



*Department of Music*

*Graduate Student  
Handbook*

**2019-2020**  
(Updated Jan./2020)

## TABLE OF CONTENTS

<b>INTRODUCTION .....</b>	<b>4</b>
Mission Statement .....	4
Goals .....	4
<b>ADMISSION and ENROLLMENT.....</b>	<b>5</b>
Act of Enrollment .....	5
Graduate School and Department of Music Enrollment.....	5
Graduate Student Orientation .....	5
Academic Advisement.....	6
Policies and Procedures .....	7
Administrative Directory.....	7
<b>GENERAL REQUIREMENTS FOR THE GRADUATE MUSIC DEGREES.....</b>	<b>8</b>
Core Classes .....	8
<b>AREA OF EMPHASIS .....</b>	<b>8</b>
Master of Music – Education.....	8
Master of Music – Performance (Instrumental & Vocal Performance; Instrumental Conducting) .....	9
Master of Music – Performance (Choral Conducting).....	9
Master of Music – Performance (Piano Pedagogy concentration) .....	9
<b>GENERAL INFORMATION FOR AREAS OF INSTRUCTION.....</b>	<b>9</b>
Principal Applied Instruction – Master of Music in Performance Degree .....	9
Recital Performance Requirements for Graduate Music Majors .....	10
Ensembles .....	11
Special Projects .....	11
Grades.....	11
Independent Study (Mus 589).....	11
<b>GRADUATE COMMITTEES.....</b>	<b>12</b>
Comprehensive Exam Committee .....	12
Recital Performance Committee .....	12
Recital Hearing:.....	12
<b>GRADUATE STUDENT EXAMINATIONS .....</b>	<b>13</b>
Written Comprehensive Examinations.....	13
Oral Examination .....	13
Comprehensive Exams evaluation .....	14
<b>GRADUATION .....</b>	<b>14</b>
<b>FINANCIAL AID.....</b>	<b>14</b>
Assistantships .....	14
Scholarships.....	15

<b>MUSIC FACILITIES AND EQUIPMENT.....</b>	<b>16</b>
<b>MUSIC FRATERNITIES, SORORITIES, and STUDENT ORGANIZATIONS.....</b>	<b>21</b>
<b>SCHEDULING RECITALS, CONCERTS AND OTHER EVENTS.....</b>	<b>22</b>
<b>ALL Music Department Forms: .....</b>	<b>24</b>
<b>INSTRUMENTAL ACCOMPANIST REQUEST FORM .....</b>	<b>25</b>
<b>VOCAL ACCOMPANIST REQUEST FORM .....</b>	<b>26</b>
<b>STUDENT PIANIST ACCOMPANYING AGREEMENT .....</b>	<b>27</b>
<b>GRADUATE DEGREE PLAN – MASTER OF MUSIC IN PERFORMANCE .....</b>	<b>28</b>
<b>GRADUATE DEGREE PLAN – MASTER OF MUSIC IN EDUCATION .....</b>	<b>30</b>
<b>GRADUATE DEGREE PLAN – MASTER OF MUSIC IN PIANO PEDAGOGY.....</b>	<b>32</b>
<b>Comprehensive and Oral Examination Committee Form .....</b>	<b>34</b>
<b>Recital Performance Committee Form .....</b>	<b>35</b>
<b>Comprehensive Exam Evaluation Form .....</b>	<b>36</b>
<b>Comprehensive Exam Scoring Rubric .....</b>	<b>37</b>
<b>Recital Performance Evaluation Form .....</b>	<b>38</b>
<b>Recital Performance Scoring Rubric .....</b>	<b>39</b>
<b>Full-Time Graduate Student Course Rotation (Updated Spring 2019).....</b>	<b>40</b>

# Texas A&M University–Commerce

## Department of Music

### GRADUATE STUDENT HANDBOOK

Whether you are a returning, new, or prospective student, we want to welcome you to the Department of Music at Texas A&M University-Commerce. The chief purpose of the *Graduate Student Handbook* is to inform graduate students of procedures, requirements, and opportunities available to them as they begin this exciting part of their music education. It is not intended to be a substitute for the Texas A&M University-Commerce *Graduate Catalog*, the definitive reference for course requirements and procedures.

## INTRODUCTION

This Handbook describes policies and procedures that can be modified at any time, and does not constitute a contract between Texas A&M University-Commerce and a graduate student.

### *Mission Statement*

The Department of Music of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

### *Goals*

The Department of Music:

- provides opportunities for all students to enhance their perception, comprehension, performance, and ultimately, appreciation of music;
- prepares students to be leaders in music education, music performance, and other related fields of the performing arts;
- fosters creative activities and the intellectual pursuit of knowledge about music;
- enriches the lives of the students and faculty of Texas A&M-Commerce and the communities of the state and nation with inspirational performances and stimulating educational opportunities.

## **ADMISSION and ENROLLMENT**

Information regarding the application and admission process can be found on the Music Department website:

<http://www.tamuc.edu/academics/colleges/humanitiesSocialSciencesArts/departments/music/prospectiveStudents/admissionRequirements.aspx>

### ***Act of Enrollment***

When a student enrolls with the Texas A&M-Commerce Department of Music for participation in a music course—whether as a music major, music minor, or through elective study—the student 1) acknowledges his or her willingness to accept and comply with the standards and policies set forth in the Department of Music *Graduate Student Handbook* and all other University rules and regulations; 2) assigns to the University the exclusive right to use the proceeds from any curricular or extracurricular promotional, publicity, or entertainment activities associated with the course, including but not limited to photographs, television, recordings, motion pictures, concerts, and theatrical productions, and any right the student may have to receive any royalties and/or other sums that may be due to the student from such activities; 3) releases the University, its trustees, officers, agents, and employees from any obligation to pay any proceeds, royalties, and/or other sums that may be due the student in connection with the course; and 4) agrees, on request of the University, to periodically execute all documents necessary to acknowledge the assignment and release set forth herein.

### ***Graduate School and Department of Music Enrollment***

All graduate students at Texas A&M University-Commerce are enrolled in, and subject to the rules and regulations of the Office of Graduate Studies. All music programs, however, are offered under the supervision of the Department of Music and the specific administration of graduate programs in music is the responsibility of the department. The Department of Music has rules and regulations that graduate students in music must also follow.

### ***Graduate Student Orientation***

The Department of Music holds Orientation meetings each year for many groups of students, from performing ensembles to graduate and undergraduate students. The Graduate Coordinator, in conjunction

with the Graduate Committee, will present an orientation session for all new graduate students each fall semester. The agenda for the meeting will include information on advising, research expectations, and departmental operating policies and procedures.

### ***Academic Advisement***

The Department of Music will assign each graduate student to a Program Advisor at the beginning of each student's course of study. The Program Advisor will be the primary faculty member in the student's area of focus (performance or music education.) Additionally, the Graduate Coordinator will oversee procedures for all graduate students, focusing on program completion and other academic and personnel matters, as appropriate.

Each graduate student is expected to consult their Program and Graduate Coordinator prior to every registration so that they may stay on track, avoid omitting required courses, take the courses in proper sequence, and avoid taking courses that are superfluous to their field of study. They must also consult with their advisors prior to dropping or adding a course. Although advisors strive to provide the best possible assistance to each student, the ultimate responsibility for scheduling courses and in proper sequence remains with the student.

