SCHOOL OF MUSIC

General Information

The School of Music

As a vital professional school within Baylor University, the School of Music has been a member in good standing of the National Association of Schools of Music since 1930. Degrees offered in the School of Music satisfy all requirements of this accrediting agency. Degree programs leading to the Bachelor of Music Education degree also conform to certification requirements of the Texas Education Agency.

Regulations and requirements not specifically described in this section will be governed by University rules listed elsewhere in this catalog.

Our Mission

The Baylor University School of Music provides transformational experiences that prepare students for careers in music. Our students thrive in a Christian environment characterized by a nurturing resident faculty, an unwavering pursuit of musical excellence, a global perspective, dedication to service, and devotion to faith. They investigate the rich musical and cultural heritage of the past, develop superior musical skills and knowledge in the present, and explore and create new modes of musical expression for the future. While preparing for future leadership roles, our students join with the School of Music faculty in enhancing the quality of community life, enriching the larger culture, and making Baylor a place in which heart, mind, and soul coalesce.

Buildings and Equipment

The School of Music currently is housed in two facilities, the Waco Hall complex and the Glennis McCrary Music Building. The Waco Hall complex contains 500-seat Roxy Grove Hall, 120-seat Recital Hall II, as well as classroom, rehearsal, practice, and storage spaces. The Waco Hall complex also includes office and studio spaces for vocal and keyboard studies, music history, music theory, music education, composition, church music, and a suite devoted to piano pedagogy.

Housed within the multi-level 70,000 square-foot Glennis McCrary Music Building is the 1,000-seat Mary Gibbs Jones Concert Hall, the 200-seat Meadows Lecture/Recital Hall, and an organ teaching and performing hall. The building features seventy-eight practice and rehearsal rooms, a recording studio, technology lab, chorale and instrumental performing halls, special areas for chamber music and seminars, instrumental and choral music libraries, and studio and office spaces for the division of instrumental studies and ensemble directors.

Baylor University has one of the largest collections of organs in the country, six instruments for performance and teaching and numerous practice organs. The School of Music maintains an inventory of over 200 pianos including six Steinway concert grands and two electronic keyboard labs. A large variety of instruments for the study and performance of Renaissance and Baroque music, as well as electronic music laboratories, provide for a wide range of musical experiences.

Library Resources

The Arts & Special Collections Research Library (Arts Center), located on the third floor of Moody Memorial Library, is an integrated unit that supports the research and teaching goals of Baylor University through outreach, education, curating, preserving, providing access to collections, and teaching how to successfully engage with these creative and unique collections. Art, music, theater, and special collections in all disciplines are the areas of collections and services brought together on the third floor of Moody Memorial Library. Recognized as one of the most distinguished fine arts collections in the Southwest, the Center boasts a collection of approximately 116,000 printed music scores, 54,000 print fine arts books, and 75,000 audio and video recordings. In addition to these general collections, the Arts Center holds over 48,000 rare and unique items in a variety of disciplines. Listening/viewing stations are available for all media types, and the Moody 311 Creative Lab provides music software and MIDI keyboards as well as productivity applications. The Arts Center has a variety of study spaces for individuals and groups, and a seminar room equipped with a piano, computers, projectors, Internet access, and high-quality speakers. Staff members are available to assist students and faculty members. More information is available from the website at baylor.edu/library/arts (https://www.baylor.edu/library/arts/).

Artist Attractions

Each year, large numbers of professional artists perform and teach in the School of Music and serve as role models and mentors for students. The School of Music also presents visiting musicians of distinction as part of the Distinguished Artist Series (DAS) and the Lyceum Series. The DAS is a premier concert series funded by Baylor University. The Lyceum Series offers lectures, master classes, and workshops by outstanding artist teachers and is supported, in part, by a grant from the Meadows Foundation, Inc., of Dallas. Other special events include the Hearn Innovators in Christian Music Series and the Northcutt Lectures in Church Music and the Joy Vee Davis Lecture Series in Music Education.

Music Societies and Clubs

The following national groups have chapters in the School of Music: Mu Phi Epsilon, national music fraternity; Phi Mu Alpha Sinfonia, national professional music fraternity; Kappa Kappa Psi, national honorary band fraternity; Tau Beta Sigma, national honorary band sorority, and Pi Kappa Lambda, national music honor society. There are student chapters of the Music Educators National Conference, the Music Teachers National Association, the American Choral Directors Association, and the Baylor Association of Church Musicians.

The Dunn Center for Christian Music Studies

Established in 1984 as the Institute for Church Music and Worship, the Dunn Center for Christian Music Studies is an integral part of the School of Music. The Center strives to prepare Christians to serve and worship God through music and the arts.

