OBJECTIVES FOR MUSIC MAJORS

The following is a list of objectives which all students who graduate from Dallas Baptist University as music majors may expect to achieve. Students should keep these objectives in mind and refer to them often throughout their undergraduate program.

Theory

Aural Skills and Analysis

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

Composition and Improvisation

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

History and Literature

When presented with a score of a musical selection from the Western tradition, or when hearing a performance of music from this tradition, students will be able to determine the genre, the period of composition, and a possible composer. This will be made possible by the students’ understanding of the stylistic characteristics of the music and their historical context. Further, students will be exposed to a large amount of musical literature during their undergraduate experience, and this will enhance the students’ knowledge of the standard literature and the aesthetic concepts of each period of music history.
Performance

A competent level of musical understanding and technical proficiency requisite for artistic self-expression in at least one major performance area will be demonstrated by students through public performances. In addition, students will demonstrate a moderately proficient level in a second performance medium. Students will, further, demonstrate a moderately proficient level of keyboard skills if keyboard is not their major performance area. Students will demonstrate their ability to function as valuable members of a variety of ensembles, both large and small, throughout their baccalaureate program. Students will be able to read a musical score at sight with fluency, and they will acquire rehearsal and conducting skills sufficient to work as a leader and in collaboration on matters of musical interpretation.

Synthesis

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

Music Facilities

Music facilities are open according to the following schedule. Students needing to use the facilities at times other than those listed should obtain permission from the Dean of the College of Fine Arts and the appropriate Building Supervisor.

ROBERTS SCIENCE BUILDING 7:00 a.m. to 10:30 p.m. M-F
8:00 a.m. to 11:00 p.m. Saturday
CLOSED on Sunday

FRED WHITE BUILDING 7:00 a.m. to 10:30 p.m. M-S
CLOSED on Sunday

Students, as well as faculty, are requested to take an active part in maintaining the music facilities and in reporting needs and/or problems in writing to the Music Office promptly.

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

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

Students and faculty may schedule activities in classrooms, or the Choral Hall (RB 206) by consulting with the Secretary for the College of Fine Arts regarding availability of the room and clearing the reservation with the Chairman of the Music Department. The Schedule of Classes should also be consulted because Fine Arts classes are often taught in RB 206, particularly in mini-terms that do not necessarily meet every week.

There is a section for Student Messages on the large bulletin board in the Fred White Building. It is designated for messages from faculty to student and student to student. Check the board periodically. Respect the privacy of messages not addressed to you personally. Take responsibility for retrieving your own messages. DO NOT LEAVE MESSAGES FOR PROFESSORS ON THIS BOARD UNLESS DIRECTED TO DO SO BY THE PROFESSOR. MESSAGES TO PROFESSORS SHOULD BE LEFT ACCORDING TO THE PROFESSOR’S INSTRUCTIONS IN HIS OR HER SYLLABUS.
Music Library

All of the resources for research and listening are located in the University Learning Center. The hours of operation are:

UNIVERSITY LEARNING CENTER  6:45 a.m. to 11:00 p.m. M-F  
7:30 a.m. to 5:00 p.m. Saturday  
CLOSED all day Sunday

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

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

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

Church Music Resource Area

The file cabinets located in the northwest corner of the Choral Hall (RB 206) are designated as the resource area for materials of interest to church music students. Anthems, both single and multiple copies, periodicals, and other items are available to students without checking them out. Students are requested to return materials to the files when they are finished using them so that other students may make use of them.

Practice Rooms

Practice rooms are located in the Fred White Building. Practice rooms cannot be locked; for this reason, *no instruments, music, books, or personal items are to be left in practice rooms at any time.* Piano performance majors and concentrations may reserve practice time in the practice room containing a grand piano. The amount of time and the process of reservation will be posted each semester by the Program Director for the Keyboard Division. *Adjunct professors have priority in the use of this room during teaching hours. A student may also be asked not to practice in the adjacent room during a lesson due to the lack of sound-proofing in the teaching areas.*

Music faculty members will check rooms periodically, and any items found will be taken to the Music Office where students may claim them. The practice rooms are primarily for the use of music students. The rooms are available on a first come, first serve basis; however, music majors may respectfully request the use of a room if it is being used by someone who is not enrolled in a music course. THESE ROOMS ARE NOT TO BE
USED BY A UNIVERSITY STUDENT TEACHING PRIVATE LESSONS UNLESS THE STUDENT IS FULFILLING A PEDAGOGY REQUIREMENT.

Piano benches are not to be moved from one room to another. If chairs and/or music stands are removed from practice rooms, students are requested to return them to the room when they are finished using them.