When a student first registers, he or she must declare a music major and a degree (e.g., Master of Music or Master of Music Education); then the student's course of study and progress are listed and reviewed on his or her degree evaluation. It is vital that each student's degree evaluation screen cites the correct graduate degree. If there is an error, the student should consult with the Graduate Coordinator to make the necessary changes. Graduate students must review their degree audit screen (MyLeo/DegreeWorks) on the A&M-Commerce website and refer to the relevant sections of the *Graduate Catalog* prior to registration.

#### Helpful Hints

- Keep your Program Advisor and Graduate Coordinator informed of your progress and any changes in your schedule during the semester.
- Many graduate music courses are offered on alternating years or semesters.
- Know the jury and recital requirements for your principal applied and minor applied instruments.
- If you receive a music scholarship and/or assistantship, know the enrollment and grade point average (GPA) eligibility requirements.

- More information can be found online:  
<http://www.tamuc.edu/academics/graduateSchool/funding/assistantships/default.aspx>
- Students who wish to transfer credits from another institution must adhere to University rules.

### Graduate Student Records

All graduate students' official records are maintained by the Office of Graduate Studies and available through DegreeWorks. An unofficial, student record file is maintained by the Graduate Coordinator. Official and unofficial transcripts from the university are available only through the registrar.

### ***Policies and Procedures***

The Department of Music Graduate Committee will review all procedures, including those related to Orientation and Advising, and all other appropriate policies of the Department of Music Graduate Program annually. The committee will forward a report outlining findings and any suggested changes or additions to the Department Head no later than October 1 of each year. The Department Head will forward a report of any changes to the Graduate School annually.

### ***Administrative Directory***

#### **Graduate School Main Contact Information**

Office Hours Monday-Friday 8:00 am- 5:00 pm

Room: BA 142

903-886-5163 or [graduate.school@tamuc.edu](mailto:graduate.school@tamuc.edu)

#### **College of Humanities, Social Sciences, and Arts Advisor:**

Shelby Miller, [Amanda.heflin@tamuc.edu](mailto:Amanda.heflin@tamuc.edu), 903-468-3293

#### **Department of Music, Graduate Coordinator:**

Assistant Department Head, Music

#### **Financial Aid**

[FAO.Web@tamuc.edu](mailto:FAO.Web@tamuc.edu), 903-886-5096

## GENERAL REQUIREMENTS FOR THE GRADUATE MUSIC DEGREES

The Department of Music offers the Master of Music degree with three areas of emphasis: Performance, Music Education and Piano Pedagogy. Regardless of emphasis or principal instrument, all graduate music majors take the same classes in the Graduate Music Core.

### *Core Classes*

#### **14 sh Mandatory Courses for All Graduate Students**

SH	Course Prefix and Title
3	Mus 550 Seminar in Music Education
3	Mus 595 Research and Literature
2	Mus 520 Introduction to Graduate Study
6	Music History and Theory – (A student must have a total of six semester hours of graduate music history seminars or graduate music theory, with at least two semester hours in each subcategory.)
SH	Course Prefix and Title
2	Mus 522 Music of the Baroque Era
2	Mus 523 Music of the Classic Era
2	Mus 524 Music of the Romantic Era
2	Mus 525 Music of the Twentieth Century
2	Mus 505 Advanced Theory
2	Mus 532 Theory Seminar

In addition to the Graduate Music Core, a graduate music major will take specific courses—termed Area of Emphasis courses—prescribed by the major’s declared degree and principal applied instrument. Since many of these courses are offered on alternating years or alternating semesters, a graduate music major must plan his or her schedule carefully in consultation with his or her Academic and Program Advisors. Emphasis courses are listed below. Music majors may use degree checklists available in the Music Office or follow their progress on the DegreeWorks section of their MyLeo account.

## AREA OF EMPHASIS

### *Master of Music – Education*

SH	Course Prefix and Title
3	Mus 589 Independent Study in Music Education
6-10	Mus 531 Music Pedagogy and Mus 526 Literature (each course is a 2 sh course. Exception: Elementary Music Education classes are 3 sh. Course topics defined by



	instructor.)
2-6	Mus 552 Principal Applied Study and/or Mus 551 Minor Applied Study
1-3	Electives as defined by advisor

### ***Master of Music – Performance (Instrumental & Vocal Performance; Instrumental Conducting)***

SH	Course Prefix and Title
12	Mus 552 Principal Applied Study (9) and Mus 552 Principal Applied Recital (3)
2	Mus 531 Pedagogy
2	Mus 526 Literature

### ***Master of Music – Performance (Choral Conducting)***

SH	Course Prefix and Title
12	Mus 552 Principal Applied Study (9) and Mus 552 Principal Applied Recital (3)
2	Mus 526 Literature I
2	Mus 526 Literature II

### ***Master of Music – Performance (Piano Pedagogy concentration)***

SH	Course Prefix and Title
6	Mus 552 Principal Applied Study
1	Mus 552 Principal Applied Recital-Performance
1	Mus 552 Principal Applied Recital-Lecture
1	Mus 526 Piano Literature I
1	Mus 526 Piano Literature II
1	Mus 531 Pedagogy I
1	Mus 531 Pedagogy II
2	Mus 535 Piano Pedagogy Internship,
2	Mus 589 Independent Study in Piano Pedagogy

## **GENERAL INFORMATION FOR AREAS OF INSTRUCTION**

### ***Principal Applied Instruction – Master of Music in Performance Degree***

A graduate music student pursuing a Performance Degree must master the requisite technical skills for artistic expression in at least one performance area through study in principal applied lessons. As a culmination of the MUS 552 process, all graduate students will perform a recital (50-60 minutes of music.) See recital scheduling information further below in this document.

### ***Jury Exams***

All graduate music majors must take a jury examination at the conclusion of each semester of principal applied (MUS 552) and minor applied (MUS 551) study. Students performing a recital may have the recital graded by the appropriate faculty in lieu of the jury for the semester in which the recital is

performed at the discretion of the applied instructor. Students may perform on a minor applied instrument on a student recital and have that performance graded by the appropriate faculty in lieu of the minor applied jury for the semester in which the recital is performed at the discretion of the applied instructor.

The material and repertoire performed for the jury exam comes from material assigned in applied study during the semester. For instrumental majors, the assigned material may include, but is not limited to, scales, exercises, etudes, solos, chamber literature, and orchestral excerpts. The assigned vocal repertoire comprises memorized art songs in multiple languages, folksong arrangements, recitatives, and arias. Keyboard majors perform literature from the major style periods (e.g., Baroque, Classic, Romantic, Contemporary, etc.) In general, each member of the applied faculty establishes and states the grading policy in the course syllabus; thus, the value or weight of the jury exam on the final grade may differ between studios.

### ***Recital Performance Requirements for Graduate Music Majors***

Graduate music majors must perform at least once each semester on a solo recital, student recital, studio recital, master class, convocation, or closed recital. Then, depending upon the student's course of study and studio requirements, he or she performs a full recital (50-60 minutes of music). Students may choose to perform a non-degree recital, with approval from the Program Advisor.

All graduate students pursuing a performance degree will be required to write program notes as part of their degree recital. It is the student's responsibility to prepare and copy the program notes.

The Department of Music mandates the following procedure to document a student's performance of a recital on his or her transcript:

1. At the beginning of the semester, the applied faculty will notify the Department Office of any students performing a recital that semester.
2. The staff will create a section of upper division applied, MUS 552 Principal Applied Recital, 2-4 semester hours (sh).
3. The student(s) will enroll in the newly created section of MUS 552 Principal Applied Recital as their principal applied studies for that semester. If a student fails to complete the recital, he or she and his or her instructor must follow the procedure for receiving and removing an Incomplete (X).
4. Students must perform their recital before the Last Class Day of the semester.