Performing Ensembles

The School of Music offers a full array of bands, choirs, orchestras, and smaller ensembles, such as jazz and early music ensembles. Any Baylor student in any major may audition for and perform in one of these ensembles and, in doing so, can experience one of the joyous experiences in Baylor campus life. To participate, students should contact the School of Music or the office of the ensemble of interest.

Entrance Requirements in Music

In addition to admission to the University, an applicant for any music major must apply to the School of Music and audition on their principal instrument for acceptance in the school. Please note, the music application is separate from the Baylor University application. Students accepted as music majors are notified by the Office of the Dean. Detailed information about audition expectations and repertoire are available on the School of Music website. Applicants for a major in church music, music history and literature, music theory, or composition must,
additionally, be approved by the faculty of that program. Students who wish to major in music history and literature or music theory are required to submit a sample of their research or writing.

Tests
Candidates applying for entrance into any applied music or music theory class must give evidence of being prepared for the work therein, as demonstrated by placement tests.

Placement Tests – Piano
In addition to admissions auditions in their applied major, all freshmen and transfer students entering a music degree program will take a piano placement test prior to initial enrollment in a piano course. At the placement, each student’s level of competency (in repertoire, technique, reading, and skill activities) will be assessed, and the student will be placed at the appropriate level within the curriculum. Students with preexisting keyboard skills may test out of one or more semesters of piano instruction.

Placement Tests – Theory and Musicianship
An entrance test in music theory to determine the student’s background and readiness for admission to Music Theory I and either Introductory Musicianship or Musicianship I is given prior to initial enrollment in a theory course. Transfer students must take a transfer theory diagnostic exam prior to enrollment in a theory course.

Achievement Tests – Applied Music Juries
All students taking applied music for credit toward a music degree must take an achievement test in applied music at the end of each semester.

Barrier Placement Juries – Applied Music
Students may register for upper division courses in applied music only after successfully completing the sophomore barrier placement jury.

Credit in Applied Music
Majors in all applied music areas except keyboard will receive two semester hours credit for an hour of instruction at the lower division (freshman-sophomore) level, and two to four hours at the upper division and graduate levels. Piano and organ majors will receive three or four semester hours credit for an hour of instruction throughout their entire degree programs. All other students will receive one semester hour credit per half-hour lesson. The maximum amount of credit that can be earned in one applied music subject in any one semester is four semester hours. No student may be registered for more than one section of a given applied music subject in a semester.

In a summer-session term, five hours of private instruction are given for one hour of credit, and ten hours of instruction are given for two hours of credit. The maximum credit that can be earned in a summer term in one subject of applied music is two semester hours. The maximum total applied music credit that can be earned in one summer session term is three semester hours. Applied music courses are only open in summer sessions to B.M., B.M.Ed., or B.A. Music-Applied students in their primary applied concentration with the approval of the Associate Dean for Academic Affairs.

Applied Music Credit on Non-Music Degrees
A maximum of ten semester hours of applied music and/or ensemble is accepted on the Bachelor of Arts, Bachelor of Science, and Bachelor of Business Administration degrees as elective credit.

Transfer Credit
Credit in music courses earned in accredited institutions is accepted for transfer subject to the following provisions:

1. The minimum grade accepted for transfer is “C.”
2. Credit in applied music toward a major in applied music is accepted only after a test to determine the actual accomplishment of the student in technique and repertoire.

Course Numbers for Applied Music
All applied music subjects (private instruction) have four elements. The first digit indicates the level as follows:

<table>
<thead>
<tr>
<th>Digit</th>
<th>Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>3</td>
<td>Advanced Undergraduate</td>
</tr>
<tr>
<td>5</td>
<td>Graduate</td>
</tr>
</tbody>
</table>

The second digit indicates the amount of credit in semester hours. It is followed by a letter indicating the instrument “family”:

<table>
<thead>
<tr>
<th>Digit</th>
<th>Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>V</td>
<td>for voice</td>
</tr>
<tr>
<td>B</td>
<td>for brass</td>
</tr>
<tr>
<td>P</td>
<td>for percussion</td>
</tr>
<tr>
<td>K</td>
<td>for keyboard</td>
</tr>
<tr>
<td>S</td>
<td>for strings</td>
</tr>
<tr>
<td>H</td>
<td>for harp</td>
</tr>
<tr>
<td>W</td>
<td>for woodwinds</td>
</tr>
</tbody>
</table>

The last digit identifies the instrument within the “family” as follows:

<table>
<thead>
<tr>
<th>Digit</th>
<th>Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>K1</td>
<td>for piano</td>
</tr>
<tr>
<td>K2</td>
<td>for organ</td>
</tr>
<tr>
<td>K3</td>
<td>for harpsichord</td>
</tr>
<tr>
<td>K4</td>
<td>for carillon</td>
</tr>
<tr>
<td>K5</td>
<td>for accompanying</td>
</tr>
<tr>
<td>W1</td>
<td>for flute</td>
</tr>
<tr>
<td>W2</td>
<td>for oboe</td>
</tr>
<tr>
<td>W3</td>
<td>for clarinet</td>
</tr>
<tr>
<td>W4</td>
<td>for bassoon</td>
</tr>
<tr>
<td>W5</td>
<td>for saxophone</td>
</tr>
<tr>
<td>B1</td>
<td>for trumpet</td>
</tr>
<tr>
<td>B2</td>
<td>for horn</td>
</tr>
<tr>
<td>B3</td>
<td>for trombone</td>
</tr>
<tr>
<td>B4</td>
<td>for euphonium</td>
</tr>
<tr>
<td>B5</td>
<td>for tuba</td>
</tr>
<tr>
<td>S1</td>
<td>for violin</td>
</tr>
<tr>
<td>S2</td>
<td>for viola</td>
</tr>
<tr>
<td>S3</td>
<td>for cello</td>
</tr>
<tr>
<td>S4</td>
<td>for bass</td>
</tr>
<tr>
<td>P1</td>
<td>for percussion</td>
</tr>
<tr>
<td>P2</td>
<td>for timpani</td>
</tr>
<tr>
<td>V1</td>
<td>for voice</td>
</tr>
<tr>
<td>H1</td>
<td>for harp</td>
</tr>
</tbody>
</table>

Course Numbers for Applied Music
Applied class instruction subjects are:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 1131</td>
<td>Class Piano, Grade Level I (For Music Majors) (grade level Is)</td>
<td>1</td>
</tr>
<tr>
<td>MUS 1132</td>
<td>Class Piano, Grade Level II (For Music Majors) (grade level IIs)</td>
<td>1</td>
</tr>
<tr>
<td>MUS 1133</td>
<td>Class Piano, Grade Level III (For Music Majors) (grade level IIIIs)</td>
<td>1</td>
</tr>
<tr>
<td>MUS 1124</td>
<td>Class Voice (generally for non-performance majors)</td>
<td>1</td>
</tr>
<tr>
<td>MUS 1125</td>
<td>Beginning Class Piano (instruction for non-music majors)</td>
<td>1</td>
</tr>
</tbody>
</table>

**Student Load**

The maximum credit load for an average student seeking the degree of Bachelor of Music or Bachelor of Music Education is nineteen semester hours. The maximum load for an entering freshman is sixteen semester hours. Superior students (who average the grade of "B" on all previous work as well as on the work of the preceding term) may carry up to twenty-two semester hours with the approval of the Associate Dean for Academic Affairs.

**Recitals**

**Junior and Senior Recitals**

A senior recital is required of every degree candidate in applied music. It must be completed no later than two weeks before commencement. A junior recital is required of every prospective graduate in applied music as prerequisite for senior work. Junior or senior recitals may be given only by students of junior or senior standing (sixty or ninety semester hours, respectively).

All B.M.E. candidates are required to give a public solo performance demonstrating their ability in their applied major. A hearing must be passed prior to the performance. The performance must be a half-recital to be given in a formal recital setting.

The student must be enrolled for applied music during the term in which the recitals are given.

All composition majors will present a recital of their works while enrolled in MUS 40C1 Degree Recital - Composition.

**Recital Attendance**

All B.M., B.M.E., and B.A. Music majors must successfully complete six semesters of MUS 1001 Recital Attendance (0 hours credit, graded Pass/Fail). MUS 1001 Recital Attendance requirements for secondary music majors and music minors are listed in the sections outlining the requirements for that program. Specific regulations concerning satisfaction of the MUS 1001 Recital Attendance requirement may be found in the course syllabus.

**Ensembles**

All students pursuing a B.M. or B.M.E. degree must be enrolled in a large ensemble every semester of residence, except for the student teaching semester for B.M.E. students. Large ensembles include: Instrumental – Baylor Symphony, Campus Orchestra, Wind Ensemble, Symphonic Band, Concert Band, and Marching Band; Vocal – A Cappella Choir, Concert Choir, Chamber Singers, Bella Voce, Men’s Choir, and Women’s Choir.

Upon completion of two semesters of large ensemble participation, ensemble requirements for Keyboard majors may be fulfilled by Studio Accompanying, Chamber Music, and Piano Ensemble. See individual keyboard degree programs for details.

**Course Repetition Policy**

Students enrolled in music degrees (B.M., B.M.E., B.A. Music) may not repeat a course in the Music Core or in their major after receiving a grade of F in that course for the second time.