The Choral Hall (RB 206) is not to be used for practice as a matter of course when there are practice rooms available. However, students may reserve the room for practice when they are preparing for an eminent public performance. This room will be scheduled for other classes such as Introduction to Fine Arts; always reserve the room according to policy.
MUSIC ORGANIZATIONS

American Choral Directors Association
(ACDA)

The student chapter of ACDA supports the activities of the Choral Department of the School of Music. Membership in this national organization is open to all students interested in choral music.

Southern Baptist Church Music Conference
(SBCMC)

The student chapter of the SBCMC is active in propagating activities related to the church music ministry. Membership is open to church music majors and students interested in church music. According to the SBCMC constitution, “the objective and purpose of the SBCMC shall be to serve as the professional organization for Southern Baptist musicians, to encourage Christian fellowship, to contribute to the spiritual growth of all, and to promote Church Music.”

All those pursuing a vocation in church music and receiving a Baptist General Convention of Texas (BGCT) ministerial scholarship must enroll and attend meetings of the DBU Student Chapter of this organization. Membership in this group helps one to grow musically, qualifies one to attend the annual meeting (preceding the SBC meeting), and places one’s name on the mailing list to receive the Newsletter, Journal, Proceedings and Program. This important group also affirms the role of members as ministers, musicians, and aids in development of the profession of a church musician. Within the organization are three distinct categories: the local division, the denominational division, and the educational division.

All students receiving the BGCT scholarship aid are required to attend bi-monthly meetings and pay the $10.00 student fee to the SBCMC. These fees will be collected at the first meeting. After orientation, speakers will include various types of church musicians within the profession and other special activities. All those eligible for the scholarship are required to make application and become active as an SBC church musician. Dates, times, and details of the meetings will be given at the beginning of each year.

Music Educators National Conference
(MENC)

Membership in the student affiliate chapter of this organization is open to students majoring in music education or students interested in music education. Participation is strongly recommended for all music education students.
ATTENDANCE REQUIREMENTS

University Attendance Policy

Consistent attendance is mandatory for all classes, ensembles, and applied lessons. In order to encourage discipline in this area, Dallas Baptist University adheres to strict attendance policies. The University policy states that to receive credit for a course a student should not miss more than 25% of any class. When the absences exceed 25% of the total class time for the semester prior to the withdrawal date the student may withdraw from the course. It is the student’s responsibility to initiate the withdrawal process; otherwise, the student will receive an F in the course. This policy will be enforced. It is wise to save the 25% margin for unexpected illnesses, emergencies, or circumstances. Refer to class syllabi for further details regarding this policy. The form on page 7 will be sent to students first as a warning of the accumulation of absences. Do not take these policies lightly. Integrity and diligence from the beginning of the semester lay a foundation of trust that will serve students well if unexpected circumstances later in the semester threaten classroom and lesson performance areas. Additional information regarding excused and unexcused absences for applied private lessons may be found in your area of concentration in this Handbook.
ENSEMBLE REQUIREMENTS

All music majors or minors are required to participate in either the University Chorale or the Consort Singers, the approved choral ensembles, each semester as required by the appropriate degree plan. Students who receive music scholarships may be required to participate in a secondary ensemble applicable to their major: Chamber Singers, University Ringers, and Symphonic Winds. All ensembles have uniform requirements that are outlined in the individual class syllabi. Purchase/payment for uniforms is the responsibility of the student. Music is provided for the student’s use each semester on a check out basis. Students are required to sign an affidavit acknowledging receipt of music. Any student failing to return music for any reason will be charged a replacement fee. Students failing to turn in music by the end of semester deadline will be charged a late fee.

Chorale

The Chorale is an auditioned, select ensemble of 32-48 mixed voices. The organization performs a variety of literature from all periods of music history. The literature includes the performance of major choral works, often with orchestral accompaniment. The ensemble performs in a wide variety of venues including the annual Russell Perry Dinner, seasonal concerts, church concerts and civic events. Participation in the ensemble is by audition only. Membership in the Chorale is open to any DBU student regardless of major; however, every effort is made to insure that music majors have first opportunity to participate in this ensemble.

Consort Singers

The Consort Singers is an auditioned ensemble open to any DBU student regardless of major. Emphasis is placed upon building musicianship skills. Participants in the Consort Singers also perform in the large-scale works together with the Chorale and participate in seasonal concerts. Repertoire has a wide appeal and includes classical as well as contemporary Christian choral literature.

Chamber Singers

The Chamber Singers is a very small and select ensemble chosen by audition. This ensemble performs primarily chamber choral works from composers of the Renaissance to the modern era. The ensemble is in great demand for area concerts and represents the Department of Music and the University in a variety of concert and recruiting situations. Members of the Chamber Singers must be members of the Chorale.
English Handbell Choir
(University Ringers)

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

At the beginning of each semester, assignments are made concerning which of the two choirs the student will be a member. The two choirs include a beginning ensemble and as well as an advanced level performing choir. The advanced choir does a vast majority of performances while members from the beginning ensemble serve as substitutes for the advanced choir. All church music majors are required to be in the University Ringers for two years (4 semesters).

