Graduate Ensemble (2 semesters)*</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 625</td>
<td>Opera History and Literature (vocal performance only)</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 626</td>
<td>Oratorio Aria Preparation (vocal performance only)</td>
<td>1 credit</td>
</tr>
<tr>
<td>MUS 660</td>
<td>Organ History and Literature I (organ performance only)</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 661</td>
<td>Organ History and Literature II (organ performance only)</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 685</td>
<td>Seminar in the Major (all other instruments) (2 semesters)</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 575</td>
<td>Graduate Recital</td>
<td>0 credits</td>
</tr>
</tbody>
</table>

**Total Major Area** 12 – 14 credits

#### Other Studies in Music

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 656</td>
<td>Analytical Techniques I</td>
<td>3 credits</td>
</tr>
<tr>
<td>MUS 605</td>
<td>Introduction to Graduate Studies in Music</td>
<td>3 credits</td>
</tr>
<tr>
<td>MUS 620</td>
<td>Historical Study of Musical Styles and Literature</td>
<td>3 credits</td>
</tr>
<tr>
<td>MUS 636</td>
<td>Pedagogy of Orchestral Instruments</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 637</td>
<td>Organ Skills (2 semesters),</td>
<td>4 credits</td>
</tr>
<tr>
<td>MUS 638</td>
<td>Vocal Pedagogy</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 639</td>
<td>Piano Pedagogy (2 Semesters)</td>
<td>2 credits</td>
</tr>
</tbody>
</table>

**Total Other Studies in Music** 11 – 13 credits

#### Elective Studies in Supportive Areas

10 credits from among the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MUS 620</td>
<td>Historical Study of Musical Styles and Literature</td>
<td>3 credits</td>
</tr>
<tr>
<td></td>
<td>(Rotating Topics: Renaissance, Baroque, Classical, Romantic, Twentieth Century and American Music)</td>
<td></td>
</tr>
<tr>
<td>MUS 621</td>
<td>Service Playing</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 622</td>
<td>Collaborative Piano Vocal Literature I</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 623</td>
<td>Collaborative Piano Vocal Literature II</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 625</td>
<td>Opera History and Literature</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 626</td>
<td>Oratorio Aria Preparation</td>
<td>1 credit</td>
</tr>
<tr>
<td>*MUS 631</td>
<td>Church Music Methods and Technology</td>
<td>3 credits</td>
</tr>
<tr>
<td>*MUS 632</td>
<td>Hymnology &amp; Church Music Literature</td>
<td>3 credits</td>
</tr>
<tr>
<td>MUS 633</td>
<td>Survey of Choral Literature: Renaissance &amp; Baroque</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 634</td>
<td>Survey of Choral Literature: Mid 18th-century to Present</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 636</td>
<td>Pedagogy of Orchestral Instruments</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 637</td>
<td>Organ Skills (2 semesters),</td>
<td>4 credits</td>
</tr>
<tr>
<td>MUS 638</td>
<td>Vocal Pedagogy</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 639</td>
<td>Piano Pedagogy (2 Semesters)</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 640</td>
<td>Graduate Choral Conducting Techniques</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 641</td>
<td>Graduate Orchestral Conducting Techniques</td>
<td>2 credits</td>
</tr>
<tr>
<td>MUS 642</td>
<td>Applied Conducting</td>
<td>2 credits</td>
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24
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>MUS 645</td>
<td>Survey of Orchestral Literature</td>
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</tr>
<tr>
<td>MUS 646</td>
<td>Survey of Wind Ensemble Literature</td>
<td>2</td>
</tr>
<tr>
<td>MUS 650</td>
<td>Composition/Arranging</td>
<td>2</td>
</tr>
<tr>
<td>MUS 651</td>
<td>Graduate Orchestration</td>
<td>2</td>
</tr>
<tr>
<td>*MUS 652</td>
<td>Foundations of Christian Worship</td>
<td>3</td>
</tr>
<tr>
<td>MUS 657</td>
<td>Analytical Techniques II</td>
<td>3</td>
</tr>
<tr>
<td>MUS 658</td>
<td>Counterpoint in the Style of the 16th Century</td>
<td>3</td>
</tr>
<tr>
<td>MUS 659</td>
<td>Counterpoint in the Style of the 18th Century</td>
<td>3</td>
</tr>
<tr>
<td>MUS 660</td>
<td>Organ History and Literature I</td>
<td>2</td>
</tr>
<tr>
<td>MUS 661</td>
<td>Organ History and Literature II</td>
<td>2</td>
</tr>
<tr>
<td>MUS 680</td>
<td>Special Topics in Music</td>
<td>1-3</td>
</tr>
<tr>
<td>*MUS 701/702</td>
<td>Spiritual Formation for Ministry I or II</td>
<td>2</td>
</tr>
</tbody>
</table>