**Class Attendance Policy**

School of Music policy requires that to earn credit in a course a student must be officially enrolled by the end of the second full week of the semester and attend at least 75% of all class meetings. Faculty members may establish additional attendance requirements as outlined in course syllabi. Any student who is not present for at least 75% of the scheduled class sessions for any course will automatically receive a grade of "F" in the course. Any University-related activity necessitating an absence from class will count as an absence when determining whether a student has attended the required 75% of class meetings.

**Honors Program**

School of Music students participate in many of the programs offered by the Honors Program within the Baylor Honors College. For detailed information concerning these opportunities, consult the Honors College section of this catalog.

**Special Music Scholarships**

Numerous music scholarships are awarded annually to music majors. These are in addition to any financial aid a student may receive from the University through the Student Financial Aid Office. Qualifying for a music scholarship is by the audition process. Scholarships are awarded for one academic year (unless otherwise specified) and are renewable contingent upon sustaining a satisfactory grade point average, enrollment as a fulltime student in the School of Music, and other participation expectations and requirements. Students are recommended for scholarships to the Office of the Dean by the School of Music Scholarship Committee each year. Detailed information about the audition process and for receiving music scholarships may be found in the Student Handbook on the School of Music website.

**Endowed Scholarships**

School of Music scholarships are funded by generous gifts from donors. Most are named in honor of an individual or individuals whose memories will live on in perpetuity through these wonderful endowments. The School of Music is deeply grateful for the following endowed scholarships:

- The Rildia Bee O’Bryan Cliburn Endowed Scholarship
- The Mary Etta Mason Memorial Scholarship
- The Robert and Enid Markham Organ Scholarship
- The Martha Barkema Voice Scholarship
- The Jeannette C. Clift Music Scholarship
- The Omie Scarborough Clements Memorial Scholarship
- The Mark Eyrin Hollis Golden Wave Band Scholarship
- The Stivers Memorial Music Scholarship Fund
- The D. Wesley and E. Kay Anthony Music Scholarship
- The Ruby Poole Music Scholarship
- The Elizabeth Brient Smith Endowed Piano Scholarship
- The Florine Beall Shank Scholarship
- The Ruth Dean Morris Music Scholarship
- The Bedford D. and Joyce Harlan Edwards Scholarship
- The Luther Alvin and Audrey M. Griffith Memorial Scholarship Fund
- The Columbus Avenue Baptist Church Scholarship
The Lloyd E. and Jan Dube Swiggum Endowed Scholarship Fund in Music
The Mildred Vermillion Soniat Memorial Scholarship Fund
The Merle Moore Smith Piano Scholarship Fund
The Christine and Euell Porter Endowed Music Scholarship Fund
The William C. Lortz Music Scholarship Fund
The John Mark and Geraldine Mills Lilley Endowed Scholarship Fund in Music
The H. Wendell and Ethel K. Ford Scholarship Fund
The Fay Brannon Ebeling and Clara Brannon Ransome Endowed Scholarship Fund
The Lucille Ashby Dufner Endowed Scholarship Fund in Music
The C. E. and Gladys M. Bedwell Endowed Scholarship Fund in Piano
The Norman Petty Memorial Choral Endowed Scholarship Fund
The Robert H. and Betty B. Young Endowed Choral Music Fund
The Ben Evins Scholarships in Music
The John F. Baugh Endowed Scholarship Fund
The Ruby V. Burns Memorial Scholarship Fund
The Virginia Furrow Singers Music Scholarship
The J. L. Davis Music Scholarship
The Kay Pitts Mallett Endowed Scholarship Fund
The Lawrence B. Cowden Endowed Scholarship Fund
The Dean’s Award for Outstanding Performance
The Golden Wave Alumni Band Scholarship
The Richard A. and Helen Ann Shanley Endowment Fund Scholarship
The Helen Ann Shanley Endowed Music Scholarship
The Mary Ila and O. Herbert Colvin Endowed Scholarship
The Lois Barfield Wimberly Endowed Scholarship
The Kenneth Gauntt Scholarship Fund
The Ruby Lee McKellar Endowed Memorial Music Scholarship Fund
The Jon Anne Jackson Endowed Scholarship Fund
The Thelma Jackson Smith Endowed Scholarship Fund
The Richard M. Willis Fellowship in Composition Endowed Scholarship Fund
The Robert H. and Betty B. Young Endowed Music Scholarship Fund
The Virginia Furrow Singers Music Scholarship
The Ruby V. Burns Memorial Scholarship Fund
The Johnnie and Jessie Gilstrap Memorial Scholarship Fund in Organ
The John F. Baugh Endowed Scholarship Fund
The Tom and Joan Branyon Scholarship
The William E. and Alice Rebecca Carson Memorial Endowment Scholarship
The Robert G. and Lorene Carson Bowers Scholarship
The Lorene Taylor and Floyd F. Davidson Endowed Scholarship Fund in Music
The William Carey Ring Memorial Endowed Band Scholarship Fund
The Ann Peebles Cunningham Piano/Voice Endowed Scholarship Fund
The Miriam Elizabeth Hebert Memorial Endowed Scholarship Fund
The Erkalene McCormack Ousley Endowed Scholarship Fund in Music Education
The Joyce Jones Organ Scholar Award
The Robert H. and Betty B. Young Endowed Choral Music Fund
The Kenneth Howard Choral Music Education Endowed Award Fund
The Norman Petty Memorial Choral Endowed Scholarship Fund
The C. E. and Gladys M. Bedwell Endowed Scholarship Fund in Piano
The Lucille Ashby Dufner Endowed Scholarship Fund in Music
The Fay Brannon Ebeling and Clara Brannon Ransome Endowed Scholarship Fund in Music
The H. Wendell and Ethel K. Ford Scholarship Fund
The John Mark and Geraldine Mills Lilley Endowed Scholarship Fund in Music
The W. E. Livesay Endowed Music Scholarship Fund
The William C. Lortz Music Scholarship Fund
The Christine and Euell Porter Endowed Music Scholarship
The Elizabeth Parkhill Scott Golden Wave Band Endowed Scholarship Fund
The Merle Moore Smith Piano Scholarship Fund
The Mildred Vermillion Soniat Memorial Scholarship Fund
The Willard J. and Betty Still Endowed Scholarship Fund
The Lloyd E. and Jan Dube Swiggum Endowed Scholarship Fund in Music
The Joan T. Trew Family Endowed Scholarship Fund in Music
The John Mack Ousley Endowed Scholarship
The Jack Terrell Family Endowed Scholarship in Church Music
The Dwain and Carolyn Bruner Golden Wave Band Endowed Scholarship
The William Jr. and Mary Covington Endowed Scholarship Fund in Christian Music
Zachary Evans Retz Memorial Endowed Scholarship Fund in Music
Donald I. Moore Endowed Scholarship Fund
Hugh Sanders Memorial Endowed Scholarship Fund in Choral Music
The Harold and Bettye Green Endowed Music Scholarship Fund
The C. T. “Sparky” and Merrie Beckham Endowed Academic Scholarship
The Marilyn Thompson Mueller Endowed Academic Scholarship Fund
The Lester N. and Mable Yeager Music Scholarship Fund
The Gulledge Memorial Music Scholarship
The Mr. and Mrs. Walker G. Harman Music Scholarship
The Friends of the School of Music Scholarship Fund
The A. L. Shelton Music Scholarship
The Sidney Lee and Cora Lynn Brannon Memorial Scholarship Fund
The Joel M. Lamkin Memorial Scholarship Fund
The Gladys H. and Granville C. Morton Scholarship Fund
The Anel M. Unger Scholarship
The Larry Vanlandingham Music Scholarship
The Billy Ray and Joan Hearn Music Scholarship
The Dr. Elwyn A. Wenaundt Music Scholarship Fund
The Betty Patterson Music Scholarship Fund
The Waco Symphony Council Endowed Scholarship Fund
The Eula Mae Baugh Endowed Music Scholarship
The Josephine and George Musselman Endowed Music Scholarship Fund
The C. Gwin and Brenda K. Morris Endowed Scholarship Fund
The Mr. and Mrs. E. C. Kellogg Memorial Music Scholarship
The Glennis McCraey Goodrich Scholarship Fund in Music
The Carl and Becky Bradley Golden Wave Band Endowed Scholarship Fund
The Bonnie Williams Christensen Memorial Music Scholarship Fund
The Gene and Ruth Royer School of Music Endowed Scholarship Fund
The Virginia Glen-Calvert Endowment Music Scholarship Fund
The Robert T. and Ann V. Miller Endowed Scholarship Fund in Music
The Logan Family Fund for Endowed Music Scholarships
The Getterman Family Endowed Scholarship Fund in Music
The Babes Baugh Endowed Scholarship Fund in Music
The Katherine Jane Herlihy Memorial Endowed Music Scholarship Fund
The Vinnie Edwards and Robert Hardee McCrary Memorial Scholarship Fund
The Nell Milburn Menn Endowed Scholarship Fund
The Ted and Sue Getterman Family Endowed Scholarship Fund in Music
The Randy and Jeanine Haube Lofgren Endowed Scholarship Fund in Music
The Joseph Hal and Allyne Machat Endowed Scholarship Fund in Music
The Kay Pitts Mallett Endowed Scholarship Fund
The Anna and Harry Jeanes Endowed Scholarship Fund in the School of Music
The Ann Wells Harder Endowed Scholarship Fund in Music
The Barbara Kay Weathers Endowed Scholarship Fund in Music
The Bennett-Cowan Endowed Scholarship Fund in Music
The Dean William May Endowed Scholarship Fund
The Jimmie and Arthur Stelley Endowed Scholarship in Music
The Sarah Harvey Wilkinson and W. James Wilkinson Endowed Scholarship fund in Music
The Jack Stewart Endowed Scholarship Fund in Music
The Jim and Tammy Ekrut Endowed Scholarship Fund
The Billy Ray Hearn Scholarship Fund
The Rebecca Crews Chapman Endowed Scholarship in Voice
The Kelley/Weldert Family Scholarship in Music
The Newsome/Anderson Music Scholarship
The Kurt and Patricia Kaiser Music Scholarship
The Vara Martin Daniel Music Scholarship
The Patrick and Beth Musgrave Music Scholarship
The Wayne Fisher Jazz Scholarship
The Eula Merle Harrison Music Scholarship
The Dr. Mary & Thomas Sanders Music Scholarship
The Barbara Bennet Music Scholarship
The Arthur and Geneva DeLoach Music Scholarship
The Asa and Dorothy Newsome Music Scholarship
The Daniel Sternberg/Rountree Music Scholarship
The Center for Christian Music Scholarship