Symphonic Winds

The Symphonic Winds, the primary ensemble for students with an instrumental concentration other than strings, studies and performs a wide variety of repertoire for concert band and wind ensemble. Performances are held both on campus and off campus. This ensemble is open to all students by audition, with full-time status and/or permission of the instructor.
MUSI 1000: SEMINAR/PERFORMANCE LAB

All music majors and minors taking applied lessons are expected to perform on Friday Performance Lab during the semester. Please note the specific requirements that are listed under the specifications for VOCAL, KEYBOARD, and INSTRUMENTAL REQUIREMENTS. The applied faculty will assign performance dates for each student. **One week prior** to the student's scheduled performance, he/she should complete the information required for the printed program. These forms (see back of Handbook) should be completed and returned to the Music Secretary. It is **not the responsibility of the Music Secretary** to look up information regarding titles and/or composers.

**Seminar/Performance Lab** is held on Fridays from 1:00 p.m. to 2:00 p.m. in the Choral Hall (RB-206). Students are required to complete 8 semesters of attendance (7 if Student Teaching). Students will register for **MUSI 1000: Seminar/Performance Lab** as a student would register for University Chapel. The student will not be charged for a credit hour, but transcript credit will be given. Attendance cards, will be issued to track student attendance.

Student Recital credit will also be given for major concerts and Junior, Senior recital attendance. Attendance credit will not be given for performances in Chapel services or concerts in area churches.

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

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

As a rule, summer recitals are not given. Any student wishing to give a recital in the summer must petition the Dean of the College of Fine Arts and receive the endorsement of the entire Music Faculty. Also, recitals are discouraged for weekends (Friday evening, Saturday, or Sunday afternoon); they are only allowed for special reasons at the request of the student and his/her teacher.

Junior and Senior recitals should be scheduled as soon as possible in order to have the best choice of dates and to avoid conflicts. If at all possible, students giving half-recitals (thirty minutes) should seek to share their programs so that the calendar may be utilized in the most efficient manner. In order for the Department of Music to publish its Calendar of Events each semester, dates must be secured by the Friday of the third full week of classes. Any requests submitted after this deadline are subject to approval by the Faculty and Dean of the College of Fine Arts. In no case will recitals be scheduled to occur during the final week of classes or on the Sunday afternoon preceding that week.

To schedule a recital, the student should first consult with his/her teacher and with the Dean of the College of Fine Arts or the Music Secretary. Once a recital date is determined, a Recital Packet should be procured from the Music Office.

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

Decorations

Stage decorations should be limited and in good taste. A single floral spray or large plant is a possibility. These may also be used at the reception if there is to be one. Corsages or boutonnieres may be worn by the recitalist and others who are assisting with the recital.
Reception

Receptions are appropriate for all recitals. Friends and/or family of the performer are encouraged to provide the reception. Arrangements may be made through the Secretary of the College of Fine Arts.

Dress

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

Recording

Performers are required to make arrangements for the recording of their recitals. Please make these arrangements well in advance through the Media Services Center on campus.

Audience

Anyone attending a recital should be considerate of the performer. Dress or conduct which would be disrespectful or disruptive to the serious nature of the occasion is not allowed.

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

No hats or caps are allowed for any recitals or concerts.

No food or drinks are allowed in the recital hall. No one will be admitted to the auditorium or should leave after the recital has begun except between numbers.

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


**RECITAL PROGRAMS**

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

**Program Content**

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

Program notes are optional at the discretion of the applied teacher. Program notes are required for all recitals given by performance majors.

When printed, several copies of the program should be retained for the permanent records of the Department of Music and for the student’s personal use.

**Recital Program Notes**

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

The philosophy of requiring program notes is that the research required to prepare them will give the student a better understanding of the music performed. Well-written notes also increase the audience’s enjoyment of the performance. If research is begun when the repertoire is assigned, there should be no problem in procuring adequate information for this purpose.

Excellent research materials are contained in the Learning Center. These include *The New Grove Dictionary of Music and Musicians, The New Harvard Dictionary of Music, Baker’s Biographical Dictionary of Musicians*, among others. Music history textbooks are often helpful, and these are located in the music area of the general stacks. The student’s applied teacher will also assist with research for program notes.

Students who are unsure of their ability to compose and write clearly are referred to the DBU Writing Center. Program notes will be read by the applied teacher, and if there are grammatical errors, or if the notes are unclear or redundant, *entirely in the opinion of the applied teacher*, the notes will be returned to the student for correction.
Program Note Guidelines

1) Comment on the music form, tempo, unusual compositional devices, etc.