Total Electives: 10 credits  
Total Overall: 33 – 37 credits

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

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

4.8.5.1. Master of Music in Collaborative Piano (Vocal)

<table>
<thead>
<tr>
<th>Major Area</th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>MUS 540  Applied Piano: Collaborative I</td>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 541  Applied Piano: Collaborative II</td>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 542  Applied Piano: Advanced Coll. I (Vocal)</td>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 543  Applied Piano: Advanced Coll. II (Vocal)</td>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 575  Graduate Recital</td>
<td>0 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 595  Graduate Ensemble</td>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 622  Collaborative Piano Vocal Literature I</td>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 623  Collaborative Piano Vocal Literature II</td>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 625  Opera History and Literature</td>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 626  Oratorio Aria Preparation</td>
<td>1 credit</td>
<td></td>
</tr>
</tbody>
</table>

Total Major Area 17 credits

<table>
<thead>
<tr>
<th>Other Studies in Music</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 605  Introduction to Graduate Studies in Music</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 620  Historical Study of Musical Styles and Literature</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 633 OR Choral Literature I</td>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 634  Choral Literature II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 655 (AB, C) Vocal Dict... (3 semesters, 1 hour credit)</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 656  Analytical Techniques I</td>
<td>3 credits</td>
<td></td>
</tr>
</tbody>
</table>

Total Other Studies in Music 14 credits

<table>
<thead>
<tr>
<th>Electives</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 560, 562, 569, 563  Applied Performance Lessons (non-piano)</td>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 620  Historical Study of Musical Styles and Literature (Rotating Topics: Renaissance, Baroque, Classical, Romantic, 20th/21st Century and American Music)</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 621  Service Playing</td>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>*MUS 631  Church Music Methods &amp; Technology</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>*MUS 632  Hymnology and Church Music Literature</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 633  Choral Literature I</td>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 634  Choral Literature II</td>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>MUS 636  Pedagogy of Orchestral Instruments</td>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Credits</td>
</tr>
<tr>
<td>-------------</td>
<td>----------------------------------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>MUS 637</td>
<td>Organ Skills (2 semesters)</td>
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<tr>
<td>MUS 638</td>
<td>Vocal Pedagogy</td>
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</tr>
<tr>
<td>MUS 639</td>
<td>Piano Pedagogy (2 Semesters)</td>
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</tr>
<tr>
<td>MUS 640</td>
<td>Graduate Choral Conducting</td>
<td>2</td>
</tr>
<tr>
<td>MUS 641</td>
<td>Graduate Instrumental Conducting</td>
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</tr>
<tr>
<td>MUS 642</td>
<td>Applied Conducting</td>
<td>2</td>
</tr>
<tr>
<td>MUS 645</td>
<td>Orchestral Conducting Literature</td>
<td>2</td>
</tr>
<tr>
<td>MUS 646</td>
<td>Wind Ensemble Conducting Literature</td>
<td>2</td>
</tr>
<tr>
<td>MUS 647</td>
<td>Collaborative Piano Chamber Music Literature I</td>
<td>2</td>
</tr>
<tr>
<td>MUS 648</td>
<td>Collaborative Piano Chamber Music Literature II</td>
<td>2</td>
</tr>
<tr>
<td>MUS 650</td>
<td>Composition/Arranging</td>
<td>2</td>
</tr>
<tr>
<td>MUS 651</td>
<td>Graduate Orchestration</td>
<td>2</td>
</tr>
<tr>
<td>*MUS 652</td>
<td>Foundations of Christian Worship</td>
<td>3</td>
</tr>
<tr>
<td>MUS 657</td>
<td>Analytical Techniques II</td>
<td>3</td>
</tr>
<tr>
<td>MUS 658</td>
<td>Counterpoint in the Style of the 16th Century</td>
<td>3</td>
</tr>
<tr>
<td>MUS 659</td>
<td>Counterpoint in the Style of the 18th Century</td>
<td>3</td>
</tr>
<tr>
<td>MUS 660</td>
<td>Organ History and Literature I</td>
<td>2</td>
</tr>
<tr>
<td>MUS 661</td>
<td>Organ History and Literature II</td>
<td>2</td>
</tr>
<tr>
<td>MUS 680</td>
<td>Special Topics in Music</td>
<td>1-3</td>
</tr>
<tr>
<td>*MUS 701/702</td>
<td>Spiritual Formation for Ministry I or II</td>
<td>2</td>
</tr>
</tbody>
</table>

| Total Electives | 6 credits |
| Total Overall   | 37 credits |

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

### Major Area

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 540</td>
<td>Applied Piano: Collaborative I</td>
<td>2</td>
</tr>
<tr>
<td>MUS 541</td>
<td>Applied Piano: Collaborative II</td>
<td>2</td>
</tr>
<tr>
<td>MUS 544</td>
<td>Applied Piano: Advanced Coll. I (Chamber)</td>
<td>2</td>
</tr>
<tr>
<td>MUS 545</td>
<td>Applied Piano: Advanced Coll. II (Chamber)</td>
<td>2</td>
</tr>
<tr>
<td>MUS 575</td>
<td>Graduate Recital</td>
<td>0</td>
</tr>
<tr>
<td>MUS 595</td>
<td>Graduate Ensemble</td>
<td>2</td>
</tr>
<tr>
<td>MUS 647</td>
<td>Collaborative Piano Chamber Music Literature I</td>
<td>2</td>
</tr>
<tr>
<td>MUS 648</td>
<td>Collaborative Piano Chamber Music Literature II</td>
<td>2</td>
</tr>
</tbody>
</table>