### ***Ensembles***

Performing in ensembles is not part of the degree plan for graduate students. However, some Graduate Teaching Assistants (GTA's) and Graduate Assistants (GA's) might have ensemble participation as part of their assistantship duties. The Department of Music and individual advisors will assign all GTA's and GA's their specific responsibilities prior to the semester.

Other ensemble requirements are at the discretion of the primary advisor.

### ***Special Projects***

An integral part of each student's program of study involves individual research projects. While the results of this research will vary by student and will culminate in a variety of settings, from recitals to extended papers, it is important that progress be measured throughout the course of the project. Normally, course grades will be assigned based on the work presented during the regular semester. In the case of research that takes place over more than one semester, the faculty member and student will determine benchmark goals, established throughout all semesters, and define course expectations in writing for each semester. The faculty member will be responsible for maintaining evidence of assessment and completion for all individual study courses. Evidence will be placed in student's files upon completion of each semester.

### ***Grades***

Only courses in which a student earns a grade of C or better may be included in the Program of Work for a graduate degree. Students are required to present an overall average of B (3.0 GPA) or better at the end of their program of study, as well as averages of B or better in the major and minor areas of study. Therefore, every semester hour of C must be balanced by one of A to maintain at least a 3.0 GPA.

### ***Independent Study (Mus 589)***

All Independent Study course topics will be assigned at the discretion of the instructor and Graduate Coordinator.

## GRADUATE COMMITTEES

### ***Comprehensive Exam Committee***

All graduate students will have a faculty comprehensive exam committee, set at the beginning of the second year of study. The committee will consist of three faculty members:

- Program Advisor
- Students must choose two of the following three Graduate Musicology/Theory faculty to serve on their committee: Dr. Morgan Rich, Dr. Judy Bozone, Dr. David Davies.

Students must complete the Comprehensive Exam Committee Form no later than October 31<sup>st</sup> of the semester prior to the exam date and turn this form into the Graduate Coordinator.

### ***Recital Performance Committee***

Students pursuing the *Performance Degree* will have a Recital Performance Committee in addition to the Comprehensive Exam Committee. Consult the Program Advisor for committee selection direction. The committee will consist of three faculty members:

1. Program Advisor
2. Student choice, as determined by the student and approved by the Program Advisor.
3. Student choice, as determined by the student and approved by the Program Advisor.

Students must complete the Recital Performance Committee Form no later than October 31<sup>st</sup> of the semester prior to the exam date and turn this form into the Graduate Coordinator.

### ***Recital Hearing:***

All degree recitals require a “recital hearing” to be scheduled prior to the recital in order for the instructor to give final approval to move forward with the recital. The hearing will be graded Pass/Fail. Committee members will use the Recital Performance Scoring Rubric to determine their score. The rubric consists of explanations of Performance Technique, Musicianship/Interpretation, and Professionalism/Presence. The principal applied teacher is required to be present at the hearing and the recital. Two of the three committee members must evaluate the hearing and recital and at least two committee members should be in attendance at the hearing.

The recital hearing must be scheduled no less than 10 days before the recital date. While the hearing is recommended to occur in the performance venue, it is not required. If the student fails the hearing, or individual pieces at the hearing, another hearing must be scheduled or the recital can be

cancelled/postponed. The primary instructor may cancel a student recital at any time for the following reasons:

- Lack of progress/preparation
- Failure to schedule a recital hearing, for degree recitals
- Failure to turn in the proper scheduling paperwork on time
- Failure to submit program or program notes (when applicable)
- Failure to cover accompanist fees (when applicable)

The scheduled dress rehearsal is merely a rehearsal and will not be graded by the committee. The student is ultimately responsible for the coordination of all aspects of the hearing. This includes, but is not limited to: establishing the date and time for the hearing, and ensuring all parties involved are able to attend, and reserving the performance/rehearsal space for the hearing.

## **GRADUATE STUDENT EXAMINATIONS**

### ***Written Comprehensive Examinations***

A written comprehensive examination is required of all master's candidates in the final semester of study. Students should contact the Program Advisor and/or Graduate Coordinator for specific information concerning the format of this examination in their field of study.

The comprehensive exams are administered on two consecutive days. Day 1 consists of questions related to the individual core classes (Music Theory, Music History, Music Education) taken during the degree and lasts three hours. Day 2 consists of questions related to the specific field/instrument of study (literature, pedagogy, and performance courses) and lasts three hours.

All comprehensive exams will occur on Wednesday (Day 1) and Thursday (Day 2) after Spring Break. There will be two sessions available both days, 9am-12pm and 1pm-4pm. Make plans to be available both of these days to take the exams.

### ***Oral Examination***

The oral portion of the exams occurs one-week after the written comprehensive exam, on the second Thursday after Spring Break. The Graduate Coordinator will provide copies of written exams to the committee immediately after the completion of the written exams. The oral exam will include all three members of the comprehensive exam committee and include questions pertaining to, but not limited to, the answers from the written exam. Students should be prepared to discuss topics, and answer questions,

related to their core classes and primary field of study. The oral exam lasts approximately one-hour.

### ***Comprehensive Exams evaluation***

The committee will complete the Comprehensive Exam Scoring Rubric and submit these forms to the Graduate Coordinator. The Graduate Coordinator will complete the evaluation section of the comprehensive exams form, collect the signatures of the other committee members, and submit it to the Graduate School. In some instances, a student may be required to submit additional work or retake the examination. Any additional work required from the student should be noted in the form. There is a limit of one retake for any portion of the comprehensive exam.

\* Students may request a different date of the Comprehensive Exam and/or Oral Exam for extenuating circumstances only. Approval may be granted to students who are participating and involved at a significant conference and/or major performance where the dates coincide with the comprehensive exam and/or oral exams. A written request must be sent to the Graduate Coordinator, Program Advisor and Department Head no later than October 31<sup>st</sup> in the year prior to the exam semester. Provide all necessary information of the extenuating situation to be considered for an exception. If an exception is granted, students will take the exam portions prior to the posted dates.

## **GRADUATION**

Students should refer to specific dates set by the Graduate Office and university regarding graduation application. Usually, the application process opens up at the beginning of the semester and the deadline is five weeks prior to commencement.

## **FINANCIAL AID**

### ***Assistantships***

Many graduate students are awarded an assistantship during their studies. These awards may take the form of a Graduate Assistantship-Teaching (GTA,) a Graduate Assistantship-Non-Teaching (GANT,) or a Graduate Assistantship-Research (GAR.) Most of the assistantships available in the Department of Music are GAT or GANT awards. The specific duties and expectations of each award will be clearly outlined in the award letter sent to the student and reviewed annually. Changes in assignment or duties

within an assignment are at the discretion of the Department and will be forwarded to the student by the Department Head or the student's program advisor.

All students receiving an assistantship must complete online training assignments by the due date. Reprimands and possible removal of assistantship might result if a student fails to complete the required training by the due date.

Contact the Graduate Office for specific questions related to stipend payment schedule and the Human Resources Department to sign-up for medical benefits that might be available and paperwork required to finalize the appointment.