2) Are there any unusual circumstances surrounding the composition of the work?

3) What would help the listener understand the music more intelligently?

4) Do not state how technically difficult the work is.

5) Avoid value judgments, such as “this is one of my favorite pieces;” or “this is one of the best songs in the set.”

6) Adhere to the facts: “One of the most-often performed works of the entire sonata repertoire” or “Composed late in the composer’s life, this piece...”

7) Remember that songs are sung and pieces (works, compositions) are played. In other words, one does not play a song, unless one is referring to the accompaniment of a vocal composition.

8) The description of the music must take into account that many in the audience may not have specialized or technical vocabulary.
MUSIC THEORY REQUIREMENTS

Theory Placement Exam

All incoming Freshman music majors and minors will be required to take the Theory Placement Exam before registering for any Theory or Musicianship course. The student may take the exam on scholarship audition days, during early registration, or during the enrollment period immediately prior to the fall semester. This will determine each student’s placement in either MUSI 1204 (Fundamentals of Music) or MUSI 1311 and 1111 (Theory I and Musicianship I). If the student places into MUSI 1204 (Fundamentals of Music), he or she may choose one of the following options:

1. Enroll in MUSI 1204 and make a grade of “C” or better during the summer before his or her official freshman year.
2. Study music fundamentals at home and retake the exam during the official enrollment period immediately prior to the fall semester.
3. Wait until the spring semester of his or her freshman year to enroll in MUSI 1204. The student would then be prepared to take Music Theory I and Musicianship I in the fall of his or her sophomore year. It should be noted that if this option is taken, that it may not be possible to finish a music degree in four years.

Transfer Students

All transfer students who have completed 4-16 hours of college-level theory and musicianship training will take a theory placement exam to determine their readiness for the appropriate theory class or upper-level music study. For information about what topics are covered in each level of Theory and Musicianship, please contact Nancy Cobb Lippens, Program Head at 214-333-5314 or nancyl@dbu.edu.

Advanced Placement

A student with prior experience in Music Theory can attempt to place out of one or more semesters of Theory and Musicianship by taking the appropriate exam(s). Students who score a “5” on the AP Music Theory Exam will be allowed to place out of Music Theory I. Students who score a “5” on the AP Musicianship Exam will be allowed to place out of Musicianship I.
THEORY/COMPOSITION MAJOR
Admittance to the Theory and Composition Major

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

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

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

Grade Requirements

Theory/Composition majors must maintain a minimum grade of “B” in all theory courses including the first four semesters of Theory and Musicianship as well as all upper level theory and composition courses.
Level V Theory/Composition Keyboard Proficiency

Theory/Compositions majors must also pass the Level V Theory/Composition Keyboard Proficiency after completing level IV of applied piano. This proficiency must be completed prior to the semester of his or her Senior Recital. **A jury average of 80% is required to pass this proficiency. If any one area is unsatisfactory, the student may not pass and will be required to repeat the level the next semester.**

1) Perform one memorized repertoire piece (comparable level with current piano level V literature).

2) Play all major scales for two octaves in eighth notes at a fluent tempo, hands together.

3) Play all three forms of minor scales in eighth notes at a fluent tempo, each hand alone.

4) Harmonize a modulating melody at sight.

5) Play one prepared Bach chorale with music. Be able to emphasize either the soprano or bass line.

6) Sightread a single melodic line in alto clef or tenor clef and a four-part hymn from the Level IV hymn list.

7) Play the following progressions in the keys of **F, C, G, D, A, B-flat** using each as a major or minor tonic as indicated by the progression.

**Progression I**

<table>
<thead>
<tr>
<th>Soprano:</th>
<th>1</th>
<th>1</th>
<th>2</th>
<th>1</th>
<th>7</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chords in Major:</td>
<td>I</td>
<td>IV</td>
<td>ii₆</td>
<td>I₄⁶</td>
<td>V</td>
<td>I</td>
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<tr>
<td>Chords in Minor:</td>
<td>i</td>
<td>iv</td>
<td>ii₆</td>
<td>I₄⁶</td>
<td>V</td>
<td>i</td>
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</tbody>
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**Progression II**

<table>
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<tr>
<th>Soprano:</th>
<th>1</th>
<th>7</th>
<th>6</th>
<th>6</th>
<th>5</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chords in Major:</td>
<td>I</td>
<td>iii</td>
<td>vi</td>
<td>ii</td>
<td>V</td>
<td>I</td>
</tr>
<tr>
<td>Chords in Minor:</td>
<td>i</td>
<td>III</td>
<td>VI</td>
<td>iv</td>
<td>V</td>
<td>i</td>
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</table>
MUSIC HISTORY REQUIREMENTS

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