**Total Major Area** 14 credits

### Other Studies in Music

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 605</td>
<td>Introduction to Graduate Studies in Music</td>
<td>3</td>
</tr>
<tr>
<td>MUS 620</td>
<td>Historical Study of Musical Styles and Literature</td>
<td>3</td>
</tr>
<tr>
<td>MUS 645</td>
<td>Orchestral Literature</td>
<td>2</td>
</tr>
<tr>
<td>MUS 646</td>
<td>Wind Ensemble Literature</td>
<td></td>
</tr>
<tr>
<td>MUS 655</td>
<td>Vocal Diction (3 semesters, 1 hour credit)</td>
<td>3</td>
</tr>
<tr>
<td>MUS 656</td>
<td>Analytical Techniques I</td>
<td>3</td>
</tr>
</tbody>
</table>

**Total Other Studies in Music** 14 credits

### Electives

6 credits from among the following:

- MUS 560, 562, 569, 563  Applied Performance Lessons (non-piano) 2 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 Methods & Technology 3 credits
- *MUS 632  Hymnology and Church Music Literature 3 credits
- MUS 633  Choral Literature I 2 credits
- MUS 634  Choral Literature II 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 641  Graduate Instrumental Conducting 2 credits
- MUS 642  Applied Conducting 2 credits
- MUS 645  Orchestral Conducting Literature 2 credits
- MUS 646  Wind Ensemble Conducting Literature 2 credits
- MUS 647  Collaborative Piano Chamber Music Literature I 2 credits
- MUS 648  Collaborative Piano Chamber Music Literature II 2 credits
- MUS 650  Composition/Arranging 2 credits
- MUS 651  Graduate Orchestration 2 credit
- *MUS 652  Foundations of Christian Worship 3 credits
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 657</td>
<td>Analytical Techniques II</td>
<td>3</td>
</tr>
<tr>
<td>MUS 658</td>
<td>Counterpoint in the Style of the 16th Century</td>
<td>3</td>
</tr>
<tr>
<td>MUS 659</td>
<td>Counterpoint in the Style of the 18th Century</td>
<td>3</td>
</tr>
<tr>
<td>MUS 660</td>
<td>Organ History and Literature I</td>
<td>2</td>
</tr>
<tr>
<td>MUS 661</td>
<td>Organ History and Literature II</td>
<td>2</td>
</tr>
<tr>
<td>MUS 680</td>
<td>Special Topics in Music</td>
<td>1-3</td>
</tr>
<tr>
<td>*MUS 701/702</td>
<td>Spiritual Formation for Ministry I or II</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Total Electives</th>
<th>6 credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Overall</td>
<td>34 credits</td>
</tr>
</tbody>
</table>

*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 (*).
4.9  **Policy Statement Regarding Teaching of 500 - 700 Level Courses**

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

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

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

5.0  **Administration of Graduate Student’s Program**

5.1  **Diagnostic Entrance Examinations for Degree Programs**

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

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

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

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 Music History Review I: Antiquity – 1750; MUS 502 Music History Review II: 1750 – Present Times; and MUS 556 Music Theory Review) are assigned 1 credit hour, for which you will receive a grade that is factored into your overall grade point average, do NOT count towards your degree requirements.

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

5.3 Plan of Study
Following acceptance to a graduate degree program, the student meets with the Director of Graduate Studies to design a tentative Plan of Study. This is used to advise the student for the first semester’s course of study. The student will be assigned a permanent faculty advisor by the third week of the student’s first semester. Using the advising tables listed in the Graduate Handbook (See 4.7), the assigned faculty advisor will work with the student to formulate an official Plan of Study that is appropriate for the particular degree and the student’s individual goals, interests, and capabilities. The faculty advisor and Director of Graduate Studies work together to make sure the Plan of Study includes provisions to remove any deficiencies which have surfaced through the diagnostic entrance examinations.

5.4 Graduate Student Committees

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

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

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

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

5.5 Time for Graduate Committee Formation
The student’s Graduate Committee shall be established at the beginning of the second semester of the student’s graduate program.