### ***Scholarships***

The Department of Music awards the Music Scholarship and determines the amount according to the talent and musicianship displayed by the student in the audition, the ensembles' need for the instrument or voice type, and the student's proposed major. Scholarships are extended to the student each successive semester for a total of four semesters subject to the student's:

- satisfactory participation and progress in the assigned ensemble(s) and applied lesson(s) each semester,
- satisfactory progress as a full-time student (register for minimum 6 sh),
- minimum GPA of 3.0 to retain the Department Music Scholarship,

At the end of each semester, the Scholarship Committee, comprising the division directors and the Department Head, reviews the academic progress of all students receiving a Music Scholarship. At that time, the Committee terminates the scholarship of any student who does not meet the stated GPA and enrollment requirements or places that student on scholarship probation or suspension. Regardless, the Committee notifies the student of the action in writing.

Music Scholarships appear as a credit on the student's bill. In general, students' accounts are credited with the scholarship and waiver sometime in the first three weeks of the semester.

The Department of Music also awards endowed scholarships to music majors according to the terms and criteria established by each endowment. In general, these awards go to continuing music majors who have demonstrated exceptional effort or talent. Students may apply for consideration for these endowed scholarships in the spring; then the faculty determines the award according to a procedure prescribed in Department policy.

## MUSIC FACILITIES AND EQUIPMENT

### Music Building Hours

The Music Building will be open the following hours:

- Monday–Friday 6:00 am to 12:00 am (limited access 11:00-12:00)
- Saturday 8:00 am to 11:00 pm (limited access all day)
- Sunday 12:00 pm to 12:00 am (limited access all day)

During *Limited Access* times, students will only be able to access the building using the swipe lock system on the front doors. Only authorized personnel are to be in the building during *Limited Access* hours. Students who allow non-authorized personnel to enter or who are in the building after hours are subject to disciplinary action, including the revocation of access privileges.

On evenings when the stadium is used by high schools for football games or track meets, the custodians will lock the building at 5:00 p.m. If you are in the building at that time, you may remain and practice until midnight; however, if you leave after 5:00 p.m. you must use the swipe card system to gain entry.

Any request for deviations from these times needs to be cleared through the Department Head in advance of the event or activity.

### Building Security

The faculty, staff and students assume responsibility for building security. Faculty members may confiscate University-owned instrument left unattended by a student and levy a fine against the offending student; thus, it is the student's responsibility to make sure all instruments are secure when not in use.

### Keys

Keys will be assigned to students for specific rooms and venues as they pertain to either work-study or official student organization activities. Once a need for the key arises, a student should see the Department Secretary in the Music Office to order and/or sign out the appropriate key.

### The Music Building Lobby and Lounge Areas

The Music Building lobby and lounge areas are designed for informal gatherings, study sessions, or as a reception area for performances. Since these spaces are used by students, faculty, and members of the audience, please make a concerted effort to keep these clean so that all may enjoy them. Please do not



practice or participate in other activities in these spaces that may interfere with rehearsals or performances. You may eat in the first floor east entrance lobby; however, please do not bring any food or beverages other than capped water containers to the second floor or into any rehearsal hall, performance hall, or carpeted space in the Music Building.

### No-Smoking Policy

Texas A&M University-Commerce has the following Non-Smoking Policy:

Smoking poses a significant risk to the health of both smokers and nonsmokers. Side-stream and second-hand smoke can be annoying and a health hazard to the nonsmoker in the workplace. To protect the health of students, faculty and staff, the University has adopted the following rules regarding smoking on campus.

Smoking is prohibited in all buildings, except residence halls, which will establish separate, but not necessarily different, smoking rules. This prohibition includes all enclosed or partially enclosed public areas.

All indoor air space of University owned athletic facilities will be smoke-free.

Outdoor public seating areas in athletic arenas and theaters will be smoke-free.

Smoking is prohibited in all University vehicles.

Designated smoking areas will be determined by building manager.

"No Smoking" signs will be prominently displayed in all buildings and vehicles covered under this rule. The effectiveness of this rule depends on the thoughtfulness, consideration and cooperation of smokers and nonsmokers. Each member of the University community is responsible for ensuring compliance.

### Lockers

The graduate assistant for bands assigns lockers in the instrument storage rooms for University owned-instruments. Students interested in using a hallway locker must check out a locker from the Department of Music Office during the first week of class in the fall. The students must pay a \$5.00 fee for the year, provide their own combination locks, and clean out the locker at the end of each school year. Since the University owns the lockers, the University may inspect the locker and evict the user at any time. Any lock that have not been removed by the end of the Spring semester will be cut off and any contents placed in the Department Lost and Found.

### Bulletin Boards

Music students are responsible for any information posted on the various bulletin boards in the building. Information for the entire Department is posted on the bulletin board in the east entrance lobby. Students may post information on this board only with the permission of the Department Secretary. Individual studio news is posted on bulletin boards located near those studios. Information regarding ensembles is posted outside the respective ensemble reception areas. Student organization bulletin boards are for the use of those organizations only.

### Practice Rooms

The practice rooms are a vital part of any music institution. To maintain clean practice rooms with usable pianos, please be individually and collectively accountable.

#### Care and Maintenance of the Practice Rooms

- Leave practice rooms in a clean, orderly state.
- Do not bring food or drink into the practice rooms! You may bring water in a capped container and set the container on the floor, but never on the piano!
- Throw away your trash and any other found refuse into the trashcans located in the hallway.
- Plastic bottles and aluminum cans may be placed in the recycling bin located in the east lobby entrance
- Do not attempt to reserve practice rooms by leaving instruments, music, or cases in them.
- Do not move stands from the rehearsal halls; rather, provide your own wire stand for the practice rooms.
- Do not practice in the hallways, sound locks, or any undesignated space at any time.
- Do not leave cases in the hallway during your practice session

Finally, to ensure that every music major has the opportunity to practice the Department has established the following guidelines:

#### Daytime Practice Hours

- Monday through Friday: 6:00 a.m. to 5 p.m.
- Saturday 8:00 a.m. to 5:00 p.m.
- Sunday 12:00 to 5:00 p.m. (Evening Rules in effect after 5:00 p.m.)

#### Daytime Rules

- The occupant is limited to 30-minute sessions.
- The occupant must vacate at the half-hour.
- The occupant may reclaim the room for an additional 30-minute session if no one is waiting.
- Wind players are limited to the 12 rooms in the East Wing. Pianists and vocalists are strongly encouraged to use the practice rooms in the Central Wing when available.

#### Evening Rules (Sunday through Thursday: 5:00 to 10:30 p.m.)

- Woodwind majors may use Rms. 168, 170, 172, 174.
- Brass majors may use Rms. 161, 162, 163, 164, 165, 176.
- Voice majors may use Rms. 169, 171 in the East Wing and 137, 138, 140, 142, and 144 in the Central Wing.
- Piano majors may use Rms. 136, 137, 138, 140, 141, 142, 144, and 145 in the Central Wing.
- Percussion majors may sign up through Percussion GA for weekly time in percussion practice rooms and the percussion ensemble room. The percussion students may also sign up for practice times in the band hall and Ellison Hall when those rooms are not in use for sectional rehearsals. (*NB*: The Dual-Purpose Classroom (Rm. 158) is not available for percussion practice in the evenings.)
- The occupant must vacate at the half-hour.
- The occupant may reclaim the room for an additional 30-minute session if no one is waiting.
- If unoccupied 5 minutes after the half-hour, the room is considered open to all instruments or voice; however, winds are still restricted to the 12 rooms of the East Wing.

#### Dual Purpose Classroom, Band Room, and Ellison Hall (5:00 to 10:30 p.m.)

- These rooms are open for chamber ensembles and sectionals. (*NB*: Percussionists may sign up for a time in the band room or Ellison Hall when those rooms are not in use for chamber ensembles or sectionals.)
- The Dual Purpose Classroom (Rm. 158) and Ellison Hall are regularly scheduled by ensemble directors or, in the case of chamber ensembles, scheduled by sponsoring applied faculty through Nancy Melton.