Music Scholarships for Non-Music Majors
Most scholarships in the School of Music are reserved for music majors only. There are awards available, however, for special student contributors to the ensemble program, such as, those who serve in leadership roles in the Baylor University Golden Wave Marching Band.

Classroom Music Courses

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 2207</td>
<td>Elementary Composition I</td>
<td>2</td>
</tr>
<tr>
<td>MUS 2208</td>
<td>Elementary Composition II</td>
<td>2</td>
</tr>
<tr>
<td>MUS 3135</td>
<td>Special Learners in the Music Classroom</td>
<td>1</td>
</tr>
<tr>
<td>MUS 3202</td>
<td>Choral Arranging and Composition</td>
<td>2</td>
</tr>
<tr>
<td>MUS 3203</td>
<td>Arranging for Popular and Jazz Idioms</td>
<td>2</td>
</tr>
<tr>
<td>MUS 3207</td>
<td>Composition</td>
<td>2</td>
</tr>
<tr>
<td>MUS 3212</td>
<td>String Methods (For String Majors)</td>
<td>2</td>
</tr>
<tr>
<td>MUS 3260</td>
<td>Instrumental Conducting</td>
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</tr>
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<td>MUS 3261</td>
<td>Choral Conducting</td>
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</tr>
<tr>
<td>MUS 3306</td>
<td>Orchestration</td>
<td>3</td>
</tr>
<tr>
<td>MUS 3307</td>
<td>Intermediate Composition</td>
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<td>MUS 3308</td>
<td>Intermediate Composition</td>
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<tr>
<td>MUS 3310</td>
<td>Beginning Jazz Improvisation</td>
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<tr>
<td>MUS 3312</td>
<td>Piano Pedagogy I</td>
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</tr>
<tr>
<td>MUS 3313</td>
<td>Piano Pedagogy II</td>
<td>3</td>
</tr>
<tr>
<td>MUS 3314</td>
<td>Piano Pedagogy III</td>
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</tr>
<tr>
<td>MUS 3321</td>
<td>Music in World Cultures</td>
<td>3</td>
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<td>MUS 3322</td>
<td>Popular Musics</td>
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<td>MUS 3323</td>
<td>Jazz and its History</td>
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<td>MUS 4203</td>
<td>Electroacoustic Music Composition</td>
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<td>MUS 4204</td>
<td>Advanced Orchestration</td>
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<td>MUS 4205</td>
<td>Theoretical Systems</td>
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<td>MUS 4210</td>
<td>Organ Methods</td>
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<tr>
<td>MUS 4219</td>
<td>Marching Band/Jazz Pedagogy</td>
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<td>MUS 4236</td>
<td>Performer Wellness</td>
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<td>Creative Entrepreneurship in Music</td>
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<td>MUS 4260</td>
<td>Orchestral Conducting</td>
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<td>Band Conducting</td>
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School of Music Faculty and Staff

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<tr>
<td>Gary Mortenson, D.M.A.</td>
<td>Dean</td>
</tr>
<tr>
<td>Michael L. Alexander, D.M.A.</td>
<td>Associate Dean for Academic Affairs</td>
</tr>
<tr>
<td>Michael N. Jacobson, D.M.A.</td>
<td>Associate Dean for Operations</td>
</tr>
<tr>
<td>Timothy R. McKinney, Ph.D.</td>
<td>Associate Dean for Graduate Studies</td>
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Division of Academic Studies