6.0 Lead Times and Sequences

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

6.2 Application for Graduation
Students file for graduation with the Director of Graduate Studies to insure proper matriculation. 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 – 11 of the final semester of enrollment. The date will be scheduled during the second week of the student’s last semester of study.

7.0 Graduate & Artist Diploma Recital

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

All Graduate and Artist Diploma recitalists will present a preliminary recital hearing no later than two weeks (14 calendar days) prior to the scheduled performance. Your applied professor is required to bring to your hearing the “Recital Hearing Form” (Appendix G). You are required to bring three (3) copies of your completed program, edited program notes, and a repertoire sheet, which includes timings totaled by song/piece, section, and full recital.
Due to the nature of conducting recitals, the hearing for conducting majors will be two rehearsals prior to the performance. The hearing committee will be comprised of a minimum of three faculty members: the major professor, any other departmental faculty, and one additional faculty member (if necessary) who will hear both the preliminary recital and the public recital. The student will receive grades at both. If the student does not receive a passing grade at the preliminary recital, the public recital will be cancelled and rescheduled in the following semester.

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

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

### 7.2 Location
Recitals will be presented in Fickling Hall in the McCorkle Music Building 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 Length of Recital
A minimum of fifty-minutes (50) and a maximum of sixty-minutes (60) of music are required for MMP and AD students. A minimum of thirty-minutes (30) and a maximum of fifty-minutes (50) are required of MMCM and MMC students.

### 7.4 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 – 11 of the semester.

Non-degree recitals may be scheduled thirty (30) calendar days prior to the recital date and must be presented before November 17 for fall recitals or March 6 for spring recitals.

### 7.5 Exceptions
The Dean of Townsend School of Music and Director Graduate Studies must approve any deviations from the specified recital policies.
7.6 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.

7.7 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.

7.8 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.

7.9 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.

Your final, approved program and required, accompanying program notes must be submitted to the Music Secretary no later than five 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.

7.10 Recording and Performance Set-up
Once the Music Office has officially scheduled your recital, arrange to meet with Dr. Ian Altman to enter your recital date on his calendar. A fee of $25.00 is required for the audio recording of recitals. An additional fee, arranged through Dr. Altman, is required for the video 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.

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

7.11 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
3. Recordings using Townsend School of Music equipment.
4. 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.

7.12 Use of Harpsichord in Fickling Hall
For specific policy regarding the use of the harpsichord in Fickling Hall, please turn to Appendix M found on page 53 of this Handbook.

8.0 Accompanist Allocation, Practice Rooms, and Music Technology

8.1 Departmental Accompanists – Allocation
Graduate students may request an assigned accompanist for lessons. The allocation of time is as follows:

- 2 hours credit = 30 minutes in studio and 30 minutes in rehearsal
- 4 hours credit = 60 minutes in studio and 60 minutes in rehearsal

Any extra time requires the student to pay the accompanist at a rate agreed upon by both the student and accompanist. Students may also pay an accompanist who is not a part of the accompanist allocation program. However, the student’s applied teacher must approve the person selected by the student.
8.2 **Recital Accompanists**
Instrumental and vocal students who wish to have an accompanist assigned to them for a required recital must submit their proposal to the Music Secretary in the music office no later than October 15 for a spring recital and April 15 for a fall recital.

8.3 **Rehearsal Tapes**
Students using accompanists in the allocation program may request a practice tape of their pieces. The forms are available in the music office.

8.4 **Practice Rooms**
On the first Thursday of classes at the beginning of the semester, practice room assignments are made after a student meeting scheduled at 3 PM in Fickling Hall. The meeting includes a welcome and announcements for both graduate and undergraduate students, and will conclude with practice room sign-up. While you are able to practice in any practice room, you are encouraged to leave the rooms with grand pianos open for the piano majors. If your practice room is occupied during your scheduled time, you have the right to ask the person to leave. If there is a substantial problem with the equipment in a practice room, please notify the Music Secretary in the music office.

8.5 **Music Technology**
McCorkle Music building has a fully equipped computer/synthesizer 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.

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 Music Secretary.

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 lockers for the hallway lockers from the Music Coordinator. A $5.00 deposit is required
b. Students will obtain lockers for the instrumental storage room cabinets from the Music Secretary. 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). A $5.00 deposit is required.

5. Neva Langley Fickling Hall
   a. Recording
      All recording activities are scheduled through the Recording Supervisor for the School of Music. The recording session must be scheduled at least three weeks before the performance date.
   b. Rehearsal/Faculty
      Faculty and representatives of departmentally approved events may reserve rehearsal time in the recital hall. All rehearsal times are booked through the Music Secretary.
   c. Rehearsal/Students
      Students may use the recital hall facilities for practice only when preparing for a recital appearance.