#### After-Hours (Sunday through Thursday: 10:30 pm to 12:00 a.m.)

- The building will be locked at 11:00 p.m.; however, students who are in good standing as music majors have permission to stay later and practice.

- The UPD will make spot checks of the building after closing time. Any students found in the building after posted hours will be instructed to leave immediately and will be subject to disciplinary action, including the revocation of access privileges. (*NB*: the custodial staff has been instructed to tell the students they need to leave and if there is an issue, they will call UPD.)
- All students staying after-hours must exit through a panic-bar door and double-check that it locks behind them.
- The Department Office will compile a list of qualified students. This list will be regularly updated and given to UPD and the Facilities Office.

### Piano Lab

The Piano Lab is located in Room 228 on the 2<sup>nd</sup> floor of the Music Building. This room is designated for group piano class, and contains 16 Roland keyboards.

### WiFi

Students in the Music Building may access the Internet in the student lounge and hallways of the second floor.

### Copy Facilities

The copy machine in the Music Office is for authorized Department use only; the machine requires that the user enter a code number. Copy machines are available for students in the Student Center and in the James G. Gee Memorial Library. Copy cards may be obtained at the Gee Library.

### Music Library

The Department of Music's music holdings (e.g., books, recordings, scores) are housed in the James G. Gee Memorial Library. Currently, Meagan Beard is the designated faculty liaison for the Department of Music. Students may check out printed music materials at the Circulation Desk once they have acquired a call number for the respective material. Students may listen to audio materials on the 3<sup>rd</sup> floor in the curriculum area of the library. Students may only listen to recordings in the library—they may not check out audio materials. Additionally, the Gee Library has acquired subscriptions to a wide variety of online reference, audio, and video resources. Students may access these resources after contacting the Gee Library staff and completing all registration requirements.

## **MUSIC FRATERNITIES, SORORITIES, and STUDENT ORGANIZATIONS**

Students at Texas A&M-Commerce have the opportunity to join an honorary music fraternity or sorority or Percussion or Clarinet Association. These organizations provide academic recognition for the members, service to the Department, and the opportunity for social interaction among those interested in music. Students may learn more about and join these organizations during rush week each spring. The music organizations comprise:

1. Kappa Kappa Psi
2. Mu Phi Epsilon
3. Sigma Alpha Iota
4. Tau Beta Sigma
5. Phi Mu Alpha
6. MTNA Student Chapter
7. Clarinet Coalition
8. Percussion Association
9. A&M-Commerce Affiliate Chapter of the International Trumpet Guild

## SCHEDULING RECITALS, CONCERTS AND OTHER EVENTS

Students must adhere to the procedure for scheduling events if all aspects of a performance are to run smoothly.

1. Check with your applied instructor about the procedure in your instrument area. All A&M-Commerce students must obtain the permission of the instructors in their instrument area (e.g., piano, brass, percussion, string, voice, woodwinds) to perform a recital on campus. Some areas require a recital preview; in other areas the procedure is less formal.
2. Choose 3 possible dates for your event and check against the master calendar of music events found online. The Department will not permit a simultaneous ensemble performance in the Concert Hall and a recital performance in the Recital Hall. Concert times:
  - a. Monday-Friday: 6:00 and 7:30
  - b. Saturday and Sunday: 3:00, 4:30, 6:00 and 7:30
3. Obtain a Recital Scheduling Form (see Addenda) from the Department Office if one or more of your performance and dress rehearsal dates are available. All wind and voice recitals will be in the Recital Hall; the percussion and piano recitals will be in the Concert Hall. A student performing a recital may have one two-hour dress rehearsal in the performance venue (2 two-hour rehearsals for percussion students) and must note that rehearsal date and time on the scheduling form. Additional rehearsal time in the venue may be arranged—depending upon the availability of the facility—by the respective applied teacher through the Department Office.
4. Obtain the permission/signatures required by the scheduling form.
5. Check with ALL faculty/committee members who will be evaluating your recital.
6. Return the form to the Music Office no later than **three** weeks prior to event. Any changes to the event must be made at the earliest possible moment through the Department Secretary.
7. Please see the section on piano accompanists for information regarding accompanist fees.
8. Provide a check payable to the A&M-Commerce Department of Music for \$45 with the submission of the form, or use a credit card to pay through the campus Marketplace system. Students performing a junior or senior recital must have the performance recorded using the Department of Music's equipment and Recording Crew—an archival copy is required for accreditation and grade. The Department Secretary will provide a receipt to the student. Then, the student will give the receipt to the Recording Crew captain. Following the recital, the crew will

provide both the student and the applied instructor one copy of the recording and will place another copy in the Department archives.

9. If you plan a reception prior to or after the recital, provide a \$50 deposit with the submission of the form. If the prep kitchen is clean with all utensils put away the following morning, the Department will return the deposit check. If not, the Department will cash the check.
10. Program information should be sent to Department of Music Secretary no less than 14 days before the recital. Include ALL information required for program: composition titles, movement titles, composers, composer dates, additional musicians, instrument, date of recital, time of recital, degree or non-degree recital, and primary instructor(s) for recital material.
  - a. Program Notes: These may or may not be required by applied instructor. All program notes will be formatted and copied by the performer. The Department of Music will not print program notes.

**ALL Music Department Forms:**

***REFER TO DEPARTMENT WEBSITE FOR LATEST VERSION.***

Forms in this handbook are for general reference only.





DEPARTMENT OF MUSIC  
**INSTRUMENTAL ACCOMPANIST REQUEST FORM**

Student's Name: \_\_\_\_\_

Student's Phone: \_\_\_\_\_

Student's E-mail: \_\_\_\_\_

Applied Instructor: \_\_\_\_\_ Instrument: \_\_\_\_\_

Accompanist needed for:

Departmental Student Recital  Half Recital

Jury  Full Recital

Date of Recital, if applicable: \_\_\_\_\_

I have read and agree to the accompanying policies and procedures of the Department of Music. I understand that I am expected to pay the following amount for the services requested above by the following date:

Amount due: \_\_\_\_\_ Date due: \_\_\_\_\_

Fee for extra rehearsals, lessons, and performances due before service is given: \_\_\_\_\_

Student's signature: \_\_\_\_\_ Date: \_\_\_\_\_





**DEPARTMENT OF MUSIC**  
**STUDENT PIANIST ACCOMPANYING AGREEMENT**

**Name:** \_\_\_\_\_

**Phone:** \_\_\_\_\_ **E-mail:** \_\_\_\_\_

- Pianists will handle themselves at all times in a professional manner, including all communications regarding the scheduling of services, payment requests, decorum in rehearsals/lessons, and general performance etiquette. All concerns should be brought to Ms. Vanatta immediately.
- Pianists will communicate any necessary changes to the schedule as quickly as possible to everyone involved. Services missed due to lack of advance notice by the pianist must be rescheduled.
- Pianists will demonstrate consistent preparation of the repertoire they have committed to perform. Any issues regarding the preparation of the assigned music should be brought to Ms. Vanatta immediately.
- Pianists will refuse service if the agreed payment schedule is not fulfilled. If additional services or performances are desired, the soloist must schedule and pay for them in advance.
- If a performance is cancelled or rescheduled for the following semester, consult Ms. Vanatta for a fee schedule that is customized to the specifics of the situation. All variations from the formal payment schedule must be approved by Ms. Vanatta.
- If a pianist does not learn the assigned music to an acceptable level by the performance date, the pianist must pay the replacement pianist for the remainder of the contracted services. The exact dollar amount will be determined by Ms. Vanatta.
- Pianists will meet with the Graduate Teaching Assistant on the following schedule for coaching:
  - 1 meeting for jury performances = 3 weeks before jury
  - 2 meetings for recital performances = 4 weeks and 2 weeks before performance

Additional coaching meetings will be scheduled at the discretion of the GTA or at the request of the pianist.