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<tr>
<th>Scott McAllister, D.M.A., Director</th>
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<tr>
<td>James M. Bennighof, Ph.D.</td>
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<tr>
<td>C. Randall Bradley, D.M.A.</td>
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<tr>
<td>Alfredo Colman, Ph.D.</td>
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<tr>
<td>Jann M. Cosart, D.M.</td>
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<tr>
<td>Amy Fleming, Ph.D.</td>
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<tr>
<td>Monique Ingalls, Ph.D.</td>
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<tr>
<td>Ben Johansen, Ph.D.</td>
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<td>Eric C. Lai, Ph.D.</td>
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<tr>
<td>Matthew Laube, Ph. D.</td>
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<tr>
<td>Horace Maxile, Jr., Ph.D.</td>
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<tr>
<td>Timothy R. McKinney, Ph.D.</td>
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<tr>
<td>Maria Monteiro, Ph.D.</td>
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</table>

| Samuel Parler, Ph.D. |
Division of Ensembles

Alex Parker, M.M., Co-Director

Miguel Harth-Bedoya, M.M.
Stuart Ivey, D.M.A.
Kristina MacMullen, D.M.A.
William McLean, M.M.
Isaiah Odajima, D.M.A.
Jen Stephenson, D.M.A.
J. Eric Wilson, D.M.A.

Reginal Wright, M.A.

Division of Instrumental Studies

Todd Meehan, D.M.A., Director
Euridice Alvarez-Icoza, D.M.A.
Philip Borter, D.M.A.
Charlotte Daniel, D.M.A.
Kent Eshelman, D.M.A.
Eka Gogichashvili, D.M.A.
Michael N. Jacobs, D.M.A.

Ran Kempel, M.M.

Jens Korndorfer, D.M.A.
Marcelo Boccato Kuyumjian, D.M.A.
Kristy Morrell, D.M.A.
Sander Ostlund, D.M.A.
L. Brent Phillips, M.M.
Wortley F. "Wiff" Rudd, M.M.
Mark Schubert, M.M.
Patricia Shih, A.D.
Ann Shoemaker, M.M.
Kathryn S. Steely, D.M.A.

Byunghee Yoo, D.M.A.

Division of Keyboard Studies

Lesley McAllister, D.M.A., Director
Bradley C. Bolen, D.M.A.
Michael Clark, D.M.A.
Cameron Hofmann, D.M.A.
Kae Hosoda-Ayer, D.M.A.
Terry Lynn Hudson, D.M.A.
Brian R. Marks, D.M.A.
Shijun Wang, D.M.A.

Division of Music Education

Michele L. Henry, Ph.D., Director
Michael L. Alexander, D.M.A.
Kelly Jo Hollingsworth, Ph.D.
David W. Montgomery, D.M.A.

Division of Vocal Studies

Jamie Van Eyck, D.M.A., Director
Robert L. Best, D.M.A.
Mark Diamond, D.M.A.
Kathleen Kelly, D.M.A.
Jeff MacMullen, D.M.A.
Morgan Manifacier, D.M.A.
Kimberly Monzón, D.M.A.
Jeffrey Peterson, D.M.A.

Deborah Williamson, D.M.A.

School of Music Staff

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<thead>
<tr>
<th>Name</th>
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<tr>
<td>Rick Carpenter</td>
<td>Recording Studio Manager and Sound Engineer</td>
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<tr>
<td>Lori Clifton</td>
<td>Budget Associate</td>
</tr>
<tr>
<td>Melinda Coats, B.S.</td>
<td>Administrative Associate, Graduate and Academic Studies Divisions</td>
</tr>
<tr>
<td>Chason Disheroon, M.M.</td>
<td>Associate Director, Dunn Center for Church Music Studies</td>
</tr>
<tr>
<td>Jamie Duerksen, M.M. / M.Div.</td>
<td>Reserves and Technology Coordinator, Crouch Fine Arts Library</td>
</tr>
<tr>
<td>Beth Farwell, M.M./M.I.S.</td>
<td>Music Liaison Librarian, Crouch Fine Arts Library</td>
</tr>
<tr>
<td>Zach Gamez, M.A.</td>
<td>Facilities Manager and Technical Director</td>
</tr>
<tr>
<td>Kyle Howerton, M. Ed.</td>
<td>Undergraduate Academic Programs Manager</td>
</tr>
<tr>
<td>Mary Jacobs</td>
<td>Concert and Promotion Manager</td>
</tr>
<tr>
<td>Kristen Jones, B.M.</td>
<td>Assistant to the Associate Dean for Academic Affairs and Administrative Associate, Music Education and Vocal Studies Divisions</td>
</tr>
<tr>
<td>Teresa Reid</td>
<td>Administrative Associate, Keyboard Studies Division</td>
</tr>
<tr>
<td>Darren Roos, B.A.</td>
<td>Piano Technician</td>
</tr>
<tr>
<td>Ashley Smith, M.S., M.A.</td>
<td>Administrative Associate for Bands</td>
</tr>
<tr>
<td>Angeline Townsend, L.T.C.L.</td>
<td>Assistant to the Dean</td>
</tr>
<tr>
<td>Angela Traylor, B.B.A.</td>
<td>Financial Manager</td>
</tr>
<tr>
<td>Leah Vagts, B.S. Ed.</td>
<td>Administrative Associate for Choirs, Orchestras, and Instrumental Studies</td>
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</table>