   All rehearsal times are booked through the Administrative Assistant to the Dean. 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 Assistant to the Dean. Other times in the hall may be allotted to student organists at the request of the Organ professor.

   d. Maintenance
      1) 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.
      2) Piano covers must be correctly placed on the pianos except during rehearsal or performance. No equipment, flowers, plants, or other articles are to be set on the grand pianos.
      3) The stage must be cleared of stands, chairs, risers, etc., unless prior approval is received.
      4) Stands, chairs, pianos that are assigned to the recital hall area may not be removed.
5) No food, beverages, gum, etc., are allowed in the recital hall.
6) The movable walls on stage remain in the locked position. These walls may not be moved without the permission of the Administrative Assistant to the Dean.
7) Scrapping the stage floor with sharp or heavy objects is prohibited.
8) The mezzanine level is a restricted area for all students. Only organ students have permission to practice in this area. The exit door on the mezzanine level may only be used in case of an emergency.
9) Use of the recital hall is restricted to 200 persons.
10) Smoking is prohibited throughout the entire McCorkle Music Building.
11) Receptions are not allowed in the music building or in the Fickling Hall lobby following any student recital.

e. Security
The person responsible shall see that all doors to the recital hall are securely locked before departing.

f. Ushers and Stage Managers
Ushers and stage managers are scheduled by the Music Office for Mercer ensembles, faculty programs, and student recitals. Other events must provide their own ushers and stage staff. Organizations may schedule an approved stage manager and ushers (fees negotiable) with the Music Secretary. The stage manager will be present throughout the organization's event and will see that all guidelines are met. All lighting and sound equipment can only be operated by authorized personnel.

g. Programs
The Music Office must prepare all programs. Program printing costs for recitals, that are not required in the degree program, are paid for by the performers.

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

1. Scheduling
All events in the Neva Langley Fickling Hall will be scheduled through the Music Secretary.

2. Booking
The Neva Langley Fickling Hall is heavily booked by the School of Music. Only events that are compatible with the proper use of the specialized music facility will be scheduled. Priority for scheduling events will be made with the following considerations:
   a. School of Music educational activities take precedence
   b. College of Liberal Arts and University activities receive second priority
   c. External organizations that share a common educational purpose will be considered
d. Other external activities and organizations (non-Mercer groups) that do not conflict with any of the previously scheduled activities will also be considered.
e. External events must be booked after October 15 of the academic calendar year and not earlier than two months before the scheduled event.

3. Rental fees:
   a. $800 rental fee per day for use of the hall by external organizations.
   b. $100 minimum fee for non-profit music societies or organizations that have a common educational purpose as approved by the School of Music.

4. Recording and other media:
   a. Organizations will schedule all recording activities through the Recording Supervisor (fee negotiable) in the School of Music. The recording session must be scheduled at least three weeks before the date of the event. Recording equipment can only be operated by authorized personnel.
   b. The organization reserving the hall is responsible for contacting the University Media Center to schedule the necessary technology for specialized events.

5. Stage Manager and Ushers
   Organizations may schedule an approved stage manager and ushers (fee negotiable) with the Administrative Assistant to the Dean. The stage manager will be present throughout the organization’s event and will see that all guidelines are met. Authorized personnel may only operate all lighting equipment.

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

7. Maintenance
   a. The organization reserving time in the hall will be held responsible for the security of instruments and the physical condition of the hall during time(s) reserved. The organization will be required to pay for damages to furniture, musical instruments or the hall.
   b. Piano covers must be correctly placed on the pianos except during rehearsal or performance. No equipment, flowers, plants, or other articles are to be set on the grand pianos.
   c. The stage must be cleared of stands, chairs, risers, etc., unless prior approval is received.
   d. Stands, chairs, pianos that are assigned to the recital hall area may not be removed.
   e. No food, beverages, gum, etc. are allowed in the recital hall.
f. The movable walls on stage must remain in the locked position. These walls may not be moved without the permission of the Administrative Assistant to the Dean.
g. The mezzanine level is a restricted area for all persons.
h. Scraping the stage floor with sharp or heavy objects is prohibited.
i. Use of the recital hall is restricted to 200 persons.
j. Smoking is prohibited throughout the entire McCorkle Music Building.
k. Small receptions may be scheduled following an event if approved by the School of Music and if custodial service for cleaning up afterward is provided. Receptions may be held in the lobby of the McCorkle Music Building only; no food is allowed in the gallery. The supplying of all serving equipment as well as the moving of tables will be the responsibility of the organization using the recital hall.
l. Photography or videotaping is not allowed without the permission of the School of Music.

8. Printed programs will be furnished by the organization.
MCCORKLE Music Building Space Reservation Form
(RESPONSIBILITIES OF AN ORGANIZATION)

***THIS FORM MUST BE COMPLETED IN ITS ENTIRETY BEFORE A REQUEST IS CONSIDERED***

Each organization, group or person(s) using Mercer University facilities must do so within the General Policies and Regulations of the University. Each facility should be returned to its original condition. Any excessive clean-up will be charged to the user. Failure to use facilities properly will result in possible suspension of this privilege. Request for space does not automatically assure you of use of the room(s). A copy of the requestee’s form will be returned with a confirmation or denial of usage. The requestor’s copy of this form must be in the possession of the user(s) at the time of the event. In the event of a cancellation, the Coordinator for Music Program Services must be notified at least 24 hours in advance, or the requestee will be subject to a fine.