**I have read and agree to the accompanying policies and procedures of the Department of Music.**

**Student's signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Texas A&M University-Commerce**  
**GRADUATE DEGREE PLAN – MASTER OF MUSIC IN PERFORMANCE**  
**30 total sh required**

Student Name (Printed): \_\_\_\_\_ Instrument: \_\_\_\_\_

CWID: \_\_\_\_\_ Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_

**CORE CLASSES – 14 sh**

*Mandatory Courses for All Graduate Students*

SH	Course Prefix and Title	Semester
3	Mus 550 Seminar in Music Education	
3	Mus 595 Research and Literature	
2	Mus 520 Introduction to Graduate Study	

Music History and Theory – (6 sh, which is included in the Core Classes)

*(A student must have a total of six semester hours of graduate music history seminars or graduate music theory, with at least two semester hours in each subcategory.)*

SH	Course Prefix and Title	Semester	Required by Committee*
2	Mus 522 Music of the Baroque Era		
2	Mus 523 Music of the Classic Era		
2	Mus 524 Music of the Romantic Era		
2	Mus 525 Music of the Twentieth Century		
2	Mus 505 Advanced Theory		
2	Mus 532 Theory Seminar		

**APPLIED STUDY & PERFORMANCE – 12 sh (*most likely* →4 semesters of 3 sh lessons)**

Principal Applied Study, MUS 552

Semester: \_\_\_\_\_

Principal Applied Recital, MUS 552 (Section taken during recital semester)

Semester of Recital(s): \_\_\_\_\_

Students are allowed more than one semester of Applied Recital, with approval of the Applied Instructor and Committee. Students are allowed to sign up for Applied Study and Applied Recital concurrently.

**(INSTRUMENTAL & VOCAL PERFORMANCE; INSTRUMENTAL CONDUCTING)**

**PEDAGOGY AND LITERATURE – 4 sh**

SH	Course Prefix and Title	Specialty	Semester
2	Mus 531 Pedagogy		
2	Mus 526 Literature		

**(CHORAL CONDUCTING) LITERATURE I & II – 4 sh**

SH	Course Prefix and Title	Specialty	Semester
2	Mus 526 Literature I		
2	Mus 526 Literature II		

**DIAGNOSTIC EXAMS – *Not Required***

Since we have the Intro to Graduate Study class to review theory/history, the Diagnostic exams are not necessary. If a student fails the Intro course, then remediation courses will be assigned.

Program Advisor (Printed): \_\_\_\_\_

Program Advisor Signature: \_\_\_\_\_

Date Signed: \_\_\_\_\_

Student Signature: \_\_\_\_\_

Date Signed: \_\_\_\_\_

For Music Department – Graduate Coordinator

Date form turned in: \_\_\_\_\_

Copy to Program Advisor: \_\_\_\_\_

Copy to Student: \_\_\_\_\_

**Texas A&M University-Commerce**  
**GRADUATE DEGREE PLAN – MASTER OF MUSIC IN EDUCATION**  
**30 total sh required**

Student Name (Printed): \_\_\_\_\_ Instrument: \_\_\_\_\_

CWID: \_\_\_\_\_ Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_

**CORE CLASSES – 14 sh**

*Mandatory Courses for All Graduate Students*

SH	Course Prefix and Title	Semester
3	Mus 550 Seminar in Music Education	
3	Mus 595 Research and Literature	
2	Mus 520 Introduction to Graduate Study	

Music History and Theory – (6 sh, which is included in the Core Classes)

*(A student must have a total of six semester hours of graduate music history seminars or graduate music theory, with at least two semester hours in each subcategory.)*

SH	Course Prefix and Title	Semester	Required by Committee*
2	Mus 522 Music of the Baroque Era		
2	Mus 523 Music of the Classic Era		
2	Mus 524 Music of the Romantic Era		
2	Mus 525 Music of the Twentieth Century		
2	Mus 505 Advanced Theory		
2	Mus 532 Theory Seminar		

**INDEPENDENT STUDY IN MUSIC EDUCATION – 3 sh**

Independent Study, MUS 589 – 3 sh

Semester: \_\_\_\_\_ Supervising Faculty Member: \_\_\_\_\_

**PEDAGOGY AND LITERATURE – 6-10 sh**

SH	Course Prefix and Title	Specialty	Semester
2	Mus 531 Pedagogy		
2	Mus 531 Pedagogy		
2	Mus 531 Pedagogy		
2	Mus 526 Literature		
2	Mus 526 Literature		
2	Mus 526 Literature		

**APPLIED STUDY – 2-6 sh**

Principal Applied Study, MUS 552

Semester: \_\_\_\_\_

AND/OR

Minor Applied Study, MUS 551

Semester: \_\_\_\_\_

**ELECTIVES – 1-3 sh**

*(An education major will have one-three hours of elective courses as assigned by the committee.)*

SH	List Specific Courses	Instructor	Semester

**DIAGNOSTIC EXAMS – *Not Required***

Since we have the Intro to Graduate Study class to review theory/history, the Diagnostic exams are not necessary. If a student fails the Intro course, then remediation courses will be assigned.

Program Advisor (Printed): \_\_\_\_\_

Program Advisor Signature: \_\_\_\_\_

Date Signed: \_\_\_\_\_

Student Signature: \_\_\_\_\_

Date Signed: \_\_\_\_\_

For Music Department – Graduate Coordinator

Date form turned in: \_\_\_\_\_

Copy to Program Advisor: \_\_\_\_\_

Copy to Student: \_\_\_\_\_

**Texas A&M University-Commerce**  
**GRADUATE DEGREE PLAN – MASTER OF MUSIC IN PIANO PEDAGOGY**  
**30 total sh required**

Student Name (Printed): \_\_\_\_\_ Instrument: \_\_\_\_\_

CWID: \_\_\_\_\_ Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_

**CORE CLASSES – 14 sh**

*Mandatory Courses for All Graduate Students*

SH	Course Prefix and Title	Semester
3	Mus 550 Seminar in Music Education	
3	Mus 595 Research and Literature	
2	Mus 520 Introduction to Graduate Study	

Music History and Theory – (6 sh, which is included in the Core Classes)

*(A student must have a total of six semester hours of graduate music history seminars or graduate music theory, with at least two semester hours in each subcategory.)*

SH	Course Prefix and Title	Semester	Required by Committee*
2	Mus 522 Music of the Baroque Era		
2	Mus 523 Music of the Classic Era		
2	Mus 524 Music of the Romantic Era		
2	Mus 525 Music of the Twentieth Century		
2	Mus 505 Advanced Theory		
2	Mus 532 Theory Seminar		

**APPLIED STUDY & PERFORMANCE – 8 sh**

Principal Applied Study, MUS 552 – 6 SH

Semester: \_\_\_\_\_

Principal Applied Recital, MUS 552 (Section taken during recital semester)

Semester of Performance Recital: \_\_\_\_\_

Principal Applied Recital, MUS 552 (Section taken during recital semester)

Semester of Lecture Recital: \_\_\_\_\_

**PEDAGOGY AND LITERATURE – 8 sh**

SH	Course Prefix and Title	Semester
1	Mus 531 Piano Pedagogy I	
1	Mus 531 Piano Pedagogy II	
1	Mus 526 Piano Literature I	



1	Mus 526 Piano Literature II	
2	Mus 535 Piano Pedagogy Internship	
2	Mus 589 Independent Study in Piano Pedagogy	

**DIAGNOSTIC EXAMS – *Not Required***

Since we have the Intro to Graduate Study class to review theory/history, the Diagnostic exams are not necessary. If a student fails the Intro course, then remediation courses will be assigned.