Endowed Positions

Chairs
The Vara Martin Daniel Chair in Music
The Mary Gibbs Jones Chair in Music
The Charles W. Evans Chair in Voice

Professorships
The Mary Franks Thompson Professorship in Orchestral Studies
The Ben H. Williams Distinguished Professorship in Music
The L. N. and Mable Yeager Professorship in Music

Degree Programs
The School of Music offers the following bachelor’s degree programs:

Bachelor of Music Degree
This is typically a four-year degree program leading to the Bachelor of Music degree with majors in performance, church music, history and...
literature, piano pedagogy, music theory, and composition. The Bachelor of Music is a professional degree.

- Performance - Woodwinds, B.M. (https://catalog.baylor.edu/undergraduate/school-music/bachelor-music/applied-music-woodwinds/)
- Performance - Brass, B.M. (https://catalog.baylor.edu/undergraduate/school-music/bachelor-music/applied-music-brass/)
- Performance - Strings, B.M. (https://catalog.baylor.edu/undergraduate/school-music/bachelor-music/applied-music-strings/)
- Performance - Percussion, B.M. (https://catalog.baylor.edu/undergraduate/school-music/bachelor-music/applied-music-percussion/)
- Performance - Piano, B.M. (https://catalog.baylor.edu/undergraduate/school-music/bachelor-music/applied-music-piano/)
- Performance - Organ, B.M. (https://catalog.baylor.edu/undergraduate/school-music/bachelor-music/applied-music-organ/)
- Piano Pedagogy, B.M. (https://catalog.baylor.edu/undergraduate/school-music/bachelor-music/piano-pedagogy/)
- Composition, B.M. (https://catalog.baylor.edu/undergraduate/school-music/bachelor-music/composition/)
- Music History and Literature, B.M. (https://catalog.baylor.edu/undergraduate/school-music/bachelor-music/music-history-literature/)
- Theory, B.M. (https://catalog.baylor.edu/undergraduate/school-music/bachelor-music/theory/)

**Bachelor of Music Education Degree**

This degree program is designed for prospective teachers in the public and private schools. It is a professional degree that conforms to the certification requirements of the Texas Education Agency. Students in the Bachelor of Music Education degree program will major in either instrumental music education or choral music education, depending on their applied area.


**Bachelor of Arts Degree**

The Bachelor of Arts degree with a major in music is offered through the College of Arts & Sciences. In this degree, students may pursue studies that emphasize either applied music, academic studies or church music.

- Bachelor of Arts in Music (https://catalog.baylor.edu/undergraduate/school-music/bachelor-arts-music/)

**The Secondary Major in Instrumental, Keyboard, or Vocal Performance**

This program allows advanced instrumental and vocal musicians to continue their interest in music performance while pursuing another academic career path. The secondary major is differentiated from a music major in that academic music requirements are reduced while retaining private instruction, participation in ensembles and chamber music, and a recital in the senior year. Upon graduation, a student earns one baccalaureate degree in an area other than music. Although not awarded a second degree in music, the student’s transcript will reflect that he or she has earned a Secondary Major in Instrumental, Keyboard, or Vocal Performance.


**Minoring in Music**

Any undergraduate student at Baylor University, in any major other than music, may elect to minor in music by completing at least 21 semester hours as outlined in the Minor of Music section of this catalog. The minor is designed to broaden the educational experience of students by providing a variety of musical experiences. No admission audition is required for the music minor. Students may choose between an academic minor in general music or an academic minor in church music.

- Music Minor (https://catalog.baylor.edu/undergraduate/school-music/music-minor/)

**Certificates**

Certificates are being developed in specific areas in the School of Music. They are optional and offer undergraduate students the opportunity to choose from a select group of courses focused on helping develop a particular skill or area of expertise. Twelve hours minimum are required. A minimum of nine advanced hours are required. Students must have a grade point average minimum of 2.00 (“C”) on all courses in the certificate taken at Baylor. Certificates appear on a student’s transcript and a hard copy is given to the student signed by the Dean or President. Students interested in pursuing one of the Certificates listed below should contact the School of Music Associate Dean for Academic Affairs.

- Certificate in Orchestral Conducting
- Certificate in Jazz Studies
Responsibility for curriculum and degree planning lies with the student, whose advisor, in conjunction with the Dean’s Office, will provide guidance and advice.