<table>
<thead>
<tr>
<th>NAME OF ORGANIZATION</th>
<th>DATE OF APPLICATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONTACT PERSON</td>
<td>NUMBER OF PEOPLE ATTENDING</td>
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<tr>
<td>PHONE NUMBER</td>
<td>EMAIL</td>
</tr>
<tr>
<td>FACILITY(IES) REQUESTED</td>
<td>DATE(S) OF EVENT</td>
</tr>
<tr>
<td>TIME TO BE OPENED</td>
<td>TIME OF EVENT</td>
</tr>
<tr>
<td>TERMINATION TIME OF EVENT</td>
<td></td>
</tr>
<tr>
<td>PURPOSE OF EVENT, i.e., NAME OF EVENT &amp; ITS NATURE (concert, lecture, religious gathering, committee meeting, etc.)</td>
<td></td>
</tr>
</tbody>
</table>

Admission to be charged ( ) yes ( ) no Organization to receive proceeds_____
Amount to be charged____________
IS PUBLIC INVITED?_______ No _______ Yes: Mercer Community Only_______
General Public_______

• SPECIAL EQUIPMENT/SET UP
(Check with the Music Secretary to confirm set up)

Special seating ______ Public address system_______ Podium_______
Risers_______
Lectern with sound _______ Piano(s) _______ Other stage furniture_______
Stage lighting_______
Other_______
Audio Visual Equipment (i.e. slide projector, film projector, etc.)________________________

**Fee:____________
** There may be additional fees for services provided by other departments.
Equipment provided by user (Specify)

YOUR FACILITY USAGE HAS BEEN:
APPROVED:_________*  REJECTED:_________

* This does not guarantee special equipment set up. Check with appropriate departments listed below

The financial charge for the use of this facility is:________________________

Payment must be paid to the Mercer University School of Music when the facility is reserved.
Assigned Stage Manager________________________
Assigned Recording Supervisor________________________
Assigned Media Services________________________

Responsible Party’s Signature

By my signature, I agree that I will follow the guidelines listed above and will be responsible for the requested event.

CHECK WITH THESE DEPARTMENTS TO CONFIRM SET UP

• Campus Safety - Opening of Facility  • Physical Plant - Physical set-up, heat, air conditioning
• Food Services - catering  • Educational Media - Audio/visual equipment
Appendix A

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

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

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

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

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

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

Study Aid and Textbook Recommendations:
Many textbooks address these topics. Some examples are:

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

Music History and Literature Diagnostic Examination History Diagnostic Study Outline

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

The exam consists of two parts:

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

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

Part B Identification of Music (36 points)

You will be hear six compositions representing various periods and styles of music from Medieval through modern times. To the best of your abilities, you are to identify the following:

1.) Title, if known (1 point)
2.) Composer, if known (1 point)
3.) Likely date (1 point)
4.) Genre (if applicable) (1 point)
5.) One notable musical element, as it applies to/ functions in the work. You may include salient historical detail as part of your discussion (2 points)

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

Keyboard Diagnostic

Keyboard Proficiency Requirements

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

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

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

Description of the Examination

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

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

The diagnostic tool is administered in two parts:

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

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

Re-taking the Examination and Remediation Courses

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

Graduate Theory Program

Overview
The required graduate theory course at Mercer University is called Analytical Techniques I. This is an advanced analysis-based course covering representative works from 1600 to the present. Aural, written, and keyboard skills are incorporated into the directed exploration of more than thirty pieces. The prerequisite for this course is either a passing score on the GTD (see below) or earning a B or higher in MUS 680 Topics: 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. 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 680 Topics: 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: 16th Century Counterpoint (3 cr)
MUS 659: 18th 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.).

**Annual Theory Administration Schedule**

1. Give GTD during scheduled audition days.
2. Set spring labs: 2 freshman theory/musicianship & 2 soph theory/mus.
3. Submit GCTE to Rich and have answer key ready.
4. Give GCTE and grade them quickly.
5. Mid-point meeting with Dr. Goff; SWOT analysis.
6. Set up summer online fundamentals course.
7. Email incoming freshmen and transfer students about online course.
8. Annual Theory wrap-up meeting with Dr. Goff; SWOT analysis.
9. Online course runs month of June; periodically check progress and grades.
10. Complete fall syllabi, lessons, UTD & TED by 8/1.
11. Email incoming freshmen and transfer students to invite them to take the Theory Exemption Diagnostic from 10am-12 noon on the Monday before classes start. Current students may take for tutor qualification (by level).
12. Meet with Dr. Kosowski to discuss GA theory assignments.
13. Give UTD, TED & GTD in both written and aural skills on Sunday (3-5 pm).
15. Post "approved tutor" list (need 4.5 on TED for each course "approved").
16. Mid-point meeting with Dr. Goff; SWOT analysis.
17. Complete revised syllabi and lessons for fall theory classes by 1/1.
Appendix F