Program Advisor (Printed): \_\_\_\_\_

Program Advisor Signature: \_\_\_\_\_

Date Signed: \_\_\_\_\_

Student Signature: \_\_\_\_\_

Date Signed: \_\_\_\_\_

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For Music Department – Graduate Coordinator

Date form turned in: \_\_\_\_\_

Copy to Program Advisor: \_\_\_\_\_

Copy to Student: \_\_\_\_\_

## Texas A&M University-Commerce Comprehensive and Oral Examination Committee Form

Student Name (Printed): \_\_\_\_\_ Instrument: \_\_\_\_\_

CWID: \_\_\_\_\_ Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_

Program Advisor: \_\_\_\_\_

Semester and Year started degree (i.e. Fall 2018): \_\_\_\_\_

Degree: Master of Music in (circle one): Performance Education Piano Pedagogy

### Comprehensive and Oral Examination Committee

Student must acquire signatures from all committee members, then turn in this form to his/her Graduate Coordinator.

Member #1 (Chair), (Printed): \_\_\_\_\_

Member #1 Signature: \_\_\_\_\_ Date Signed: \_\_\_\_\_

Member #2 (Printed): \_\_\_\_\_

Member #2 Signature: \_\_\_\_\_ Date Signed: \_\_\_\_\_

Member #3 (Printed): \_\_\_\_\_

Member #3 Signature: \_\_\_\_\_ Date Signed: \_\_\_\_\_

Student Signature: \_\_\_\_\_ Date Signed: \_\_\_\_\_

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For Music Department – Graduate Coordinator

Date form turned in: \_\_\_\_\_

Copy to Committee Members: \_\_\_\_\_

Copy to Student: \_\_\_\_\_

## Texas A&M University-Commerce Recital Performance Committee Form

Student Name (Printed): \_\_\_\_\_ Instrument: \_\_\_\_\_

CWID: \_\_\_\_\_ Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_

Program Advisor: \_\_\_\_\_

Semester and Year started degree (i.e. Fall 2018): \_\_\_\_\_

Degree: Master of Music in (circle one): Performance Education Piano Pedagogy

### Recital Committee

Student must acquire signatures from all committee members, then turn in this form to his/her Graduate Coordinator.

Member #1 (Chair), (Printed): \_\_\_\_\_

Member #1 Signature: \_\_\_\_\_ Date Signed: \_\_\_\_\_

Member #2 (Printed): \_\_\_\_\_

Member #2 Signature: \_\_\_\_\_ Date Signed: \_\_\_\_\_

Member #3 (Printed): \_\_\_\_\_

Member #3 Signature: \_\_\_\_\_ Date Signed: \_\_\_\_\_

Student Signature: \_\_\_\_\_ Date Signed: \_\_\_\_\_

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For Music Department – Graduate Coordinator

Date form turned in: \_\_\_\_\_

Copy to Committee Members: \_\_\_\_\_

Copy to Student: \_\_\_\_\_

## Texas A&M University-Commerce Comprehensive Exam Evaluation Form

<b>NAME</b>		<b>Content Area</b>	
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Date: \_\_\_\_\_

CRITERIA	CIRCLE ONE...	COMMENTS
<p><b>Written-History</b></p> <p><b>Written-Theory</b></p> <p><b>Written-Education/Philosophy</b></p> <p><b>Written-Content Area</b></p> <p><b>Oral Defense-Core Subjects</b></p> <p><b>Oral Defense-Content Area</b></p> <p><b>Oral Defense-Overall</b></p>	Exceeds expectations Meets expectations Below expectations Unsatisfactory	SAMPLE
	Exceeds expectations Meets expectations Below expectations Unsatisfactory	
	Exceeds expectations Meets expectations Below expectations Unsatisfactory	
	Exceeds expectations Meets expectations Below expectations Unsatisfactory	
	Exceeds expectations Meets expectations Below expectations Unsatisfactory	
	Exceeds expectations Meets expectations Below expectations Unsatisfactory	
	Exceeds expectations Meets expectations Below expectations Unsatisfactory	
<b>EXAM SCORE:</b>		

<b>JUROR'S SIGNATURE</b>	
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<b>ADVISOR:</b> Record each Panel Member's EXAM SCORE and average here.	▶				
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<b>AVERAGE SCORE</b>	▶	
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## Texas A&M University-Commerce Comprehensive Exam Scoring Rubric

Score	Written-History	Written-Theory	Written-Education, Philosophy	Written-Content Area		Oral Defense-General Areas	Oral Defense-Content Area	Oral Defense-Overall
<b>Exceeds Expectations</b>  (4)	All information is historically accurate; explained well with references cited; consistency of written response.	Exhibits well-rounded understanding of theoretical content in historical and performance settings; consistency of written response.	Exhibits well-rounded understanding of educational content in historical and philosophical settings; consistency of written response.	Exhibits superior understanding of appropriate skills, repertoire, and pedagogy; references cited in response; consistency of written response.		Provides evidence of continued research; provides accurate, well-constructed answers to questions, expanding on original concepts; exhibits confidence at all times.	Provides evidence of continued research; provides accurate, well-constructed answers to questions, expanding on original concepts; exhibits confidence at all times.	Exhibits outstanding confidence; uses both expected and unique references; demonstrates outstanding ability to retain and retrieve information.
<b>Meets Expectations</b>  (3)	There are minor inaccuracies in content or presentation that do not indicate a general lack of understanding.	Exhibits understanding of theoretical information, with minor inconsistencies in explanation or presentation.	Exhibits understanding of educational information, with minor inconsistencies in explanation or presentation.	Exhibits good understanding of appropriate skills, repertoire, and pedagogy; minor inconsistencies in presentation or information.		Provides generally accurate, well-constructed answers to questions, with occasional lapses; exhibits understanding of material.	Provides generally accurate, well-constructed answers to questions, with occasional lapses; exhibits understanding of material.	Exhibits confidence; uses expected references; demonstrates ability to retain and retrieve information.
<b>Below Expectations</b>  (2)	There are several inaccuracies that indicate the candidate has inconsistency of understanding.	Exhibits some knowledge of subject but demonstrates lack of ability to consistently explain or use appropriate examples.	Exhibits some knowledge of subject but demonstrates lack of ability to consistently explain or use appropriate examples.	Exhibits adequate understanding of appropriate skills, repertoire and pedagogy; demonstrates lack of consistency in explanation or presentation.		Provides generally accurate answers to questions with inconsistent thought-process or responses.	Provides generally accurate answers to questions with inconsistent thought-process or responses.	Exhibits confidence at times; uses references sparingly; demonstrates limited ability to retain and retrieve information.
<b>Unsatisfactory</b>  (1)	There are significant or pervasive problems that detract from the written presentation.	Demonstrates significant or pervasive problems that show lack of understanding and/or detract from the written presentation.	Demonstrates significant or pervasive problems that show lack of understanding and/or detract from the written presentation.	Demonstrates significant or pervasive problems that demonstrate lack of understanding in one or more areas and/or detract from the written presentation.		Exhibits little or no understanding of concepts; does not prepare consistent responses; demonstrates little ability to retrieve information.	Exhibits little or no understanding of concepts; does not prepare consistent responses; demonstrates little ability to retrieve information.	Exhibits little or no confidence; does not use appropriate references; demonstrates lack of ability to retain and retrieve information.