Recital Reservation Form
Graduate Students

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

Name: _______________________________ Best Phone: _______________________________

Instrument: __________________________

1. SCHEDULE RECITAL

Recital Date: _____/____/_____ Location: _______Fickling Hall_______Newton Chapel _______other

Time: _______ to _______

2. PRELIMINARY PROGRAM

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

3. RECORDING FEE AND PROGRAMS

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

10 Final Programs submitted: _______/_____/_______ Received by: _______________________

Recording fee paid: _______/_____/_______ Paid: $ ______ Received by: _______________________

4. SCHEDULE REHEARSALS

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

Rehearsals: 4 hours Location: _______ Fickling Hall _______ Newton Chapel _______ other

Date: _______/_____/_______ Time: _______ to _______

Date: _______/_____/_______ Time: _______ to _______

Date: _______/_____/_______ Time: _______ to _______

Date: _______/_____/_______ Time: _______ to _______

48
Appendix G

MERCER UNIVERSITY
TOWNSEND SCHOOL OF MUSIC
RECITAL HEARING FORM

Date: ________________________________

Name: ________________________________

Applied Teacher: ________________________________

Degree Program and Reason for Recital Hearing (BM-Jr. or Sr. Recital; BA, BME Sr. Recital, MM Recital, AD Recital, etc.): ________________________________

Please appropriately mark items as follows:

Typed Copy of Program Present and Approved: ________________________________

Check for Recording and/or Accompanist Received: ________________________________

Recital APPROVED for Performance: ________________________________

Recital NOT APPROVED for Performance: ________________________________

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 turn it in to the office (recital should not be approved for performance unless the program is present and approved).

Signature of Jury Committee:

________________________________________

________________________________________

________________________________________
Appendix H

Checklist for Graduation

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

_____ File for Graduation prior to published University deadline

_____ Received official notification of “Candidacy”

_____ Supervised Internship completed or in progress [MMCM only]

_____ All diagnostic exam requirements satisfied

_____ All diction requirements satisfied [Vocal Performance, MMCP (vocal), MMC (choral) only]

_____ All language requirements satisfied [Vocal Performance, MMCP (vocal) only]

_____ All “incomplete” grades from previous semesters removed [must be done before oral examination can be scheduled]

_____ Recital completed prior to midterm of final semester of study

_____ Written and Oral Comprehensive Examinations Passed

_____ Final Advisory Meeting with Director of Graduate Studies
Appendix I

Check List - Preparing for Recital

_____ Submit proposed recital program to the Director of Graduate Studies and Coordinator of Accompanying 45 days prior to the recital date.

_____ Make sure that the recital date requested is available on the University Calendar and is properly reserved. Avoid scheduling a recital date which conflicts with other activities sponsored by the School of Music.

_____ Arrange for the recital to be recorded two weeks in advance (see the Recording Supervisor for advice on recording procedures).

_____ 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.
## Graduate Course Offering Grid

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<th>Course Number</th>
<th>Fall Even</th>
<th>Spring Odd</th>
<th>Fall Odd</th>
<th>Spring Even</th>
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Appendix K

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, 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
Applicants should prepare two selections for the audition. The chosen pieces should contrast in style and in technical demands.

Voice Performance
5 selections, including the following:
- One opera or oratorio aria
- One German Lied
- One French melodie
- One 20th or 21st century English/American song
- One selection of your choice
  Note: One of the selections must be in Italian.

Piano Performance
Applicants should prepare 4 selections, including the following:
- A major Bach work or a Classical sonata
- A major Romantic work
- A 20th or 21st century work
- A short virtuosic work (ex. Chopin or Liszt etude)
Percussion Performance
Applicants should prepare representative pieces on the following instruments:

- **Snare Drum**
  - Any concert solo or etude by Delécluse, Masson, Aleo, Tompkins, Zivkovic, The Noble Snare collection, or the Nexus collection, or the equivalent.
  - Two (2) standard orchestral excerpts of your choice.
  - Sight Reading.

- **Mallet Keyboard**
  - A contemporary work or study to demonstrate multiple-mallet style such as works by, Abe, Aldridge, Deane, Druckman, Lansky, Reynolds, Schwantner, or the equivalent.
  - Demonstration of two-mallet playing with a movement from Sonatas & Partitas for Violin or Six Suites for Cello by J.S. Bach.
  - Two (2) standard orchestral excerpts of your choice (glockenspiel or xylophone).
  - Sight Reading (two mallets).

- **Timpani**
  - An advanced work or study to demonstrate musicianship such as Eight Pieces for Four Timpani, Elliott Carter, Variations for Solo Kettledrums, Jan Williams, or Rhythm Gradation, Toshi Ichyanagi, an etude by Richard Hochrainer, or the equivalent.
  - Two standard orchestral excerpts of your choice.
  - Sight Reading and demonstrated ability to tune multiple drums from a single given pitch.

- **Multiple-percussion/World music**
  - A solo or etude to demonstrate musicianship such as music by Udow, Campbell/Hill, Hamilton, Hollinden, Ishii, Kopetzki, Lang, Xenakis, or Zivkovic, or the equivalent

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

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

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

**Collaborative Pianist Audition Requirements**

Please bring a repertoire list to your audition. Sight-reading will be a significant part of each audition. Repertoire requirements for each area are listed below. Any proposed repertoire substitutions must be approved in advance.

**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 Mozart or Beethoven violin and piano sonata
• Choose five songs from the following list:

Brahms  
*Wir Wandelten* (D flat major) or *Wie Melodien zieht es mir* (C major)

Schubert  
*Gretchen am Spinnrade* (original key) or *Rastloseliebe* (original key)

Schumann  
*Im wunderschönen Monat Mai* (original key) or *Mondnacht* (original key)

Debussy  
*Green* (A flat minor)

Fauré  
*Nell* or *Notre Amour* (original key)

Poulenc  
*C. or Violon* (original key)

Strauss  
*Zueignung* (C major) or *Cäcilie* (E major)

Wolf  
*Verborgenheit* (original key)

Barber  
*Puisque tout passé* (original key)

Argento  
*Spring* (original key)

Rorem  
*Early in the Morning* (original key)

Musto  
*Recuerdo* or *Litany* (original key)
**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
- One movement (not the slow movement) 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
- A work comparable to the list above may be substituted with advance permission from the Chair of the Collaborative Piano Area.

**Strings Performance**

Students selected to audition for the Robert McDuffie Center for Strings will undergo a highly selective and rigorous auditions process. 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 L

Written Comprehensive Examination Rubric

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

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<th>4</th>
<th>5</th>
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<td>Understanding of Subject Area/Depth of Knowledge</td>
<td>Information lacks supporting details and/or is unclear</td>
<td>Demonstrates understanding of less than half of the subject area</td>
<td>Writer provides thoughtful answers</td>
<td>Demonstrates understanding of the majority of the subject areas with some mastery</td>
<td>Writer demonstrates a masterful (high level) of knowledge of the subject areas</td>
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<td>Completeness of Answer/Is there important information missing? Are the answers correct?</td>
<td>Information is incorrect</td>
<td>Facts are reported correctly and supported (if required)</td>
<td>Little or no information is missing</td>
<td>Masterful level of depth and detail is provided</td>
<td>Facts, conclusions, and statements are accurate and are in direct relation to the subject area</td>
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<td>Evidence of Synthesis Across Music Disciplines Studied (if applicable) (i.e. Literature &amp; Pedagogy, Performance Practice &amp; Music History)</td>
<td>There is no synthesis of ideas or disciplines</td>
<td>Demonstrates some synthesis of ideas and concepts within subject area</td>
<td>Synthesizes information and materials to develop applicable (and perhaps novel) solutions/answers, which demonstrates a higher understanding of the subject area</td>
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<td>Cites Relevant Research and/or References (if required of answer)</td>
<td>There is no citation of relevant research or references</td>
<td>Demonstrates broad familiarity of the discipline’s literature</td>
<td>Consistently cites references that support key issue of the subject area, resulting in a thoughtful, scholarly voice throughout the response</td>
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<td>Incorporates specific examples of relevant literature into the answer</td>
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<td><strong>Organization of Answer/Quality of Written Communication</strong></td>
<td>Answer demonstrates a weak standard of scholarly writing</td>
<td>Exhibits a scholarly standard of writing</td>
<td>Demonstrates an excellent level of scholarly writing</td>
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<td>Answer is disorganized and/or illogically written</td>
<td>Makes good arguments for her/his answer</td>
<td>Answers of depth and detail demonstrate excellence of writing skill</td>
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<td>Extensive grammatical and/or spelling errors which distract the reader from content</td>
<td>Some grammatical or spelling errors, but writing is of an acceptable level for a Master of Music student</td>
<td>Answers are free of grammatical errors or spelling mistakes</td>
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58
Townsend School of Music  
Written Comprehensive Exam Score Sheet

Candidate’s Name: _____________________________________________________________

Date of Examination: ________________________________

Name of Examiner: ____________________________________________________________

Examination Score: ____________________________________________________________

Examiner’s Signature: __________________________________________________________

PASS OR FAIL
Circle One

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

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Appendix M

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).