## Texas A&M University-Commerce Recital Performance Evaluation Form

<b>NAME</b>		<b>INSTRUMENT</b>	
<b>CURRENT MUSIC CLASSIFICATION</b>	<input type="checkbox"/> Junior <input type="checkbox"/> Senior <input type="checkbox"/> Graduate	<b>PROFESSOR</b>	
<b>DEGREE SOUGHT</b>	<input type="checkbox"/> B.S. w/ Certification <input type="checkbox"/> B.M. w/ Perf. Emph. <input type="checkbox"/> M.M. Music Education <input type="checkbox"/> M.M. Music Performance		
<b>RECITAL DATE</b>		<b>RECITAL TIME</b>	
		<b>HEARING DATE</b>	

Title	Composer	Title	Composer

--- EVALUATOR'S USE ONLY ---		
CRITERIA	CIRCLE ONE...	COMMENTS
<b>Performance Technique</b>	Exceeds expectations Meets expectations Below expectations Unsatisfactory	SAMPLE
<b>Musicianship Interpretation</b>	Exceeds expectations Meets expectations Below expectations Unsatisfactory	
<b>Professionalism Presence</b>	Exceeds expectations Meets expectations Below expectations Unsatisfactory	
<b>Summary or Additional Comments</b>		

<b>Hearing Result</b>	<input type="checkbox"/> Pass <input type="checkbox"/> Fail	<b>Recital Grade</b>		<b>Evaluator's Signature</b>	
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## Texas A&M University-Commerce Recital Performance Scoring Rubric

<b>Recital Performance Scoring Rubric</b>			
<b>Score</b>	<b>Performance Technique</b>	<b>Musicianship Interpretation</b>	<b>Professionalism Presence</b>
<b>Exceeds Expectations</b>	<ul style="list-style-type: none"> <li>• Exhibits tone that is of a professional level and is appropriate for the style of the work</li> <li>• Exhibits superior rhythmic and tempo accuracy (All rhythms are performed correctly and tempos are consistent)</li> <li>• Exhibits superior technical skills (e.g. correct pitches, dexterity, agility, endurance, range, dynamics)</li> <li>• Exhibits superior articulation or diction</li> <li>• Exhibits superior intonation (With rare exceptions, all pitches are performed in tune)</li> </ul>	Exhibits excellent understanding of musical conventions appropriate to the work or period;	Exhibits professional stage deportment, etiquette and dress
<b>Meets Expectations</b>	<ul style="list-style-type: none"> <li>* Exhibits professional tone; however, tone is inconsistent or not appropriate for the style of the work</li> <li>• Exhibits excellent rhythm and tempo (There are one or two minor rhythm and/or tempo problems that are quickly corrected)</li> <li>• Exhibits excellent technique (only minor technical problems that are not indicative of general deficiency)</li> <li>• Exhibits excellent Articulation/diction (only minor articulation/diction problems that are not indicative of general deficiency).</li> <li>• Exhibits excellent intonation (A few pitches have faulty intonation but are quickly corrected)</li> </ul>	Exhibits adequate understanding of musical conventions appropriate to the work or period;	Exhibits acceptable stage deportment, etiquette and dress
<b>Below Expectations</b>	<ul style="list-style-type: none"> <li>• Exhibits under-developed tone that is moderately inconsistent, and/or detracts from the performance.</li> <li>• Exhibits rhythm or tempo inaccuracies that indicate the performer has learned/practiced inaccurately,</li> <li>• Exhibits adequate technique for the work (several examples of weaknesses in one or two skills present throughout the work)</li> <li>• Exhibits adequate articulation/diction for the work (several examples of weaknesses in one or two skills present throughout the work)</li> <li>• Exhibits under-developed intonation skills (Several pitches out of tune; some pitches consistently out of tune but no attempt to correct is evident)</li> </ul>	Exhibits little understanding of musical conventions appropriate to the work or period;	Exhibits issues with stage deportment (etiquette and dress is lacking)
<b>Unsatisfactory</b>	<ul style="list-style-type: none"> <li>• Exhibits tone that is of poor quality and/or significantly inconsistent and detracts from the performance to a considerable degree.</li> <li>• Exhibits significant or pervasive rhythm/tempo problems that detract from the performance and/or affect ensemble unity.</li> <li>• Exhibits significant, chronic technical problems that are apparent in multiple areas/skills throughout the work.</li> <li>• Exhibits significant, chronic articulation/diction problems are apparent in multiple areas/skills throughout the work.</li> <li>• Exhibits significant intonation problems are evident in multiple areas/registers.</li> </ul>	Exhibits no understanding of musical conventions appropriate to the work or period;	Exhibits poor stage deportment (etiquette and dress need to be addressed)

## Texas A&M University-Commerce Full-Time Graduate Student Course Rotation (Updated Spring 2019)

Course #	Semester	F19/21	S18/20	F18/20	S19/21
	<b>Courses in the Graduate Core</b>				
536	Intro. to Graduate Study	Intro.		Intro.	
595	Research	Research		Research	
550	Music Education Seminar		Mus Ed Sem		Mus Ed Sem
505	Advanced Theory (AT)			AT	
532	Theory Seminar (TS)	TS			
522	Baroque Seminar			(*Baroque)	
523	Classic Seminar				Classic
524	Romantic Seminar	Romantic			
525	20th Century Seminar		20th		
	<b>Choral/Voice Offerings</b>				
526	Choral Literature I	Fall		Fall	
526	Choral Literature II		Spring		Spring
526	Art Song	<i>As needed</i>	<i>As needed</i>	<i>As needed</i>	<i>As needed</i>
526	Opera/Oratorio Literature	<i>As needed</i>	<i>As needed</i>	<i>As needed</i>	<i>As needed</i>
531	Vocal Production/Pedagogy	Spring	Spring	Spring	Spring
	<b>Instrumental Offerings</b>				
526	Instrumental Lit--Brass	<i>As needed</i>	<i>As needed</i>	<i>As needed</i>	<i>As needed</i>
526	Instrumental Lit--Percussion		IL-Perc		
526	Instrumental Lit--Woodwind	<i>As needed</i>	<i>As needed</i>	<i>As needed</i>	<i>As needed</i>
526	Instrumental Lit--Band	IL-Band		IL-Band	
531	Instrumental Ped--Brass	<i>As needed</i>	<i>As needed</i>	<i>As needed</i>	<i>As needed</i>
531	Instrumental Ped--Percussion				IP-Perc
531	Instrumental Ped--Woodwind	<i>As needed</i>	<i>As needed</i>	<i>As needed</i>	<i>As needed</i>
	<b>Elementary General</b>				
589	Music and Movement I	MMI	MMI	MMI	MMI
589	Music and Movement II	MMII	MMII	MMII	MMII
	<b>Keyboard Offerings</b>				
526	Instrumental Lit--Piano	IL I-Piano	IL II-Piano		
531	Instrumental Ped--Pedagogy			IP I-Piano	IP II-Piano
535	Pedagogy Internship--Piano	<i>As needed</i>	<i>As needed</i>	<i>As needed</i>	<i>As needed</i>